PROCEEDINGS

International Seminar and Annual Meeting 2017 BKS PTN Wilayah Barat
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Editor
• Rahmad Husein • Mieuri • Anni Holila Pulungan
• Zulherman • Wisman Hadi • Indra Hartoyo

Foreword
Head of BKS - PTN Barat
Field of LLAC Sciences
Dr. Isda Pramuniati, M.Hum.

“The Implementation of Language, Literature, Art and Cultural Studies in Strengthening the Nation’s Civilization”
THE IMPLEMENTATION OF LANGUAGE, LITERATURE, ART
AND CULTURAL STUDIES IN STRENGTHENING
THE NATION’S CIVILIZATION

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STRENGTHENING THE NATION’S CIVILIZATION”

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FOREWORD


Civilization is a cultural phase in human life. Civilization is characterized by the ability to master science, knowledge, technology, and art (IPTEKS) consciously. The sub theme of this activity is the utilization of the results of studies of language, literature, art, and local culture in the development of learning materials and the reinforcement of civilization of the nation; revitalization of values in language, literature, art, and local culture in the life of a nation and society; examine the prospects of language, literature, art, and local culture to become a national cultural value to strengthen national civilization; assessment of local cultures to find similarities with national culture; contribution of the studies of language, literature, art, and culture in the development national civilization; the study and creation of art to strengthen national civilization; revitalization of language, literature, art and local culture to establish the national civilization.

The realization of the International Seminar and Annual Meeting and the issue of the Proceeding in collaboration with many people. Appreciation goes to the Head of BKS-PTN Western Region, the Rector of Medan State University, Deans, Vice Deans associated in BKS-PTN Western Region in the field of Language, Literature, Arts and Culture; keynote speakers, presenters and participants of the 2017 SEMIRATA in Medan, particularly the committee.

Hopefully, the proceeding can inspire many people to keep improving and developing the science of language, literature, arts and culture that will benefit in strengthening the national civilization.

Head of BKS - PTN Barat
Field of LLAC Sciences

Dr. Isda Pramuniati, M.Hum.
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EDITOR FOREWORD

International Seminar and Annual Meeting of the State University Cooperation Agency (SEMIRATA BKS-PTN) West Region in the field of Language, Literature, Arts and Culture is one of the annual activities aimed at establishing cooperation among State Universities in the Western region of the Republic of Indonesia to encourage, develop, and advance the institutions that are members to continue to move forward in order to prepare for the face of the ASEAN Economic Community and also the era of globalization in general.

The development of creative industries has encouraged various parties to continue to innovate in various fields; not to forget also the field of linguistics, literature, art, and culture. There are so many ideas, thoughts, and formulations that can be raised as creative ideas to start the creative industries as stated in this proceeding. The book emphasizes the development of creative industries in the fields of linguistics, literature, arts, and culture that have been studied and formulated by lecturers and researchers from various universities in Indonesia, Malaysia and Singapore. The book also provides ideas on how to apply teaching and learning as well as curriculum development to be able to preserve the language, literature, arts, and culture in schools.

This proceeding is divided into 6 sections:

The first part is the five papers conveyed by the main speakers (Keynote Speakers). This section deals with intercultural learning in the language of a German, the study of language, literature, art and culture in Asian civilization, and the uniqueness of public transport in Minangkabau through the experience of an Australian professor.

In the second part there are eighteen papers that examine about the science of language. This section provides an analysis of paradigmatic relationships in cultural texts, projection in Indonesian newspapers, lexical changes in regional dialect, Malay identity in Indonesian, Indonesian translation principles and procedures into English, Indonesian slang formation in Instagram comment, kinship system, language attitudes, lexical language innovation, grammatical abuses, use of language in chat, comic language, language learning approach, student speech performance, regional figurative language function, role of local language expression, and gender language differences in film.

A total of nine papers in the third part of this proceeding related to the field of literature. The nine papers provide an overview of the mantras in local language poetry, the values in folklore, the span of domination of literary works, the inventory of saga as a learning material, the defense strategy of silat as the cultural identity of the nation, the cultural rules as the means of national preservation, the acceptance of literature through facebook, the relation of mantra meaning, and the nuances of local culture in the novel.

Art studies are listed on four articles in the fourth section of this paper. The studies raised the idea of a traditional dance trip to the creative industry, the rhythm of reading music patterns, the identity of the nation through the clothing of tradition, and establishing identity through local art performances.

The twenty-nine theme of culture in the fifth part of the proceedings discusses character education, local cultural semiotics, local cultural performances, local cultural institutions, in regional traditions, non-cultural heritage, plural society interactions, cultural acceptance, traceability of food, courtesy in digital languages, traditional tools symbolism, and clothing motifs for character formation of students.

The last section covers the application of linguistics, literature, arts, and culture in the lessons of papers which are from research to formulation of ideas in this section. The papers cover aspects of education based on language and literature learning, development of teaching materials based on cultural values, regional stories, oral literary texts, and the use of online or pantun-shaped instructional media and natural laboratories. In addition, the curriculum of cultural arts and learning strategies is also discussed both inductive-deductive, project-based learning, learning styles, seating positions, role playing, performing arts, songs, regional literature, and theater.

Editor

Dr. Rahmad Husein, M.Ed.
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# TABLE OF CONTENT

| Foreword | ........................................................................................................... v |
| Editor Foreword | ........................................................................................................ vi |
| Table of Content | .......................................................................................................... vii |

## Keynote Speakers

**THE STUDY OF LANGUAGE, LITERATURE, ART AND CULTURE: A HOLISTIC ENTERPRISE IN AN ASIAN CIVILIZATION**  
Ramon P. Santos ........................................................................................................... 1

**INTERCULTURALITY IN FOREIGN-LANGUAGE TEACHING FROM A GERMAN PERSPECTIVE**  
Marco Stahlhut ........................................................................................................... 6

**ANGKOT AND MINANGKABAU BUSES: POP-CULTURE AND CULTURAL VALUES**  
David Reeve ........................................................................................................... 13

## Languages

**PARADIGMATIC RELATION IN MANGUPA TEXT OF BATAK MANDAILING WEDDING CEREMONY**  
Aini Melbeubahwati Saragih, Armita Novriana Rambe and Dyan Yosephin Hutagalung ........................................................................................................... 19

**PROJECTION IN INDONESIAN NEWSPAPER STORY TEXTS**  
Amrin Saragih ........................................................................................................... 26

**LEXICAL CHANGE IN JAVANESE DIALECT USED IN MEDAN**  
Andyka Yulia Adha, Ayu Widyaningtyas and Diemam Ferzhawana ........................................................................................................... 38

**IDENTITY OF MELAYU LANGUAGE IN INDONESIAN**  
Auzar and Hadi Rumadi ........................................................................................................... 47

**TRANSLATION FROM INDONESIAN TO ENGLISH LANGUAGE AND VICE VERSA: AN UNDERSTANDING ON THE TRANSLATION PRINCIPLES AND PROCEDURES**  
Bambang A. Loeneto ........................................................................................................... 51

**WORD FORMATION OF INDONESIAN SLANG WORDS IN COMMENTS ON INSTAGRAM**  
Elsi, R. H., Haryanto and Khairuni, S. ........................................................................................................... 56

**STUDY OF ETHNOLINGUISTICS TOWARD THE FAMILY TERMS SYSTEM IN BESEMMAH PEOPLE CULTURE OF PAGARALAM CITY SOUTH SUMATRA**  
Ernalida and Adenan Ayob ........................................................................................................... 60

**LANGUAGE AND ELECTIONS LANGUAGE STUDENTS FACULTY OF LANGUAGES AND ARTS UNIMED IN INDONESIAN SPECIFIC DIFFERENCES: A SOCIOLINGUISTIC STUDY**  
Fitriani Lubis ........................................................................................................... 71

**LOCAL WISDOM BASED ON MALAY LANGUAGES IN SIAK REGENCY**  
Hasnah Faizah AR, Dudung Burhanuddin and Juli Yani ........................................................................................................... 78

**VIOLATIONS OF THE RULES OF INDONESIAN LANGUAGE GRAMMAR FOUND IN UNIVERSITY STUDENTS’ PROJECT PAPERS (THE BEGINNING PARTS OF THE PROJECT PAPERS)**  
Hermandra ........................................................................................................... 85

**USING ENGLISH WORDS AS STYLE IN MESSAGE CHAT**  
Ika Utama Simamora ........................................................................................................... 93
EMPLOI DES PHRASES IMPÉRATIVES DANS LA BANDE DESSINÉE
Isda Pramuniatia

THE BIOGRAPHICAL ACCOUNTS OF TWO ENGLISH LEARNERS FROM KUANTAN SINGINGI RIAU
Masyhur

ANALYSIS OF SPEECH FILLERS ENCOUNTERED ON STUDENTS’ ENGLISH SPEECH PERFORMANCE (A CASE STUDY AT THE ENGLISH DIPLOMA STUDY PROGRAM, FKIP-UNIVERSITY OF BENGKULU)
Mazrul Aziz

REVITALIZING TRADITIONAL VALUES: ENHANCING CHARACTER EDUCATION THROUGH THE INTRODUCTION OF MINANGKABAU FIGURATIVE LANGUAGE BY CONTRAST MEANING
Meisuri and Syamsul Bahri

THE ROLE OF TRADITIONAL EXPRESSION IN DEVELOPING SOCIAL ORDER AND COMMUNICATION SYSTEM OF JAMBI MALAY SOCIETY
Rustam

GENDER DIFFERENCES IN USING LANGUAGE IN THE MOVIE OF AADC “ADA APA DENGAN CINTA”
Vijay Khana

CONTRIBUTION OF NIAS LANGUAGE IN MAINTAINING STATE’S CIVILIZATION AND SOVEREIGNTY IN UNITY AND DIVERSITY
Yulianus Harefa

Literatures
MANTRA ON THE SYAIR OF BATUBARA MELAYU ETHNIC DANCE: A HEURISTIC STUDY
Basyaruddin and Atika

VALUES IN FOLKLORE AS ALTERNATIVE BUILDERS OF NATION CIVILIZATION
Emi Agustina

SPREADING LITERATURE DOMINATION OF READERS’ RESPONSE ON NOVEL LASKAR PELANGI KARYA ANDREA HIRATA: A STUDY OF SOCIOLOGY OF LITERATURE
Fina Hiasa

THE INVENTORY OF TALES THE ENDANGERED PASEMAH TRIBE AND ITS RELEVANCE AS LEARNING MATERIALS FOR LITERATURE
Fitra Youpika

STRATEGY OF MAINTAINING SILAT AS IDENTITY OF MINANGKABAU SOCIETY IN MULTICULTURAL HETEROGENEITY
Nursyirwan and Erlinda

THE ENACTMENT OF RULES AFFIRMED IN LOHOK TIGA LARAS AS A MEANS OF PRESERVING THE INDONESIAN CIVILIZATION
Rachmawati

READER RESPONDED OF A SERIES OF STORY KAMUKAH ITU AI? BY YULISMAR VIA FACEBOOK (LITERARY RECEPTION APPROACH)
Syafrial, Hadi Rumadi, and Oki Rasdana

MEANING RELATIONS OF MANTRA TEKS PENGASIH IN MARIHAT MAYANG-SIMALUNGUN
Syamsul Arif and Novita Sari
LOCAL COLOR OF BATAK ANGKOLA IN THE NOVEL OF AZAB DAN SENGsARA BY MERARI SIREGAR
Yundi Fitrah..........................................................185

Arts

THE JOURNEY OF TRADITIONAL DANCE TO COMMODIFICATION IN CREATIVE INDUSTRY PERSPECTIVE
Erlinda......................................................................190

EURHYTHMICS IN READING MUSIC PATTERN TO JUNIOR HIGH SCHOOL STUDENTS
Uyuni Widjastuti........................................................195

ULOS AND BATIK AS THE IDENTITY OF NATION
Wahyu Tri Atmojo....................................................200

IDENTITY CONSTRUCTION OF NORTHERN COASTAL SOCIETY IN SINTREN PERFORMANCE
Yuliawan Kasmahidayat, Agus Nursalim, and Frahma Sekarningsih........................................204

Cultures

CHARACTER EDUCATION BASED ON LOCAL WISDOM
Novia Juita and Nurizzati...........................................210

ILAU RODUAH IN MINANGKABAU COMMUNITY: SEMIOTIC STUDY
Nurwani ..................................................................214

CULTURAL SHOW EVENT IN FACING GLOBAL WORLD
Ratna Dewi ................................................................218

GENDER STEREOTYPE AND CULTURAL DIVERSITY REPRESENTATION IN EFL TEXTBOOK
Seftirina Evina Sinambela..........................................221

THE PROPOSED OF MINANGKABAU TRADITION IN DRAMA "MARINE ISLAND PUTI" WRITTEN BY WISRAN HADI
Amrizal ......................................................................226

EDUCATIONAL VALUES OF CHARACTERS IN SHORT STORY "TUKANG PIJT KELILING" IN INDONESIAN SMP TEXT BOOK CLASS VII ERLANGGA TO BUILD THE CHARACTER OF NATION AND SOCIETY
Andiopenta Purba......................................................232

CROSS-CULTURAL ENGLISH-BASED LEARNING FOR EARLY CHILDHOOD
Anni Holila Pulungan..................................................236

INTERPRETATION OF FAUNA AS THE VALUE OF EDUCATIONAL CHARACTER IN THE LOCAL WISDOM OF BENGKULU COMMUNITY TRADITION
Arono ......................................................................241

RESTRUCTURING THE BENGKULU PEOPLE GAME IN THE FOLKTALE: STRUCTURE ANALYSIS
Bustanuddin Lubis and Gushevinalti..........................246

THE GALOMBANG DUO BALEH DANCE FROM LOCAL TRADITION TO THE PERFORMANCE OF CREATION DANCE
Darmawati.................................................................250

ENTREPRENEURSHIP AND BUSINESS ETHICS IN CIVIL SOCIETY OF TINGGI RAJA DISTRICT ASAHAN REGENCY
Dian Wahyuni and M. Umar Maya Putra ......................255
FEATURE AND POPULAR ARTICLES: A MODEL OF REVITALIZATION AND PUBLICATION OF VALUES OF LITERATURE, ART AND CULTURE TRADITION
Eddy Pahar Harahap .................................................................................................................. 261

EXISTENCE OF NAGARI LIBRARY IN BUILDING NATION CIVILIZATION
Elva Rahmah .......................................................................................................................... 268

LANGUAGE AND CULTURE: KINSHIP SYSTEM OF BATAK TOBA
Eprima Letari Hutabarat, Heppy Yersin Digita Purba, and Elkana Putra Tarigan ..................................... 273

INDONESIAN PERFORMANCE OF GOOD AND WELL MANNERED FOR OFFICERS TO ESTABLISH NATIONAL CIVILIZATION
Ermanto ....................................................................................................................................... 277

WISDOM TEACHING GUIDE AND NOBLE ADVICING IN TRADITIONAL MINANGKABAU EXPRESSION: SOCIAL FUNCTION OF INTANGIBLE CULTURAL HERITAGE SPEAK USING FIGURE OF SPEECH
Hasanuddin WS and Emidar ........................................................................................................ 284

PERSEMBAHAN MELAYU (MAKAN SIRIH) DANCE: THE STUDY OF ETHICAL AND AESTHETIC VALUES IN THREE DANCE STUDIOS AT NORTH SUMATRA CULTURAL PARK
Indaria Anggita, Merry Damankit, and Sukriyah Batubara ........................................................................ 291

REINFORCEMENT OF KNOWLEDGE AND COMPETENCY FOR ART TEACHERS AND STUDENTS THROUGH APPRECIATION AND EXPERIMENTAL ACTIVITIES: WELCOMING AEC ERA
Marzam Indrayuda .......................................................................................................................... 299

ECOLOGICAL VALUES OF ORAL TRADITION FOR SUSTAINABLE DEVELOPMENT
Khairil Anwar ............................................................................................................................. 304

DANCE STYLE OF PESISIR SELATAN: ANALYSIS OF THREE AREAS OF DEVELOPMENT RANTAK KUDO DANCE
Nerosti ........................................................................................................................................... 309

PACKAGING MEDIA AUDIO VISUAL DANCE OF GUBANG IN LEARNING TECHNIQUE OF MELAYU
Sitti Rahmah .................................................................................................................................... 316

UNDERSTANDING CULTURAL EXPRESSION IN FILM AND NOVEL OF PENGHIANATAN G 30 S/PKI: AN APPRAISAL ANALYSIS
Suriyadi .......................................................................................................................................... 328

THE STUDY OF LOCAL CULTURE BATAK TOBA TRIBE AND SEEK THE SIMILARITIES TO NATIONAL CULTURAL VALUES
Tarida Alvina Simanjuntak ............................................................................................................... 333

REVITALIZATION MODEL ON VOCABULARIES OF TOBA BATAK’S CULTURE
Theresia Fransiska Sidabutar ......................................................................................................... 339

CULTURAL HYBRID: DENSITY AS IDENTITY AND SUBMISSION OF DAKWAH IN THE MUSLIM COMMUNITY NIAS LAHEWA NIAS
Tuti Rahayu .................................................................................................................................... 343

LEXICALIZATION IN THE NAME OF ACEH TRADITIONAL FOODS
Yuni Elisdawati ............................................................................................................................. 348

FRENCH STUDIES ON INDONESIAN LANGUAGE, ART AND CULTURE IN THE DEVELOPMENT OF CIVILIZATION OF THE NATION
Zulherman, Yessy Marini Seciora Nahampun, and Cia Asasi Zakata Asky .............................................. 353
THE ULU MANUSCRIPT MNB 07.55 AND SOCIAL INTITUTION OF BEGADISAN IN BENGKULU
Sarwit Sarwono, Ngudining Rahayu, and Agus Joko Purwadi ................................................. 358

Teaching

THE EFFECTS OF STORYLINE METHOD AND READING MOTIVATION ON READING
COMPREHENSION ACHIEVEMENT OF THE EIGHTH GRADE STUDENTS OF SMP
MUHAMMADIYAH 1 PALEMBANG
Aprina, Rita Inderawati, and Margaretha Dinar Sitinjak ............................................................ 366

THE APPLICATION OF COLLABORATIVE STRATEGIC READING (CSR) IN IMPROVING READING
COMPREHENSION ON EXPOSITORY TEXTS OF THE SECOND YEAR STUDENTS AT SMAN 2
BANGKINANG
Atni Prawati ................................................................................................................................ 376

TEACHERS’ ICT QUALIFICATION AND ICT INTEGRATION INTO ELT AS PERCEIVED BY
THEMSELVES AND STUDENTS’ ENGLISH ACHIEVEMENT
Dedi Kurniawan .............................................................................................................................. 383

THE EFFECT OF INSTRUCTIONAL STRATEGIES AND LEARNING STYLES TOWARDS THE
STUDENTS’ ENGLISH READING COMPREHENSION
Dedi Sofyan .................................................................................................................................... 391

INTERCULTURAL COMMUNICATION IN ENGLISH LANGUAGE CLASSROOM AT X-MIA.2 GRADE
MAN KABANJAHE
Dina Rahma Br. Ginting, Nilam Ulami Siregar, and Patri Khairani Rambe .................................... 399

IMPLEMENTATION OF CHARACTER OF CERTIFIED TEACHER IN TEACHING BAHASA
INDONESIA IN SMA KOTA PEKANBARU
Elmustian Rahman ......................................................................................................................... 404

THE IMPLEMENTATION OF PROGRESSIVE APPROACH IN LEARNING READING COURSE BY
THE THIRD YEAR STUDENTS OF SUMATERA UNIVERSITY (PSEUDONYM)
Erni ................................................................................................................................................ 413

STUDENTS’ INTEREST IN LEARNING TRADITIONAL DANCE BASED ON GENDER TO DEVELOP
THE NATION’S CIVILIZATION
Fitzah Farhana Hasibuan and Indri Eka Sari .................................................................................. 424

THE USE OF LOCAL-BASED READING MATERIALS TO INCREASE ELEMENTARY SCHOOL
STUDENT’S LITERACY
Gumono ......................................................................................................................................... 430

MULTILINGUAL TEACHING: AN ALTERNATIVE SOLUTION TO SAVE LOCAL LANGUAGE
Ildi Kurniawan and Yusrizal ........................................................................................................... 439

BENEFITS OF LOCAL PEOPLE STORY OF JAMI IN LEARNING READING WITH AN INDUCTIVE
MODEL
Kamarudin .................................................................................................................................... 443

BUILDING THE PROFESSIONALISM OF TEACHERS AS AN EFFORT TO IMPROVE EDUCATION
M. Nur Mustafa and Zulhafizh ....................................................................................................... 449

UTILIZING RESEARCH RESULTS OF LECTURERS AND STUDENTS TO DEVELOP INDONESIAN
LEARNING MATERIALS: AN INNOVATIVE THINKING
Mangatur Sinaga and Maryam Kasnaria .......................................................................................... 454

UTILISATION DES IMAGES EN CHAÎNE POUR AMÉLIORER LA COMPÉTENCE DES ÉTUDIANTS
D’ÉCRIRE UN TEXTE NARRATIF
Marice and Gunawan .................................................................................................................... 460
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPROVING STUDENTS’ LISTENING SKILL BY USING AUDIO VISUAL MEDIA</td>
<td>Mei Hardiah</td>
<td>464</td>
</tr>
<tr>
<td>IMPRESSIONS PANTUN IN LEARNING INDONESIAN</td>
<td>Muhammad Arifin</td>
<td>467</td>
</tr>
<tr>
<td>BUILDING THE NATIONAL IDENTITY WITH THE LITERACY CULTURE REVITALIZATION</td>
<td>Muhammad Fuad</td>
<td>472</td>
</tr>
<tr>
<td>THE DEVELOPMENT OF INDONESIAN LANGUAGE LITERACY</td>
<td>Mutsyuhito Solin</td>
<td>478</td>
</tr>
<tr>
<td>IMPROVING STUDENTS’ PARTICIPATION IN LEARNING THROUGH THE ACTIVITY OF QUESTIONING AND ANSWERING</td>
<td>Ria Ariesta</td>
<td>484</td>
</tr>
<tr>
<td>INCREASING RHETORIC CAPACITY USING THE SUGESTOPEDIA METHOD IN INDONESIAN LANGUAGE EDUCATION</td>
<td>Rio Kurniawan</td>
<td>488</td>
</tr>
<tr>
<td>CRITICAL JOURNAL REVIEW: UNIVERSITY LOCAL WISDOM IN DEVELOPPING STUDENTS’ KNOWLEDGE, SKILLS, AND ATTITUDE</td>
<td>Sri Minda Murni</td>
<td>494</td>
</tr>
<tr>
<td>FAMOUS PEOPLE MODEL ON STUDENTS’ ACHIEVEMENT IN WRITING</td>
<td>Samarsih, Nora Ronita Dewi, and Rahmad Husein</td>
<td>500</td>
</tr>
<tr>
<td>THE USE OF MULTIPLE QUESTIONING STRATEGIES AND ITS CONTRIBUTION TOWARDS STUDENTS’ MOTIVATION AND CRITICAL THINKING SKILLS</td>
<td>Supriusman</td>
<td>505</td>
</tr>
<tr>
<td>THE USE OF SIMARDAN FOLKLORE AS AN ENGLISH LEARNING MATERIAL: PLAY PROJECT IN SMA</td>
<td>Syafaruddin Marpaung</td>
<td>517</td>
</tr>
<tr>
<td>THE IMPLEMENTATION OF CONTEXTUAL LEARNING WITH &quot;MOVBABLE DO&quot; CAN IMPROVE SIGHT SINGING LEADERSHIP IN SOLFEGGIO COLLEGE</td>
<td>Theodora Sinaga</td>
<td>521</td>
</tr>
<tr>
<td>UTILIZATION OF SPEECH IN TELEVISION DEGREE AS A &quot;DEBATE&quot; TEACHING MATERIAL AT HIGH SCHOOL</td>
<td>Tressyalina</td>
<td>530</td>
</tr>
<tr>
<td>ESP: ENGLISH INSTRUCTIONAL MATERIALS FOR THE FIRST YEAR STUDENTS OF STMIK PALANGKA RAYA</td>
<td>Wahyuningsih Usadiati and Norhayati</td>
<td>534</td>
</tr>
<tr>
<td>EXPLORATION AND TECHNIQUE USE OF ART LEARNING MEDIA IN LEARNING FINE ARTS IN SENIOR HIGH SCHOOL</td>
<td>Zubaidah, Erfahmi, and Wisdiarman</td>
<td>542</td>
</tr>
</tbody>
</table>
The Study of Language, Literature, Art and Culture: A Holistic Enterprise in an Asian Civilization

Ramon P. Santos

ABSTRACT

In the wake of the colonial era, Asia has become an even more vigorous and dynamic region in the world. Nation-states have emerged, as colonial powers began to relinquish their hold from their possessions. In the midst of this dynamism, however, is the realization that Asia has been fragmented, disoriented and refashioned from its own self. The advent of globalization appears to have aggravated this condition in which peoples have become even more refocused towards new imaginations of selfhood. Asia is a region that is made up of societies which possess their uniqueness in terms of cultures, sense of spirituality, and philosophy. In his writings on Local Knowledge, Geertz mentioned “symbols, meaning, conception, form, text...culture – designed to suggest that there is system in persistence...driven by a settled view of how one should go about constructing an account of the imaginative make-up of a society”. (Geertz p. 5) Today, Asia is trying to reconstruct this imagination of itself as different peoples, yet bound by common heritages and shared environments. Thus, in our effort to understand our very own cultures through the study of our own language, literature, the arts and our very own civilization, we have to develop strategies by which these attributes can be examined in their proper context and in their pertinent framework.

INTRODUCTION

How do we then study language, literature, art and culture? Do we study them separately? Or do we take a more holistic approach? And when we study these disciplinal areas, whose point of view do we adopt? I would like therefore to focus on the question of HOW we deal with these branches of knowledge. When we study the cultures according to the terminologies imbedded in the practices and pointing out connectivities between disciplinal constructs under the broad purview of culture and its primary embodiment - the culture of expression, we enhance our very own self-identity, as well as our sense of civilization. Cultures of expression are not only determinants of culture as a whole, but also a representation of the human intellect, imagination, cognition and affectation by which man and/in a community sustain, create, cultivate, and continuously improve life, his environment and the relationship between the two. These expressive cultures, whether performed or exercised as art, ritual, or communication, are a synthesis and application of different disciplinal pursuits.

The Western Influence

In approaching the study of culture, western education has dissected and segmented culture into different elements and bequeathed to us a fragmented strategy for their study according to established branches of formalized learning in the west such the arts, history, archaeology, linguistics, literature, etc., even as the concept of culture today has broadened its frontiers as to mean the composite realization of collective human behavior of societies and communities.

Since the establishment of formal academic institutions in this part of the world, the methodologies and goals of learning have been defined according to specific classifications. The exclusivity of learning, while operating within one socio-cultural environment, has led to a highly fragmented view of the human universe.

In the entire eco-system of both natural and constructed worlds, such isolation and ever growing lack of inter-disciplinary consultation, have not only brought about opposition, alienation, segregation among their practitioners, but also prejudice and even competitive notions for the advancement of each set of disciplinal objectives. In the process, each discipline becomes inhibitive of its potential to enhance its extra-disciplinal relevance. In this sense, the concept of disciplinal autonomy becomes a dangerous paradigm for learning and can only have disastrous effects when eventually brought into practice in the service of the entire human civilization.
Interdisciplinary Amalgamation in the Asian Thought

In ancient Asian civilization, such productive integration was a common practice and it was almost unimaginable to conceive any productive act without art, religion, philosophy and science playing roles in its final realization. In ancient China, the search for an equal-ratio chromatic scale led to the mathematical approach of circumscribed and inscribed squares and circles. According to Chen Cheng-Yi, several pitch systems were developed in ancient China, through highly sophisticated mathematical theories. The natural amalgamation of science in the various artistic media, be it music, dance, architecture, language, literature, or their combinations and integrations, cannot be ignored especially in a scholarly community, where the arts are the expressive and aesthetic application and/or manifestation of the physical and mathematical sciences. In his general assessment of how new knowledge should be arrived at, Chen advocated to uphold the “scholarship in cross-cultural studies to a high standard”, for it is not only cross-disciplinarity that causes the discoveries of new phenomena, but also the cross-cultural influences that provide both motivation and direction to a productive act.

METHOD

In related instance, the expressive art forms from the Indian civilization serve as the basis for ideas and theories that apply not only to music and dance, but also to architecture, psychology, and astronomy. It is common knowledge that the hundreds of ragas in Indian music have each a prescribed pitch set and their relationship based on mathematical ratios in relation to psychological conditions, and vice versa. At the same time, the system of dividing time into beat cycles called “tala” is a way of expressing the aesthetic and emotional conditions over a specific time period. Thus, experiencing Indian classical music creates an atmosphere of convergence, in which both the emotional, psychological, and aesthetic states of both musician and listener are in harmony with time and place. While Indian music can be in itself a self-contained form, it can also serve as a major element in a larger linguistic and expressive framework such as Bharata Muni’s Natya Sastra, which may be described as a total expressive act combining music, dance, and stagecraft, as well as providing the “key to the understanding of Indian arts, music and sculpture”. (Kak, 2003) As language, the Natya Sastra, may be paralleled to Euclid’s language of mathematics, and to Panini’s language of universal grammar. (Kak, 2003)

Under these circumstances, expressive forms such as music, dance, and even the plastic arts are not only the embodiment in both intangible and tangible forms, of man’s intellectual and physical attributes, but also of the universe, both material and metaphysical, that he is intended to synergize with. Even as we reflect on the concept of the seven arts that we inherited from western civilization, such distinction did not exist in ancient times, especially between poetry, oratory and musical discourse, or between composition, performance, theater, and visual design.

The Lexical Dimension of Inter-disciplinary Approach to Knowledge

The use of language transcends disciplinary boundaries. Cross disciplinal metaphorization is fundamental not only in defining the extra-territoriality of a particular discipline, but also in strengthening its own parameters, aesthetic, physical and material. Such terms as balance, symmetry, harmony, color, etc., can be used not only in their principal territorial domains but can also be transported for its basic semanticity to enhance and transform its disciplinal cognates like music, dance, painting, sculpture, theatre, as well as other artistic products like handicraft, dress-wear, architectural structures, as well as the practice of medicine and occupational technologies for which expressive elements are integral to and are potential sources for knowledge on how to interact with, utilize and explore of our own natural environment. Moreover, they offer a vast repository of hidden wisdom in traditional life, providing challenges and opportunities for new modes of thinking and experimentation, as well as changes in social behaviour and conduct.

Let us take for example a literary form called pantun, a cultural expression in the nusantara region. According to the scholar Dong Choo Ming, the pantun is reflected in its integration with other forms of the performing arts such as bangsawan, boria, dikir barat and dondang sayang. Furthermore, the pantun has the ability to move across culture, race, age and language. Thus, the study of the form is not only cross-disciplinary but also cross-cultural, which can create its own identity wherever it may be utilized as a form of communication. This kind of study strengthens not only one’s national heritage but also its connectivity with regional cultures that share this form of expression, whether articulated in their own individual languages.

DISCUSSION

There are many other forms of expression that differ in structure and content than western genres in that they are integrative in nature and possess their own unique characters and attributes. Among the Karo Batak people, there is a form that is known as masu-masu, an extemporized ceremonial singing for greeting honored guests or paying tribute to some important personnel during special occasions. The singing is preceded by slow
movements of the arms and torso, as against the dynamic music provided by the sarurnei, the two kendang, and gong. Such form of expression is another example of an integrated genre wherein language, singing, movements, and instrumental playing all combine to create an interesting performance that lends solemnity to a given occasion. This is another artistic act that cannot be considered musical, as it involves movements and the use of extemporized text. However, this is a very important art form of the Karo Batak people, keeping them apart from other communities in North Sumatra and the whole of Indonesia. At the same time, this important practice adds its own uniqueness to the rich expressive heritage of the whole Indonesian nation. It also provides a glimpse into the mode of behaviour of the people themselves not only as an artistic community but a hospitable, genteel, formal and dignified society.

EXAMPLE: Masu-Masu

Another literary-musical form is the bayok of the Maranao from Southern Philippines. The bayok, which is a musical public discourse or oration, is performed by a solo artist called pabubayok (either male or female) for important or special occasions. One of the main factors that distinguishes the bayok from other vocal forms is the element of rhetoric. It is a form of speech-making or oration, requiring exceptional skill in developing a topic at great length and desirably to a hyperbolic level. While the ideal bayok performance demands a wealth of information and ideas, as well as extensive breadth of imagination, the actual composition of the literary content of the performance is strictly governed by rules regarding substance and organization.

The significance of the bayok as a social emblem lies in large measure on the Maranao concept of artistic excellence and humanistic cultivation. The criteria for judging bayok performances cover various technical, literary, stylistic, and intellectual parameters, from vocal qualities, dramatic presence, to knowledge and wit. The bayok is one principal medium for displaying not only one’s musical competence and talent, but also his/her knowledge of Maranao literature, adeptness in the classic Maranao language, and ready familiarity with Marano philosophical values in proverbs and metaphors.

EXAMPLE: Bayok

Thus, it becomes apropos that such artistico-linguistic forms such as the pantun, the masu-masu and the bayok be studied as unique expressions that is made up of different artistic media and containing a cosmology of beliefs, which are moulded by Asian sensibilities and awareness. These are markers that create an Asian identity and a heritage that is distinctively its own. What is identity then, and why is it so important to know and understand one’s identity?

Identity

According to Erikson, identity is “the perception of selfsameness and continuity of one’s existence in time and space and the perception of the fact that others recognize one’s sameness and continuity” (Erik Erikson) “The essential feature of any identity system is an individual’s belief in his personal affiliation with certain symbols or…with what certain symbols stand for.” (Edward Spicer) Thus, cultural identity means oneness with a specific mode of life, in which a group of individuals belong, a mode of life that is distinct from others, a mode of life that has its own heritage of behaving and expressing particular beliefs, with the same social mores that developed and evolved through the years.

Identity is the foundation of one’s culture and the root of one’s national civilization. Thus, a study of the different traditional practices would point to the uniqueness of each national polity according to the collection of these different expressive forms that the people practice. In strengthening the national identity and sense of civilization, one must therefore preserve and enhance these practices inside one’s domain and even beyond. While these practices may be unique to one national domain, they may bear similarities with those of other cultures in the regional environment. As each country in Asia rediscovers and cultivates its own cultural treasures, the more the need arises for other countries to rediscover ancient ties with one another. How important is it to know of other cultures vis-à-vis our very own agenda in our own cultural life?

Inter-regional Studies

With the interaction that transpired in the entire region before the colonial era, cultural properties were dynamically interspersed among the different areas in Asia. The spread of the Ramayana from its enclave in India went as far as Thailand, Cambodia, and Indonesia. Instruments of bamboo and brass are spread from South China, to the rest of Southeast Asia. Inter-regional traditions also flourished, like the pipat of Thailand, Cambodia, and Laos; or the kulintang from the Philippines, Indonesia and Brunei Darussalam. With all these manifestations of common cultural possessions and resources, it becomes imperative that studies be made of these assets from an inter-cultural standpoint. How much do we know of other cultures, of other musical traditions? Do we appreciate the fact that other cultures and societies have the same properties as our own? Or do we care at all?
Since existing academic disciplines do not cover such cross-cultural subjects, it is in the interest of those living in these areas and are involved in collection of data that such an endeavour should be made. Furthermore, the collection of data must be followed by in-depth studies of the ties and relationships of the different countries that show cultural affinities with each other. If we are indeed interested to know of each other’s cultures and the relationship of our own to these cultures, our researches must take on a different direction. This is where collective research must be cultivated. Can it be done?

And so here, I would like to bring up a project that has been going on since 2008 wherein information on the studies on the musical traditions of Asia is being consolidated. The project is called Laon-Laon, a forum of music research centers in Asia, which was initiated and organized by the University of the Philippines Center for Ethnomusicology. Laon-Laon comes from the word “laon” which means later, and so “laon-laon” means lasting. Part of the objectives of the project is to:

a) Gather and exchange information on visions, missions, goals and objectives, services, as well as methodologies and technical operations of research centers in Asia;

b) Investigate the role (or roles) of research centers in the musical life of the Asian social and cultural environments vis-a-vis their relationship with similar institutions outside national borders and outside the region;

c) Explore ways and means of establishing mechanisms and building capacity for exchange and continuing collaborative programs on the scientific investigation, documentation and creative explorations in the musics of Asia

d) Share resources and establish a networking that will facilitate the continuing investigations and studies of musical cultures, and the acquisition of a deeper knowledge and understanding of both their common properties and diverse characters, through modern communications technology

The idea to consolidate research outputs from Asian musical traditions stems from the fact that the advent of post-modern times and its implication on the lives and identities of peoples who bore the brunt of some 500 years of colonial history, reinforces the need to re-generate appreciation and renewal of traditional cultural practices and values. Such consciousness is seen to principally counteract the global and hegemonizing influence of western art and popular culture, imbedded not only in political and economic infrastructures modeled after the west, but more importantly, on the cultural and social institutions that have been established as emblems of human cultivation, progress and modernity.

In this regard, centers and programs for cultural and artistic research that now exist in the modern institutions of learning as well as cultural and artistic agencies in Asia can be of great and indispensable relevance. Their immediate mission to document and “preserve” the historical past in terms of expressive practices and unique cultural paradigms for human existence can provide a new enlightenment, alternative ideologies, and directions not only in the pursuit of knowledge and artistic excellence, but in the actual application of tradition-derived artistic wisdom in teaching, in creative expression, as well as other modern enterprise in the economic field.

On a more pragmatic and practical level, these institutions have also created their own methodologies in gaining knowledge and information, as well as practical mechanisms in disseminating and utilizing these knowledge and information to contemporary society (national, regional, and global) in the fields of scholarship; musical practice – both creative and performative; education; and mass communication. Most of these institutions have been operating independently of each other and developing their own operational structures vis-à-vis their perceived needs in their immediate social environments. Although cursory and occasional information on these different institutions have been shared in conferences and fora, current aspirations to collectively gain knowledge of musical cultures of Asia among Asians for greater appreciation of historical kinships and the sharing of identities and cultural patrimonies need to establish mechanisms by which programs in musical documentation and conservation can be linked together and be able to share materials and resources that could assist and enhance the work of each individual institution, through institutionalized dialogue and exchange. Such dialogue and exchange is envisioned to effect a larger and more composite view of Asian musical life, in terms of history and practice – traditional and contemporary.
CONCLUSION

The study of language, literature, art and culture is a holistic enterprise, especially when dealing with artistic traditions in Asian human communication. The variety of human expressions in Asia represents the wealth of living cultural traditions that continue to develop and transform in the face of modernism. At the same time, they are all related to one another in their holistic existence, transcending purely artistic classifications, in their performance, execution and aesthetic meanings. Since they differ greatly from western forms of expression, they need to be studied in their own contexts and frameworks, as they symbolize a different facet of human civilization.

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Interculturality in Foreign-Language Teaching
From a German Perspective

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INTRODUCTION

That the learning of foreign languages has important intercultural aspects, and that teaching them therefore needs to include these aspects in some form or another, today might seem self-evident. But to reflect on this fact explicitly and systematically has been a surprisingly new development in the long history of teaching foreign languages. In teaching German as a foreign language - and the same is true about most European languages at least - interculturality has only become central to our thinking in the last twenty years or so. That is when, due to globalization, more and more students wanted to learn German not only for educational, short-term touristic and similar purposes, but for more pragmatic as well as existential ones: in order to work or study in Germany, or to interact in and from their home country with German people and institutions on a long-term basis.

This pragmatic shift in the background and learning aims of students has important didactic consequences. It means that the students have to learn not only about the language and, additionally, about social, political, economic and/or cultural aspects of Germany (or Indonesia, the United Kingdom, the United States, Spain, Korea etc.) as hard, dry facts. But instead about the German (Indonesian, English, American, Spanish, Korean …) way of life in a more basic, fundamental, mundane sense. It means to sensitize them to the way life is lived by members of German society on an everyday level and to the important aspects, in which this way of life differs from their home culture.

While there seems to have been reached a broad agreement among teachers and lecturers of foreign languages on this point, there are still at least two different approaches to conceptualizing the relationship between interculturality and language teaching. One considers interculturality as something “extra” to language teaching, added for ethically, economically or politically motivated reasons, chiefly to enable communication between speakers from different cultures from a non-ethnocentric standpoint. This position tends to sharply separate the linguistic and the intercultural competences one should teach students who learn a foreign language. For example a lecturer for German as a foreign language in Japan wrote in a recent paper:

“The focus when teaching foreign languages should not only be on linguistic competence but also intercultural competences as well as sharpening the intercultural awareness.” “Das Ziel des Unterrichts sollte nicht ausschließlich die Vermittlung sprachlicher, sondern ebenfalls interkultureller Kompetenzen sowie die Schärfung des interkulturellen Bewusstseins sein.”1 (Wittig).

The other position states that linguistic and intercultural aspects cannot be separated so neatly because the teaching of linguistic competences necessitates teaching intercultural competence. It sees interculturality as an aspect that necessarily permeates (almost) all other aspects of language teaching, starting with the most simple, basic vocabulary, that more often than not has a different scope and different connotations in different cultures.

Why the meaning of words can be different in different cultures even if they seem to refer to “the same thing”

All words have a denotative meaning, but that’s not all they have. The also have connotative, associative meanings. These non- or trans-denotative meaning of words are connected to the societies and cultures in which they are used,which means that the meaning of single words/ terms arises out of the way life is lived in different cultures.

To give a rather drastic example: Germans - and I think the same is true about British and other middle/north European people - associate oscine birds, singing birds (“Singvögel”), with “chirping”, with “lovely”, also with “spring” and “summer” (because many species of oscine birds in middle and northern europe

1 Matthias Wittig from Sophia University, Japan. See his: Eine Überlegungen zum interkulturellen Ansatz im DaF-Unterricht an japanischen Hochschulen, https://www.academia.edu/7775578/Einige_%C3%9Cberlegungen_zum_interkulturellen_Ansatz_im_DaFUn terricht_an_japanischen_Hochschulen, Slide 11
move to the south of Europe and Africa when autumn comes). Many Southern Europeans, especially Italians and Cypriots, on the other hand associate these lovely singing birds with something to eat, because the meat of these birds is considered to be especially delicious. There are whole internet sites by German animal lovers that document and accuse what they see as the extraordinary cruelty by some southern Europeans to kill these “lovely” birds. Now if you teach the meaning of “Singvögel”, singing or oscine birds, in a German language class – especially one including Southern Europeans - without teaching the cultural mediated image or “meaning” of singing birds to most Germans, you would miss a very central thing. What different things mean to us beyond their denotative meaning, what we associate with them, their connotations, is founded on different socio-cultural experiences, habits and judgements – and the last has to be considered as especially important.

A different aspect of the problem that the “same” words work differently in different cultures can be explained by the Prototype theory of Semantics developed by Eleanor Rosch already in the 1970s. I will say a little bit more about that. What can we do in order to raise the awareness among our students about differences of sociocultural meanings in different cultures? For example the following exercise. If we have the chance to invite native speakers to our class it works even better.

A) For the native speakers/the lecturer: Please write down spontaneously what you / (lecturer:) what Germans (according to your experience) associate with the following words:

<table>
<thead>
<tr>
<th>Term</th>
<th>Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abendessen (dinner)</td>
<td></td>
</tr>
<tr>
<td>Vater (father)</td>
<td></td>
</tr>
<tr>
<td>Feiertag (holiday)</td>
<td></td>
</tr>
<tr>
<td>Café</td>
<td></td>
</tr>
<tr>
<td>Familie (family)</td>
<td></td>
</tr>
<tr>
<td>Höflichkeit (politeness)</td>
<td></td>
</tr>
<tr>
<td>Freizeit (leisure time)</td>
<td></td>
</tr>
</tbody>
</table>

B) For the foreign-language (German language etc.) students. Please translate the following words into your native language / early second language and write down spontaneously what you associate with these words:

<table>
<thead>
<tr>
<th>Foreign language term</th>
<th>Translation</th>
<th>Associations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abendessen (dinner)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vater (father)</td>
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<td>Feiertag (holiday)</td>
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<td>Café</td>
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<td>Familie (family)</td>
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<td>Höflichkeit (politeness)</td>
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<tr>
<td>Freizeit (leisure time)</td>
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</tbody>
</table>

Terms in cultural contexts

That people from different cultures associate with, “mean”, very different things with the “same” term starts with the most basic words like nature or family. One would think Familie is Family is keluarga, as easy as that, the same thing, different words. However the first difference is, when we talk about „family“ in Germany

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2 Eleanor Rosch, Cognitive representation of semantic categories, in: Journal of Experimental Psychology, General 104, p. 192-233

3 One problem that may arise when working with associations: They often include stereotypes. One reason for this is that in surveys many people answer when asked: ‘What do you associate with word x ?’ as if they had been asked as representatives of a group.
we usually mean one or two parents with at least one child. In many other languages, including I think bahasa Indonesia, people mean with „family“ the „big family“, what we in Germany call „Großfamilie“ oder „Verwandte“, that is grand-parents, uncles, aunts, cousins, etc.

What we can and should do as a teacher then is

− to give culturally specific semantic associations for words.
− Also explaining how the meanings of terms have changed historically, for example for Family: “The traditional definition in German till the 1970s and 80s was: Two parents who are married to each other and their child or children” - if we look now into the Duden, the most important reference work for the German language, we find one or two parents with at least one child. Which leaves open the question if the parents are married or not, and indeed if there are of opposite sexes or the same sex. “family is where children are” as both the former chancellor Gerhard Schröder as well as his former minister for women and family used to say. The former minister Christine Bergmann said in an interview: “Family is when adults live together with children. This includes singleparents and this includes un-married couples that raise children. Every other definition would ignore reality. So: Family is where children are.”

Before the 2nd and even more before the 1st word war also in German/y Familie/family meant the big family including the „blood relatives“, grand parents, uncles, aunts, cousins. Even longer ago the word famille /family in the German speaking countries included all people who lived under one roof and worked together. One reason why „Familien“ have become smaller these days is that they are no longer working communities as they still have been when Germany was a more agrarian society.

There are many more types of explanations that can be used in interculturally oriented language teaching: explanations using culturally specific prototypes (the prototype for Germans is a holiday at the beach, this does not mean that all Germans…), explanations that underline the contrasting cultural meaning in the home culture of the students (a dinner in Germany will often be cold, with bread, sausage and cheese …) , or using culturally determined oppositions in the target culture /German culture (Garten (garden) / Naturgarten (natural garden))... and many more.

The underlying strategy of all these types of explanation is to to situate the meaning of different words in the socio-cultural context of the target culture.

Why is the dictionary-definition, the denotative meaning not enough?

Now one could say: Why is the dictionary-definition, the denotative meaning not enough? Why do we have to take the effort to explain the different scope, konotative meanings and associations of different terms in different cultures? If our students come into contact with German people or are in Germany and they already speak German well enough, they will they will learn on their own to understand the way the German – or any different culture – works anyway. However against this we should be warned by experiences in the European Union, where of course we have long-time experience with intercultural encounters, including in the form of special programs for young people. Empirical studies have shown since the 80s that these encounters quite often not helped to decrease biases and prejudices but on the contrary increased them. A big part of (school) students had in fact more prejudices against the target culture after such intercultural meetings than students who did not take part in those and stayed at home. This can arise when students always learn 1-1 equivalents in vocabulary without further intercultural extension and specification. Because then students tend to expect the “same things with different words” when having contact with the target culture and are shocked when it's in fact not the same or when the “same” things like classrooms, families or cafes don't work the same and don't have the same functions.

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Types of Exercises:
1) Doing a short survey/poll in the classroom about: Do you consider xy e.g. polite/inpolite, interesting/uninteresting …? Generate a „statistic“
2) Making associations about a word/term and comparing what other people associate with it
3) talking about and determining criteria for „what is the meaning of being a „good father“ etc. …

Language and culture, foreign-language teaching and interculturality

The main goal is of course the students should be able to communicate successfully in intercultural situations. As I have stressed repeatedly, in order to do that, to communicate successfully, linguistic abilities, knowledge of language, of vocabulary and grammar etc. is not enough. In the process of learning our mother tongue – and the same is true when learning „early second languages“ like Bahasa Indonesia for most Indonesians - we don’t just learn the language. By being corrected by our parents and other people around us we also learn about what is considered adequate behaviour in different situations. That means with getting linguistically competent in our native or early second language we also get culturally competent.

When teaching foreign languages we cannot copy this natural learning process, so we have to teach this strong interconnectedness of learning a language and learning about a culture in a different way. We must make the students aware of this interconnection of language and culture as a basic fact and training them in an awareness that enables them to look for the cultural aspects of foreign-language learning not only inside but also outside of the classroom on their own.

I want to talk now a little bit more about what this can or should involve:
- a training of perception
- students should learn strategies to decipher different meanings in different cultures – we already talked about this a little bit regarding some words or terms.
- and finally should be able to compare cultures from a non-ethnocentric standpoint

Training of perception

There are at least three activities involved in verbalized perception:
- Seeing/hearing...)/describing,
- Interpreting
- and Evaluating/judging.

When we normally perceive something and describe what we perceive we tend to do automatically all these three things at once. And in one sense we cannot do otherwise - because what and how we perceive something always depends on our pre-knowledge, our experience, our social and cultural background as well as our interests, among other things.

The first important step is to learn to separate these activities from each other. This however needs concentration and training. Let's have a look for example at the following picture which shows a scene in a German classroom in the 1990s during break time:

The girl in the foreground of the picture is reading a textbook, one about Physics. And the two students looking at the blackboard might But I don't think this is what most of us would have guessed – or indeed concentrated on when looking at this picture, because the behaviour of the couple, especially the female student, would in many cultures today still be unthinkable. (In fact I have to admit even I was a bit let's say surprised. I have gone to a very old and quite conservative school in Hannover, in Germany, and this behaviour would have been unthinkable.) Our first reaction then – before really seeing“ the picture - has to be negative: I cannot believe what I'm seeing, this is so impolite, how can she dress/behive like that, this is so improper, immoral … depending on how our judgement has been shaped by our home culture, depending on what values we take for granted.
This is almost necessarily the case, it cannot be avoided. Spontaneously we will perceive, interpret, and judge what we perceive almost at the same time. Yet of course it's also not good because in a real-life intercultural context such a reaction would make successful intercultural communication impossible. The important thing is, then, to register consciously our own, normally unconscious, quasi-automatic, reaction and to try to separate the levels we normally combine spontaneously and simultaneously. That is to separate Perception, Interpretation and Judgment/Evaluation.

The same is true about stereotypes which exist between national cultures as well as inside most national cultures. Stereotypes are not totally negative. They work as kind of tool that helps us to pattern reality, to quickly perceive things and categorize them. In that sense they work as schemata. However while stereotypes/schemes support and guide our understanding, in intercultural contexts they can at the same time lead to misunderstandings and unsuccessful communication.

Stereotypes are hard to change because we tend to take individual experiences and observations that support them as proof of their correctness. When we perceive or experience something that does not fit our stereotypes we tend to overlook that fact or see it as a mere exception. We cannot simply remove stereotypes in our minds or that of our students, we cannot block the emergence of stereotypes. What we can and have to do is to make the students aware of how they work and function and to deal with them in a more conscious way.

Functional equivalences

A prominent example for functional equivalences in the intercultural discourse are gestures - in Germany for example for saying hello (and goodbye) we shake hands. If in other cultures we also have a special gesture for greeting somebody, we can say this gesture is functionally equivalent to the German hand-shake. As an exercise we can show photo or drawing examples of gestures in German-speaking countries and as the student to do both: 1) write down a list of gestures for foreigners that come into their country; 2) draw or take a photo of the most important gestures with a short description what they mean. 3) write down functional equivalences.

We can also look for functional equivalents in other areas and in more general terms, e.g.:
For example we can ask the students:
To which places you go in your culture to meet friends?
- or to make friends?
- Where do people in your culture go when they want to be on their own? Etc. pp.

Conversational behaviour

Being able to communicate in intercultural situations has practical aspects regarding what we in German call „Gesprächsverhalten“, the conversational behaviour. And here especially the turn-taking, the change of speakers, Sprecherwechsel in everyday conversation. We can sensitize our students (and ourselves) to this aspect with the following questions:

- Is it allowed to interrupt somebody?
- Do people talk at the same time?
- Do you have to wait till somebody has evidently has succeeded in formulation his thoughts?
- Or do you have to interrupt if you want to talk at all?

Conversational behaviour is a very important as well as tricky area, because it belongs to those areas of language and culture were we tend the most to view our learned behaviour of what is proper and polite as the „natural“ one; where we often have thoughts like: 'But it is clear to everybody that this or this is not polite, why does she / he not understand it, why do they behave like that? It's really obvious you should/shouldn't do it etcetera. But in fact it is anything but.

6 When we look at racial stereotypes for example there are people who – for understandable reasons - pose the question why the fact that the United States have with Barack Obama a black president has not changed the perception of black men in general. Why so many American policemen for example still seem to see every black man over 14 as a potential criminal. There was research long before Obamas presidency why e.g. the unfavourable view some people have of black men will not change when they have positive experiences with a black doctor maybe or a black lawyer. And the surprising answer is: They don't see a nice, good black doctor or lawyer as „black“ anymore. So the same mechanism that shields this concrete black person from racism hinders the positive experiences with negatively stereotyped black people to become a more general anti-racist factor.
Even among different European people who are geographically quite close to each other the differences in conversational behaviour and what is considered polite or impolite is immense. For example in Spain it's okay to frequently interrupt somebody, in fact it's considered as a signal of interest. In Germany it is considered impolite and if you do that too often people will become irritated and say something like: Can you please let me finish my sentences etc. Germans and Finnish people on the other hand have a very different approach to silence in conversation. German people feel that it is embarassing if people sit at one table but not talk with each other..."Wortkarg", a man or woman without much words, has in German a negative meaning. In Finland on the other hand to be silent is considered a sign of politeness. And empirical linguistic research has indeed confirmed many times that conversations in Finnish are characterized by long stretches of silence, with nobody speaking.

Gesprächsforschung or Interactional linguistics has strong relationships with sociology, anthropology, and psychology and the same is true about another aspect of intercultural learning (and therefore teaching) which has become to be seen as very important: non-verbal communication. This is because facial expressions (mimic), gesture/s, body movements etc. can be very different in different cultures and therefore are very important if actual instances of intercultural communication shall succeed.

**Documentary and aesthetic teaching material**

When discussing documentary or aesthetic material like photos, films or literature:
- students should become conscious of their own criteria for interpreting and judging situations
- They should be made to think about if certain behaviours will be judged differently in the target culture (e.g. the German-language countries) than in their own culture
- they should realize that the criteria for “allowed” and “forbidden”/"taboo” are not absolute, but culturally, regionally and historically different.
- They should think about if there is something that is “naturally” allowed or forbidden

**Questions for students when teaching with documentary material, literature or film in an intercultural way**

Finally I want to present some work instructions or questions we can use when teaching with documentary material, literature or film from the target culture in an intercultural way: The students can talk with their sitting partner, group or class about terms that have been important in the literary text/film/documentary (for example, depending on the work discussed: joy of life, order/orderliness, cleanliness, loudness, distance and closeness, spontaneity, politeness, punctuality …)

- What do these terms mean to you? Give examples
- When do you associate something negative with these terms, when something positive?
- Rank the terms: Which of these terms are more important to you, which less?
- Compare your results: Do you have different results? How would you explain this?
- Please write down how the narrator / the film defines/portrays …. What is … for you personally?

What advantages and disadvantages has …. ?
How important is … in Germany (US, France, Spain, Korea …?) And in Indonesia /your home province?
How important is … for you personally?
What could be done to achieve that more people … ?

**SUMMARY AND OUTLOOK**

Communicative competence in intercultural situations has to include verbal as well as non-verbal elements, and a combination of linguistic as well as psychological competences:
- the knowledge that communicative action and behaviour is different in different cultures
- the ability to identify different styles of communication in different cultures
- learning about strategies to analyze misunderstandings in communication
- and to actively cultivate a willingness to empathize with perspectives that are shaped by patterns of a foreign culture to teach about different cultures in the intercultural perspective
- starts from the insight that the perception and the interpretation of the foreign culture always takes place among the background of the home culture of the learners

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− an understanding that seeks to transgress cultural boundaries cannot succeed without sharpening the awareness of the patterns and schemes of the students' own home culture and therefore necessarily also de-naturalizing one's home culture and understanding it as "just" one way of human life among others; that it has changed historically and is to a certain extent permanently in the process of changing.
− develops and supports abilities of perception and empathy as well as strategies for researching socio-cultural meanings of words and objects and practical skills for the contact with people from a different culture.

In its most fundamental sense intercultural didactic means to teach the students the plurality of worldviews and thought systems and the historical and therefore changing character of cultural phenomena.\footnote{This formulation is heavily indebted to Dieter Buttjes. See his article „Landeskunde-Didaktik und landeskundliches Curriculum.“ In Karl-Richard Bausch et al. (Eds.), Handbuch Fremdsprachenunterricht, Tübingen, Francke Verlag, p.112-119; S.117}
Angkot and Bus in Minangkabau: Popular Culture and The Values in Popular Culture.

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INTRODUCTION
The public transport of West Sumatra are extremely striking, creative and colourful, both its passenger vans called ‘angkot’ and its buses, which include the fast-disappearing city buses and the inter-city and inter-provincial buses. The angkot are the most striking, much more decorated and modified than in any other Indonesian city. They are covered with language, slogans and phrases in English, Indonesian and Minangkabau language, and occasionally with Arabic, and with pictures and symbols. These angkot have a large impact on visitors, who have called them ‘eccentric’, ‘wow’, ‘trendy’, though local Minangs are so used to them they rarely cause much comment. In fact, when they do attract comment it is usually critical and negative, from older people and from authorities. But to the outsider they seem a wonderfully creative use of local talent, modern, funny, dynamic and creative.

The buses are somewhat more conservative in decoration than the angkot, representing an older clientele and older drivers. The Padang city buses are closer to the angkot in their decorative style, with jazzy language and picture decorations but they seem in 2015 to be a rapidly dying art, with their rapid replacement by the Trans-Padang city buses and most of the older buses being sold off for scrap metal. Only a few remain, on routes where there are not yet enough TransPadang buses, but they will no doubt pass away once the Transpadang fleet is complete. The TranPadang buses have a standard format, and overall blue colour with a line drawing of a modern city plus a line drawing of typical Minangkabau architecture. The buses that go beyond the city, to nearer and farther reaches of West Sumatra, and to other provinces, are fortunately still highly decorated, with more actual scenes on their backs and sides than the city buses, moving paintings done by spray guns.

In this book I will be examining the popular culture themes that are demonstrated by the language and the decorations on the angkot and the buses. What is soon evident is that there is a great yawning gap between these popular values and between what can be called the ‘official’ version of Minangkabau values. The language and pictorial decorations on the angkot particularly and on the buses show, for example, a yearning for speed, hi-tech, modernity, English language, masculinity and power.

The standard or official picture of Minangkabau culture looks quite naturally more to the past. This culture includes well-known and famous elements such as the distinctive Minangkabau styles of architecture, costume, food, dance and song, and above all its dynamic tension between older matrilineal custom or adat and the more recent patriarchal Islam. The slogan is “tradition [adat] founded upon Islamic law, Islamic law founded upon the Qur’an” (adat basandi syara’, syara’ basandi Kitabullah). Minangkabau food is found everywhere in the archipelago, in towns and near bus and train stations, and at airports, the very hot Padang food in Padang restaurants, with Minangkabau people claiming that the astronauts in 1969 found a Padang restaurant there on their arrival on the moon. Rending is the most famous Minang meat dish, and a fondness for jengkol tends to set the Minangs apart.

The Minang are also famous for their linguistic aphorisms: they are highly addicted to proverbs (peribahasa) and most collections of proverbs, such as 1700 Indonesian proverbs, then 3700 Indonesian proverbs, then 5700 Indonesian proverbs, are compiled by Minangkabau scholars. They usually have quite distinctive names, with names like Syahrir or Syahril sounding quintessentially Minang, plus some distinct clan names such as Sikumbang, Chaniago, Tanjung. There is a distinct democratic tradition of the nagari or land communities, which acted as little republics, set against a kingly and aristocratic datuk tradition, comparatively weaker than in most of the rest of Indonesia. Its history is particularly marked by the Paderi wars between 1821-27, between adat conservatives and militant Islam.

One particular tradition is that of the rantau or journey outwards, where young men sojourn out of the Minangkabau region to live elsewhere, with the plan of eventually returning with new capital, financial and intellectual, new goods and new ideas, to enrich Minangkabau society. This is linked to the matrilineal system where males gain their identity in their relationships with women, with their mother, their sisters and those sisters’ children and with their wife. In later life they may live in turn in the different houses of these women. As
young men there is no clear place. When they are too old to be boyish sons and too young to be married, they live initially in the prayer house or surau, and then go on the rantau. This is a major factor in one of the much praised aspects of the dynamism of Minangkabau society: its openness to new ideas and its inbuilt tendency to seek them out.

However in the early past of this 21st century there appear to be in fact two main discourses about Minangkabau values: the first is to praise Minang society for its famed openness, and the second, frequently heard, is that Minangkabau values are being eroded and are under attack from aggressive foreign values, particularly Western modernity, and that they need to be protected. The latter is a common theme amongst civil leaders, academic sand teachers, cultural experts. There was a confident openness in the 1920s and 1930s, when Minangkabau intellectuals had many distinguished positions in Indonesian society and were leaders in the press, literature and politics. it is as if this confident openness is being increasingly replaced by a defensive inwardness. This is highly relevant to the discussion of the pictures and language on the public transport, for while they might be praised as a sign of a confident openness and outward-lookingness, they are usually condemned for their deviance from what are claimed to be Minang values.

Minangkabau values are widely praised for their openness and outward-lookingness. Minang society has a rich range of cultural products, in dance, martial arts, poetry, prose, as well as the above-mentioned costume and song. Apart from the peribahasa, the Minangkabau are noted for their addiction to pantun, a particular form of traditional Malay poetic wisdom, usually a four line stanza with an ‘a-b-a-b’ rhyming scheme. Minangkabau people may be admired for their skill in using and creating pantun for special occasions, as for example family members at a wedding may engage in a ‘pantun war’ where they compete to toss the best and most appropriate pantun back and forth and at each other. So this is a society in which verbal facility is highly valued, another useful context for the language on the public transport. In one final point, Minangkabau traditional culture is highly decorated and decorative; Minang cloths costumes are elaborate and multi-coloured, and there are many colours indeed in a Minangkabau wedding and a Minangkabau grand dwelling such as the palace at Batusangkar.
Traditional horsecarts called bendi are to this day colourfully decorated, especially those of the aristocratic leaders, the bendi datuk. There was already a high degree of decoration in Minang society, including in its traditional vehicles, long before the buses and angkot began their decorative tradition in the 1990s.

**HISTORY**

According to Herman BM, the history of modern transport in West Sumatra dates 1892, with the first railway line built by the colonial government to serve the Sawahlunto coalmine. From 1917 licences were granted for private buses, with various bus companies including the NPM, GON, NV and Atom. By 1924 the railway line had been extended from Sawahlunto to Bukittinggi, Payakumbuh and Pasaman.
By 1950 the Andalas bus terminal in Padang was very active, with 366 ‘otobus’ owned by 25 businesses connecting Padang with the interior. Horsecarts – bendi – were sustained by cooperation between the government and veterans of the revolution. In the 1970s smaller vans were introduced, with Datsuns going out to city limits and Suzukis used for shorter distances. In 1976 oplets were introduced with a passenger capacity of 9 people, and city buses began in 1979. Mikrolets began operation in 1982, and Padang taxis began in 1990.

According to Zandra Fikrilla, there were 1444 angkot, 328 city buses and 353 taxis in Padang. In 2009 there were 2033 angkot, 199 city buses and 299 taxis. The figures vary slightly from different sources, and these figures include some ‘wild’ or unregistered angkot. The totals are more recently declining with the introduction of standardised Trans-Padang buses and with the greater use of private cars and motorbikes. I heard from several sources a figure of around 2000 angkot in Padang in 2014.

OVERVIEW

Across Indonesia there is a rich tradition of decorating vehicles with words and pictures – trucks, becaks, buses and angkot – with different degrees of decoration in different areas. There is a fine book of truck picture decorations, Carl-Bernd Kaehlig’s ‘Art in Hindsight: Indonesian Truck Paintings’, published in 2003, and an introductory study on truck ‘graffiti’ by the Malang linguist Yazid Basthomi, from 2009; and pictures of particularly strikingly decorated trucks are shared on the internet. Highly decorated modes of transport are a feature of other areas of Asia and of Africa.
As we have seen, West Sumatra is by no means the only area in Indonesia where angkot and buses are decorated. For example, in the case of angkot, there are several cities where there are some decorated angkot, with Makassar being the most similar to Padang. There are other areas where angkot have booming disco music. And there are also areas with rich bus decorations, sometimes words, sometimes pictures, sometimes both, with some of the buses in Yogyakarta and surrounding areas being quite like West Sumatra. Some tourist buses in Bali are highly decorated.

But the level of decoration is very different in West Sumatra. In other areas most angkot have only a little decoration or none, and the highly decorated angkot are the exception. In Padang it is the reverse. In Padang there are some angkot with little or no decoration but these are the exceptions. In Padang the great majority are highly decorated with language and picture decorations. Similarly with buses. Around Yogyakarta and in Bali a minority are decorated; in West Sumatra it is the majority.

Why is it that the angkot and buses are so decorated in West Sumatra? It seems to me that the answer is related to two traditions in West Sumatra, one of the high decoration of transport seen with bendi traditional horse carts, and the other of a society marked for the high value placed on clever language use, as traditionally with pantun and proverbs. This is not to argue a direct, causal relationship and to say that because these traditions exist therefore there is a high degree of decoration. It is rather to point to the nature of the public transport industry in West Sumatra, where there are many small owners in a highly competitive business environment.

In the early 1990s these owners were competing for market share and trying different strategies. One owner experimented with the combination of music and language/pictures decoration, and the combination worked. It was then widely imitated, creating a tradition of bus and angkot decoration that has now lasted for a quarter of a century. The successful angkot and buses used a modern version of two older traditions. And the values they expressed had a great appeal to their customers, particularly a youth clientele for the angkot, and a rather older clientele with the buses.

An earlier study wrote about two different cultures seen on the angkot and the buses, a youth culture that celebrates modernity and the culture of an older generation that emphasizes an on-going relationship to tradition and nature. It will be clear from the above discussions that this study recognizes both these dimensions, but along a continuum rather than being two distinct cultures. As has been argued above, the bus culture is almost as gaul as the angkot culture, although there are certainly differences of emphasis.

The differences of emphasis are evident in the broad patterns of angkot and bus language, in the collection of some one thousand words and phrases. Once again, because of the ever-changing nature of the corpus of words and phrases, it is important to identify broad but durable trends. The first to notice is the continuities but differences in the patterns of use of languages in decorations on angkot and bus, with three consistent main categories:

<table>
<thead>
<tr>
<th></th>
<th>Angkot language</th>
<th>Bus language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign/English</td>
<td>58%</td>
<td>39%</td>
</tr>
<tr>
<td>Indonesian</td>
<td>31%</td>
<td>48%</td>
</tr>
<tr>
<td>Minangkabau</td>
<td>12%</td>
<td>13%</td>
</tr>
</tbody>
</table>

The quantity of foreign language decorations, the large majority English with a few Japanese, is very striking with angkot, just under 60%, underscoring the yearning for an overseas modernity. The foreign language use is still quite large as a total and a percentage with the buses, but with the leading roles reversed; with the buses the largest language component is Indonesian, though at just under 50% not as striking as the nearly 60% foreign with the angkot. In both cases ‘Indonesian-ness’ is important, less so with the angkot, more so with the buses. The Minangkabau element is stable across the two samples at a bit more than 10%. It is very interesting that Minangkabau public transport, in the Minangkabau region, with Minangkabau owners and drivers, use only 12-13% Minangkabau language words and phrases as decorations on their vehicles, and almost 90% of the language decorations are Indonesian and foreign languages.

The table above indicates a consistent use of three sorts of language for the decoration, with a greater foreignness for the angkot and a greater Indonesian-ness for the buses, and a consistent minor but significant role for Minangkabau language. The Minangkabau elements are an important if more minor element in the mix of values that make up the popular values expressed in the decorations. They are important for the synthesis, for the gaul creation made out of a blending of several elements. Some of the Minangkabau language is serious, referring to family or to Minangkabau places. But informants on the Minangkabau language collection spoke several times of ‘street talk’, and ‘youth talk’, and of aberrant spellings and uses. Sometimes the Minangkabau language is in large fonts but often it is in small fonts, off to the side or low down on the body of the vehicles, offering a sardonic or cheeky comment or coda, anchoring the other languages in a Minangkabau reality.
As we have seen, there is a high correlation between the English language of the angkot and one of the major themes of the styling of the vehicles and their pictorial decoration, and that is the theme of racing, with its constituent elements of speed, modernity, high technology, overseas orientation and masculinity. The racing and speed theme is also strong on the buses, not so much through the language, but by the number of buses that have pictures of racing cars and waterskis, and powerful vehicles such as planes, boats and rockets. The overseas orientation is strong in angkot and the buses through the language decorations and the pictures referring to western cities and culture, and also particularly to a wide range of popular culture figures from western and Japanese cartoons.

There is a consistent theme of ‘power’ words, associated with high status, high impact, superlatives, praised attributes, and these go particularly with the angkot with tough masculine roles like commando and samurai. The desire to be strong, assertive and of high status goes along with a teen romance and desire approach to women, romantic yearnings and fantasy of the golden boy with the sexy ladies. These various themes complement the ‘gaul’ effect of the language and of the overall look of the angkot and many of the buses, with the gaul effect coming from some of the phrases themselves, from the mixing of languages on the same vehicle, and from the mixing of the language with the picture decorations.

There is a consistent theme across angkot and buses, and across languages, of ‘family’, both the real family of parents, brothers and sisters and children, and for the angkot especially, the particular small family or community or group to which the drivers belong. This is a more conservative theme than the youth culture elements already outlined, and suggests the complexity of the values endorsed through the decorations. The family theme shades into the other more conservative themes in the bus pictures of an Islamic theme and of aspects of traditional Minangkabau culture. These represent the far end of a spectrum from the most sexy, modern, high-tech and gaul themes of the orange, black and white angkot on the Labor routes, the most numerous and at the most modified of the angkot. But it is important to remember that the more conservative elements are the end of a spectrum which is for the most part highly gaul, in its picture and language decorations, from the most racing of the angkot but also through the majority of the buses.

One reaction at seeing this vivid display on the streets of Padang and the main roads of West Sumatra is to think that there is something very Minangkabau about these syntheses and mixes of languages and images. It is always said of the Minangkabau rantau tradition that one major aim is to seek out the desirable from the outside and to bring it home to be blended into a new synthesis to perfect the world of Minangkabau. It is a society that has a rich tradition of seeking out the new from the outside and reintegrating it back at home. So in this way these syntheses of outside influences onto a local base might be seen as quintessentially Minang.

But the central problem with this feeling is that angkot have a bad name in Minang society, and are generally seen as undesirable and transgressive, in established, adult mainstream opinion. Angkot may be popular with the youth community but adults have a stream of criticisms. The first is about driver behavior … that the sopir drive too fast and too dangerously, berugal-ugalan, speeding past each other, cutting each other off, braking suddenly. I must admit that I have felt like this in angkot; I was often frightened, but then I was much older than most other passengers. The angkot are styled and decorated like racing cars, and their drivers want to drive like racing car drivers.

The second main complaint is the noise of the music, so loud and pounding. And waiting angkot often honk loudly and repeatedly to alert customers, creating a loud clamour on the two ends of the main market in central Padang where the angkot wait to pick up customers. The third complaint is the amount of decoration on windows, particularly the windscreens, said to be dangerous by obscuring the driver’s vision.

The final complaint concerns transgressive behavior associated with angkot. The sopir are young and tend to be emotional and get into fights with each other when they are annoyed, for example at being cut off suddenly by another angkot. Apart from fighting there is also an air of immorality associated with angkot, with their stylish and trendy young sopir gaul, trendy drivers, and with the girls who like to hang around them. At night, the angkot with their loud music and flashing lights are said to be like ‘moving discos’, and discotheques are not at all what mainstream opinion approves of. The transgressive behaviour is a counterpart to the gaul language, with its violations of the normal rules of official Indonesian.

What is not said directly, but I think recognized, is that the package of values expressed in the angkot decoration runs counter to official Minangkabau values. Not only is the behaviour transgressive, but so are the values. As one academic said: ‘yes, they are creative, but creative in the wrong way.’ So although there may seem to be something very Minangkabau about the angkot to an outsider, they are rejected as transgressive by mainstream adult opinion, seen as a problem rather than something to be celebrated. Within Minangkabau society the values expressed particularly by the angkot but also across a large section of the buses amount to a counter-culture, the values of which amount to a large extent to a criticism and rejection of mainstream values, and a longing for a quite different sort modern future.
Paradigmatic Relation in Mangupa Text of Batak Mandailing Wedding Ceremony

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ABSTRACT

This research aimed to describe Paradigmatic Relation in Mangupa Text of Batak Mandailing Wedding Ceremony. The data were the Mangupa opening text clauses and were analyzed by using Paradigmatic Relation theory postulated by Ježek (2016) and experiential function theory proposed by Halliday (2014). The technique of data analysis used interactive model proposed by Miles et al (2014). The parts of the clauses were used to see the paradigmatic relations ((1) vertical relations: (a) hyperonym/hyponym and (b) meronym/holonym; and (2) horizontal relations: (a) synonym (or identity), (b) near-synonym, and (c) opposition (antonym, complementarity, and converse terms)) occurring in mangupa text. The process of the clauses had paradigmatic relations as synonymy (43%) and near synonymy (67%). It means that the mangupa text opening part contains variations of verbs used in traditional text in order to introduce people to the way of doing mangupa. Then, it can also be seen that the participant I of the clauses had paradigmatic relations as meronymy/holonymy (50%), synonymy (28.5%) and opposition (50%). It means that all subjects considered as participant I in the clauses also had variations and lexical-semantic networks. The percentage of paradigmatic relations of participant II as meronymy/holonymy (50%) and near synonymy (33%) also indicates that the semantic relations of the lexicon appeared variously in the clauses. Then, participant III of the clauses also had paradigmatic relation as opposition (50%). It means that the indirect objects of the clauses only had one semantic relation. Lastly, the circumstance of the clauses had paradigmatic relation as synonymy (28.5%).

Keywords: Paradigmatic Relation, Mangupa Text

INTRODUCTION

Indonesia is a country of many ethnicities and has more than 300 ethnic groups as a result of both the country’s unique geography and history. Every ethnic group has its own language which is called the local language or vernaculars which makes people use at least two languages in their daily life, local language and Bahasa Indonesia. Language is absolutely used for cultural development. Keller (1997: 97) points out that language enables people to store meanings and experiences and to pass this heritage on to new generations. It means that language as a tool of communication is used to convey a culture to a new generation.

In language, there are two relationships between linguistic elements that define how language works. The two complementary relationships are paradigmatic and syntagmatic relation of language. The paradigmatic relations are special kinds of associative relations proposed by Ferdinand de Saussure, namely those holding among words that can be substituted for each other in the same context (Ježek, 2016). For example, the empty slot in the sentence “I read the_you wrote two years ago” maybe filled by the word book or such other words as volume or novel, but not such words as book store, nor by words such as table or thought, and so forth. The set of words that can be inserted successfully in the same syntagmatic context constitutes lexical paradigm (or set). An example of nominal lexical paradigm for the verb read in the context above is book/volume/novel. Lexical paradigms involve words that share many semantic properties, but differ in some. The sum of the paradigmatic relations that exists between the words of a language constitutes its paradigmatic dimension. In a narrow sense, these relations are in absentia, in that they concern words that are alternatives to each other in the same context.
According to Ježek (2016), paradigmatic relations consist of two basic axes on which the classification of them can be based. These two axes represent, in a sense, a speculative hypothesis about how the lexicon is structured or a description of the most basic relations between words. The two axes of paradigmatic relations are: vertical relations (a) hyperonymy/hyponymy and (b) meronymy/holonymy; and horizontal relations (a) synonymy (or identity), (b) near synonymy, and (c) opposition (antonymy, complementarity, and converse terms).

Halliday (2014) states language as experience which is seen in a clause. Therefore, in order to know the paradigmatic relations in a text, the experiential function is needed, it can be used to see the relation between the clauses through the process, participants, and circumstances. A process refers to activity done which is equivalent to verb in traditional terminology. Participants are persons or things, which are involved in a process. A circumstance indicates situations or surroundings in which the process occurs. The notion of circumstance is equivalent to adverbs in traditional terminology. In the clause The man bought a book yesterday, bought is the process, both the man and a book are the participant and yesterday is the circumstance. There are three kinds of process which can be occurred in a language, they are: material process, mental process, and relational process.

Participant is coded by who is involved in the process. Participant I and II are the core or nucleus of an experience in a clause is the process. As the nucleus the process controls the participants. Circumstances are general across process types (precisely because they are less centrally involved in the process than participants). In the clause My son bought a car yesterday, yesterday is the circumstance. Specifically, circumstance divide into nine types., namely Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter, and Angle.

Learning culture means leaning tradition or tribes. Indonesia is a pluralistic nation consisting of various tribes nations, religions and languages. This diversity becomes one of Indonesia’s national wealths which are rarely owned by other countries in the world. Each tribe in Indonesia has customs and culture as its own special identity. Batak Mandailing people still maintain their cultural tradition. One of them is wedding ceremony, it has its own typicality. Batak wedding tradition has procedural steps; manyapaiboru (asking girl to marry with), putimbangburang (engagement day), mangalehenmanganpamunan (to feed the girl for the last time by her parents ceremonially before leaving the home), marahipabagasboru (a family discussion), mangumparruji (process of giving marriage conditions over to the girl family), horjapabautboru (wedding ceremony at girl’s house), mangupa (giving some marriage advices), (Siregar and Ritong, 1985).

Mangupa is the core of Mandailing customs. It can be held in various occasion among the mandailing people such as: wedding ceremony, welcoming baby born, celebrating something. Etc. In wedding ceremony, the event is attended by the elements of Dalihan Na Tolu (Kahanggi, Mora, and AnakBoru), and other people such as King and head of a certain family name (Harajaoon and Hatobangon), as well. Those people are invited to give speeches (Hata–hata) which is usually contained with advises, expectations, or even prayer that pointed to the new couple. In addition, this event is conducted by using verbal communication and employs many kinds of things which symbolize expectation and prayer of the attendants. According to Harahap (1993) mangupa is a traditional ceremony to deliver custom messages and instructions to “bayopangoli” and “borunanioli”. In other word, Mangupa can be interpreted as an expression of excitement accept the new member of the family.

In a wedding ceremony, mangupa is intended to welcome the bride and the groom to each family and give some life advices about marriage to both bride and groom. The purpose of the mangupa is to strenghten the “tondi” (soul) or restore “tondi” into the body in order to “bayopangoli” or “borunanioli” be strong to face the challenge or be able to live a normal life. Nasution (2005) points out that the implementations of mangupa start with: “bayopangoli” and “borunanioli” first “ manyurduburangir” by their parents, a family run of “Dalian and Hatobangon”). Manyurduburangir gives the advises to the bride and groom, then leave it to Datupangupa to lead the event. Then Datupangupask the bride’s parents to give some utterances in welcoming them. Next, “Mangoar” means that giving the special title in Mandailing custom to the bride and groom in order to bring dignity and luck for them.

The text of mangupa for BatakMandailing wedding ceremony basically consists of three parts, which are the opening, content (mangupa) and closing. The opening part of mangupa text describes the intention of the occasion as well as the welcome to the guests and the bridegroom to each family which are led by Datupangupa or the host. The content of mangupa text is about the process of mangupa which is done by the bridegroom and still guided by Datupangupa. Then, the closing part of mangupa text is about the marriage life advices and the last greetings Horas from Datupangupa. The writers of this research were interested in analyzing paradigmatic relation in mangupa text of BatakMandailing wedding ceremony based on vertical relations (a) hyperonymy/hyponymy and (b) meronymy/holonymy; and horizontal relations (a) synonymy (or identity), (b)
near synonymy, and (c) opposition (antonymy, complementarity, and converse terms). The problem was formulated in this research to describe the paradigmatic relation in mangupa opening text of BatakMandailing wedding ceremony.

METHOD

The research was conducted by using qualitative descriptive design. The data was an opening part of Mangupa text in BatakMandailing Wedding Ceremony. The data was analyzed based on Paradigmatic Relation (Ježek, 2016). In order to see the parts on clauses (participant, process, circumstances), experiential function proposed by Halliday (2014) was needed. The data was displayed by using interactive model proposed by Miles et al (2014) which has three phases of analysis as data condensation, data display and drawing conclusion.

In this research, data condensation included the process of selecting clauses from Mangupa opening text, focusing on the parts of clauses, and simplifying the lexicons according to Paradigmatic Relation. Abstracting is the process of making written summary on the kinds of paradigmatic relation based on vertical relations (a) hyperonymy/hyponymy and (b) meronymy/holonymy; and horizontal relations (a) synonymy (or identity), (b) near synonymy, and (c) opposition (antonymy, complementarity, and converse terms), and transforming the written summary. The data display can be an extended piece of text or diagram, chart, table, or matrix that provides new way of arranging and thinking more textually embedded data. In this research, table was used as the purpose of displaying the data which is to ease the data understood in form of table or other chart rather than in longer explanation. Lastly, Conclusion is drawn based on the data display.

RESULT

A. Vertical Relations (Hyperonymy/hyponymy and Meronymy/Holonymy) in the Opening Part of Mangupa Text of BatakMandailing Wedding Ceremony

By using the concept of experiential function and paradigmatic relations as the basis of data analysis, it was found that hyperonymy/hyponymy did not appear in the opening part of mangupa text. However, meronymy/holonymy occurred in two parts of clauses of mangupa text which were in participant I and participant II. Meronymy/holonymy occurring in participant I of the clauses of mangupa text can be seen in Data 1.

<table>
<thead>
<tr>
<th>Data 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sataon so raburuk, (Setahun tidak akan busuk)</td>
</tr>
<tr>
<td>Sataon  so ra  buruk</td>
</tr>
<tr>
<td>Token  Process: Relational  Value</td>
</tr>
</tbody>
</table>

| Sabulan so ramalos. (Sebulan tidak akan layu) |
| Sabulan  so ra  malos |
| Token  Process: Relational  Value |

In data 1, it can be seen that the experiential function of the two clauses was relational process in which the participant I was called token. The token of both clauses was considered to have paradigmatic relation, holonymy. It can be said that the lexicon sataon is a holonym of sabulan as part of months to complete a year.

B. Horizontal Relations (Synonymy, Near Synonymy, Opposition (Antonymy, Complementarity, Converse)) in the Opening Part of Mangupa Text of BatakMandailing Wedding Ceremony

By using the concept of experiential function and paradigmatic relations as the basis of data analysis, it was found that the three kinds of horizontal axes occurred in the parts of the clauses in mangupa text. Synonymy occurred in three parts of clauses in mangupa text which were in process, participant I and circumstance. Synonymy occurring in process of the clauses of mangupa text can be seen in Data 2.
Data 2

**Jadina palaluhon ma sadari on. (Jadi dilaksanakan hari ini)**

**Jadina** (on) **palaluhon ma sadari on.**
 Conj. (actor (elliptical word)) Process: Material Circ: Location (temporal)

**Nipasu baga-baga on. (Maka dilaksanakanlah hari ini upacara yang mengandung harapan ini)**

**Nipasu** baga-baga on.
 Process: Material Actor

In Data 2, it can be seen that the experiential function of the two clauses was material process. The lexicon *palaluhon* and *nipasu* in BatakMandailing language has similar meaning which was “held” in passive form. It means that *palaluhon* and *nipasu* were interchangeable in a clause as they were synonymous in semantic relation yet different form of lexicon.

The semantic relation of near synonymy also occurred in the parts of the clauses in mangupa text which were in process and participant II. Near-synonym occurring in participant II of the clauses of mangupa text can be seen in Data 3.

Data 3

**Sataon so ra** buruk, (Setahun tidak akan busuk)

**Sataon** so ra **buruk**
 Token Process: Relational Value

**Sabulan so rama los.** (Sebulan tidak akan layu)

**Sabulan** so ra **malos**
 Token Process: Relational Value

In data 3, it can be seen that the experiential function of the two clauses were relational process in which the participant II of the clauses was called value. The values of both clauses had semantic relation which was near-synonymy in which the meaning of *buruk* and *malos* in BatakMandailing language was analogous as they meant “not being fresh” in the context. Thus, the use of *buruk* and *malos* were not really interchangeable in a clause.

The lexical-semantic network of opposition also appeared in the parts of the clauses in mangupa text. However, as a semantic relation, only complementarity and converse-term occurred in the parts of clauses of mangupa text which were in participant I and participant III. Complementarity and converse-term occurring in the parts of the clauses in mangupa text can be seen in Data 4 and Data 5.

Data 4

**Jagitbo tulang burangir on.** (Terimalah Tulang (mertua pengantin laki) sirih ini)

**Jagitbo** (Na) **tulang burangir on**
 (Actor (Elliptical word)) Process: Material Recipient Goal

**Jagitbo nantulang burangir sirara unduki bontar adop-adop.** (Terimalah Nantulang (IstriTulang) sirih yang merah bagian belakang dan putih bagian depan)

**Jagitbo** (Na) **nantulang burangir sirara**
 (Actor (Elliptical word)) Process: Material Recipient Goal
In Data 5, it can be seen that the experiential function of the two clauses was verbal process in which the participant I of both clauses was called sayer. The sayers of the clauses had converse relation in which the lexicon *hamu* and *ho* in BatakMandailing language had necessarily relation. It means that the two lexicons were inherently relational as they were in the opposite way from the other.

After analyzing the opening part of mangupa text of BatakMandailing wedding ceremony, it was found that some of the two axes of paradigmatic relations ((1) vertical relations: (a) hyperonymy/hyponymy and (b) meronymy/holonymy; and (2) horizontal relations: (a) synonymy (or identity), (b) near-synonymy, and (c) opposition (antonymy, complementarity, and converse terms)) occurred in the text. The two axes of paradigmatic relations ((1) vertical relations: (a) hyperonymy/hyponymy and (b) meronymy/holonymy; and (2) horizontal relations: (a) synonymy (or identity), (b) near-synonymy, and (c) opposition (antonymy, complementarity, and converse terms)) occurring in the opening part of mangupa text of BatakMandailing wedding ceremony can be seen in Table 3.1.

**Table 3.1 The Frequency of Paradigmatic Relations Based on Parts of Experiential Function in the Opening Part of Mangupa Text of BatakMandailing Wedding Ceremony**

<table>
<thead>
<tr>
<th>Frequency of Paradigmatic Relations</th>
<th>Process</th>
<th>Participant I</th>
<th>Participant II</th>
<th>Participant III</th>
<th>Circumstance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frq</td>
<td>%</td>
<td>Frq</td>
<td>%</td>
<td>Frq</td>
</tr>
<tr>
<td>Vertical Relations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyperonymy/Hyponym</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Meronymy/Holonym</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>50</td>
<td>1</td>
</tr>
<tr>
<td>Synonymy</td>
<td>3</td>
<td>43</td>
<td>2</td>
<td>28.5</td>
<td>0</td>
</tr>
<tr>
<td>Near Synonymy</td>
<td>2</td>
<td>67</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Opposition (Antonymy, Complementarity, Converse)</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>50</td>
<td>0</td>
</tr>
</tbody>
</table>
The result of the research shows that all parts of the clauses of Mangupa opening text analyzed by using experiential function had paradigmatic relations, vertical and horizontal relations. It can be seen that the process of the clauses had paradigmatic relations as synonym (43%) and near-synonym (67%); participant I of the clauses had meronomy/holonomy (50%), synonym (28.5%) and opposition (50%); participant II of the clauses had meronomy/holonomy (50%) and near-synonym (33%); participant III of the clauses had paradigmatic relation as opposition (50%); and the circumstance of the clauses only had synonym (28.5%).

DISCUSSION

In accordance with data analysis and findings, there were some points that were considered necessary to be discussed in this study. It can be seen that the result of the research contained the two axes of paradigmatic relations in the parts of the clauses of mangupa text. However, in vertical relation, the lexical-semantic network of hyperonymy/hyponymy did not exist in the clauses. It means that there was no lexicon in the opening part of mangupa text that had taxonomy relation or classification to one another in the text. The semantic relation of antonym also did not occur in the parts of the clauses of mangupa text. It can be considered that the opening part of mangupa text did not contain lexicons that had semantic relation which opposed each other in relation to a scale of values for a given property, of which they specified the two poles.

The analysis of the clauses of mangupa text was categorized by using experiential function in order to see the parts of the clauses. The parts of the clauses were used to see the paradigmatic relations ((1) vertical relations: (a) hyperonym/hyponym and (b) meronym/holonym; and (2) horizontal relations: (a) synonym (or identity), (b) near-synonym, and (c) opposition (antonym, complementarity, and converse terms)) occurring in mangupa text. The process of the clauses had paradigmatic relations as synonymy (43%) and near synonymy (67%). It means that the opening part of mangupa text contains variations of verbs used in traditional text in order to introduce people to the way of doing mangupa. Then, it can also be seen that the participant I of the clauses had paradigmatic relations as meronomy/holonomy (50%), synonymy (28.5%) and opposition (50%).

In horizontal relation, it was found that there were 7 semantic relation which is Synonymy, 43% was in Process and both 28.5 % in participant and circumstance. Thus, it can be concluded that the dominant semantic relation that can be found in Mangupa Text of BatakMandailing wedding ceremony is Synonymy. It means that in Mangupa text, we can find many variation of verbal word that is used by the Datu Pangupa. Having seen the result of the study, the researcher would like to offer the suggestions as the followings: 1) It is suggested to other researchers who are taking or conducting research in Lexicology to find out types of semantic relation; 2) It is advisable for the people who interested in conducting research about the traditional event in some regions Indonesia; 3) It is suggested for all student university as the references for teaching and learning process.
REFERENCES


Projection in Indonesian Newspaper Story Texts

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ABSTRACT

Projection is representation of linguistic experience in another linguistic experience. This paper addresses the projection of news sources in Indonesian newspaper story text (NST) based on systemic functional linguistic (SFL) theories. The objectives are to describe kinds of projection in the NSTs, derive the dominant kind of projection and investigate reasons for the use of projections, which is related to the social context of projection enhancing the use of the dominant kind in the register of newspaper. The sources of the data are NSTs of four newspapers representing both the national and provincial or local publication levels. Two publications (the daily Kompas and Republika) represent those of the national level and the other two (the daily Waspada and Analisa) represent the local ones. Each of the four newspaper publications is represented by seven (Sunday through Saturday) headline NSTs making 28 NSTs all together as the source of the data. The data are projections of the news sources in the form of clause complexes derived from the 28 NSTs. The data were analyzed by content analysis technique where the projections are analyzed and categorized with reference to SFL theories. The findings indicate that a part from the paratactic locution projection (I “2) as dia berkata, “Saya akan pergi”, ‘he said, I will now’, the hypotactic locution projection (α “β) such as dia mengatakan bahwa dia akan pergi ‘he said that he would go’, and the hypotactic idea projection (α ‘β) dia pikir dia akan pergi ‘he thought he would go’, the dominant kind of projection in Indonesian NSTs is quasiprojection such as “Saya akan pergi”, katanya *‘I will go’ his saying’. The quasiprojection is used to indicate genuity or originality of the news source on one hand and the role played by the NST writer on the other hand. The use of quasiprojection implies that a sound, word, phrase, clause, clause complex or even a text potentially functions as a phrase. The new finding in this study implies that the status of phrase in bahasa Indonesia (BI) need redefining.

Keywords: projection, newspaper text, quasiprojection

INTRODUCTION

Projection refers to representation of linguistic experience into another linguistic experience. The term projection is a systemic functional linguistic (SFL) one (Halliday 2014: 508; Eggins 2004; Martin 1992; and Martin dan Rose 2007), which is equivalent to direct and indirect or reported speech in traditional linguistic terms. Projection is an element of the logical function, which is one component of the metafunction of language. As logical relation, projection is constituted by at least two clauses, namely the projecting and the projected clause. The relation between the two clauses is described with reference to the status (taxis) of the two clauses and the logico-semantic relation that forms between the two clauses. Based on the status and logico-semantic relation between the projecting and projected clause, four kinds of projection are derived: paratactic locution, hypotactic locution, paratctic idea and hypotactic idea. Projection in Indonesian NSTs is studied with referece to the four categories. The findings of the study indicate that apart from the four kinds of projection, Indonesian NSTs dominantly use quasiprojections. The new finding of quasiprojection implies that in the register of Indonesian NSTs a sound, word, phrase, clause, clause complex or a text can function as a phrase in the structure of quasiprojection. The new finding further implies that the present notion of phrase in bahasa Indonesia (BI) needs redefining.

THEORETICAL ORIENTATION

This study is based on SFL theories as developed by Halliday (2014) and other systemicists, such as Halliday and Matthiessen (1989), (Martin (1992), Thompson (2014), Eggins (2004), Bloor dan Bloor (2013) dan Martin and Davidse (2007). A brief description of the SFL theories related to projection is presented in the following subsections.
Projecting and Projected Clause

A projection is realized as a clause complex, where there are at least two clauses (Halliday 2014: 508), namely the primary clause as the projecting clause and the secondary clause as projected one. In the clause complex as presented in Figure 1, the projecting clause is *Ali berkata* ‘*Ali said*’ and the projected clause is *Saya akan pulang sekarang* ‘*I am returning home now*’. The clause *Saya akan pulang sekarang* is a linguistic experience, which is represented again or recoded in another linguistic experience of *Ali berkata*. Halliday (2014: 443) described the projected clause as phenomena of one order of experience (linguistic phenomena) recoded to a higher order phenomena in the projecting clause (semantic phenomena—what people say and think).

In the projecting clause *Ali berkata* the process *berkata* ‘said’ link the projecting and projected clauses. The process is termed as the projecting process, which may be either verbal or mental process. As further presented in Figure 1 the verbal processes in BI may be *berkata, mengatakan, menyebutkan* and the like and mental processes may be *berpikir, berpendapat, menganggap*, etc. If the projecting process is verbal the projection is termed *Location* and is marked by double quotes (”) and if the projecting process is mental the projection is termed *Idea* and is marked by single quote (‘) in SFL convention.

![Figure 1: Projecting and Projected Clause](image_url)

Parataxis and Hypotaxis

Interdedependency between the projecting clause and the projected clause is termed as *Taxis* (Halliday 2014: 438). With reference to the taxis a projection may be paratactic or hypotactic. In a paratactic projection, the projecting and the projected clause are of equal status in the sense that each of the two clauses can stand by itself independently. Another criterion of the equal status or paratactic relation is that the position of the two clauses can be swapped. For example, *Ali berkata, “Elang itu terbang di angkasa”*, ‘*Ali said, “The eagle is flying in the air”*’ is a paratctic projection. Each clause as the elements of the paratactic projection can stand by itself independently. Thus, grammatically it is accurate to say *Ali berkata* and *Elang itu terbang di angkasa* in BI and it is also grammatically correct if the two clauses are swapped as *“Elang itu terbang di angkasa”, Ali berkata* or *“Elang itu terbang di angkasa”, berkata Ali*.

Unlike paratactic projection, hypotactic projection is constituted by one independent clause and a dependent one. In the projection *Ali memberi tahu mereka bahwa elang itu terbang di angkasa* ‘*Ali told them that the eagle flew in the air*’ the clause *Ali memberitahu mereka* ‘*Ali told them*’ can stand by itself independently whereas the clause *bahwa elang itu terbang di angkasa* cannot stand by itself. In addition, the positions of the two clauses can not be swapped. Thus, the expression of *bahwa elang itu terbang di angkasa Ali memberi tahu mereka* is grammatically unacceptable in BI.

In the convention of SFL the pratactic projection is distinguished from hypotactic one, by using (Arabic) numbers for parataxis and Greek alphabets or letters for hypotaxis. In a paratactic projection, the initial clause is labelled as 1 and the following clauses as 2, 3, 4,... and so on. Unlike the paratactic projection the independent clause of the parataxis is labelled as α and the following dependent clauses as β, γ, χ, δ, ε, θ...and so on.
Logico-semantic Relations

The relation between the projecting (1 or $\alpha$) and projected clause (2 or $\beta$) is also described with reference to the meaning aroused by clause 2 or $\beta$, which is termed logicosemantic relation. In other words, the logico-semantic relation describes semantic relation between 1 and 2 or between $\alpha$ and $\beta$. Operationally, the logico-semantic relation can be probed as follows: if there is a structure of $1 \land 2$ in a clause complex, what does 2 mean to 1 or if there is a structure of $\alpha \land \beta$ what does $\beta$ mean to $\alpha$? It is found that logico-semantically two kinds of meaning form, namely the meaning of locution (quoting locution or quoting wording) and that of idea (reporting idea or reporting meaning).

One one hand, the projection of wordings or quoting locution indicates that the projected clause is a direct utterance or saying of a news source. The focus is on the original or direct wordings of the news source. The projecting process is verbal and the projection is paratactic. This wording projection occurs at the lexicogrammatical level as shown in Figure 2. The social context of wording projection, for example is a direct quoting lines or sentences from the holy books such as the Quran or Bible by the khutabs or pastors. Another example of wording projection is oath taking in the court room by the witness of a case or in the inaugural session of the newly-elected president. The projected clause is exactly wordings of the (news), such as dia berkata, ‘‘Anak itu akan pergi ke kota’’ ‘‘he said, ‘‘The boy will leave for the city’’.

On the other hand, the projection of meaning or reporting meaning indicates that the projected clause is idea or meaning derived or reported from a news source. The focus is on the suitability or conformity of the meaning of the news source although the meaning is coded in different wording. The projecting process is mental and the projection is hypotactic. This meaning projection occurs at the semantic level as shown in Figure 2. The social context of meaning projection, for example is a reference in thesis, dissertation, or scientific article. A writer or researcher deploys content-based reference to support the argument. Another example of meaning projection is the translation a text source into the target text. The projected clause may bear different wordings of a news source or is potentially paraphrased or expressed differently but the meaning is similar or equivalent. This implies that the meaning projection is potentially more or less from the original source such as dia pikir bahwa anak itu akan pergi ke kota ‘‘he thought that the boy would leave for the city’’.

In SFL perspectives language is constituted by three strata: semantics, lexicogrammar and expression or in folk terms respectively the level of meaning, wording and sound (in spoken language), letters (written language) or signs such as scratches or pictures (in sign language). The relations among the three strata are semiotic (or denotative semiotic precisely) as indicated by the straight arrowed line in Figure 2 where semantics is realized by lexicogrammar. Further, lexicogrammar as the fusion of semantics and lexicogrammar is expressed by phonology, graphology or signs. As summarized in Figure 2 originally there are two kinds of projection, namely projection of wordings at the lexicogrammatical level and projection of meaning at the semantic level. The projection of wording is also termed as quote and that of meaning as report. Thus, originally there are two kinds of projection, namely quoting wording or locution and reporting meaning or idea which is respectively labelled by double quotes (‘‘) for locution and single quote (‘’) for idea.

Figure 2: Quote and Report

Comparisons of the aspects of the two kinds of projection are summarized in Table 1 below.
Tabel 1 Comparison of Quoting Words and Reporting Meaning

<table>
<thead>
<tr>
<th>No</th>
<th>Aspects</th>
<th>Quoting Words</th>
<th>Reporting Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>projected</td>
<td>Wording</td>
<td>meaning</td>
</tr>
<tr>
<td>2</td>
<td>strata</td>
<td>Lexicogrammar</td>
<td>semantics</td>
</tr>
<tr>
<td>3</td>
<td>taxis</td>
<td>Parataxis</td>
<td>hipotaxis</td>
</tr>
<tr>
<td>4</td>
<td>projecting process</td>
<td>Verbal</td>
<td>mental</td>
</tr>
<tr>
<td>5</td>
<td>other term</td>
<td>quoting locution; paratactic locution</td>
<td>reporting idea; hipotatic idea</td>
</tr>
<tr>
<td>6</td>
<td>example of its use in social context</td>
<td>taking oath; quoting texts of holy books such the Quran or Bible</td>
<td>content-based reference; translation or interpretation</td>
</tr>
<tr>
<td>7</td>
<td>example of text</td>
<td>dia berkata, “Anak itu akan pergi ke kota”</td>
<td>dia pikir bahawa anak itu akan pergi ke kota</td>
</tr>
</tbody>
</table>

In terms of the projecting clause the projection by their nature is originally either quoting or reporting and with respect to the projected element, the projected aspect is at the first place either wording or meaning. If the two aspects of projection (quoting or reporting and locution or idea) are intersected four kinds of projection are derived as shown in Figure 3.

(a) Quoting locution or paratactic locution,
(b) Quoting idea or paratactic idea,
(c) Reporting locution or hypotactic locution, and
(d) Reporting idea or hypotactic idea.

In English the four kinds of projection are available. However, in BI as shown in Figure 3 the reporting idea or paratactic idea is not available. In other words in BI mental process cannot project idea paratactively. Mental process can project idea hypotactically. Thus, in BI the text “Dia berpikir, “Anak itu akan pergi ke kota.”” is not available and is ungrammatical whereas Dia pikir bahwa anak itu akan pergi ke kota is grammatically acceptable.

<table>
<thead>
<tr>
<th>Location</th>
<th>Dia berkata, “Anak itu akan pergi ke kota”</th>
<th>Dia mengatakan anak itu akan pergi ke kota</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>He said, “The boy will leave for the city”</td>
<td>“He said the boy would leave for the city”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Idea</th>
<th>Dia pikir bahawa anak itu akan pergi ke kota</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>He thought, “The boy will leave for the city”</td>
</tr>
</tbody>
</table>

Figura 3 Formation of Reporting Locution and Quoting Idea

Quasi-projection

Quasiprojection seems to be a projection but is not. With respect to its appearance with quotation marks (“...”) such as “Saya akan pergi ke pesta itu” katanya “I’ll go to the party” his saying’ in the written language mode, quasiprojection looks like a paratactic projection but in principle it is not. Indeed on the basis of its element a quasiprojection is a single clause whereas a projection is lexicogrammatically constituted by at least two clauses. In other words, with reference to its clausal elements a quasiprojection is a single clause. There is no quasiprojection in English whereas the use of quasiprojection is dominant in BI particularly in the register of newspaper.

Categories of Projection

With respect to the previous descriptions theoretically there are four kinds of projection, namely paratactic locution, hypotactic locution, paratactic idea and hypotactic idea. Paratactic projection is notated or labelled as 1 ‘2, paratactic idea as 1 ‘2, hypotactic locution as α ‘β and hypotactic idea as α β. As it is related to projection, in this study quasiprojection is included as a category of projection. Thus, in categorizing projections in Indonesian NST, five categories are used; they are summarized in Table 2 below.
### Method

The study applied a descriptive qualitative design and the data were analyzed by using content analysis technique. Sources of the data were Indonesian NSTs of four newspaper publications, they are the daily *Kompas, Republika, Analisa* dan *Waspada*. The daily *Kompas* and *Republika* which are published in Jakarta are assumed to represent publications at the national level whereas the daily *Analisa* and *Waspada* which are published in Medan the capital of the North Sumatra province are assumed to represent newspaper publication at the provincial or local level. Each of the newspapers was represented by seven NSTs; each of which was assumed to represent publications of Sundays through Saturdays. Thus, there were 28 NSTs as the sources of the data. The headline NST is taken as the representative of the newspaper publication. This gives 28 headline NSTs as the sources of the data.

The data were projections of the news sources in the form of clause complexes derived from the 28 NSTs. The data were analyzed by the content analysis technique where the projections were identified, analyzed and categorized with reference to SFL theories and the five categories of projections as previously described.

The procedures of analyzing the data were as the following.

1. Firstly, the headline NST was taken from each of the newspaper publication. This step gave 28 headline NSTs.
2. Secondly, clause complexes used in the 28 headline NSTs were taken as the data. This step gave 128 clause complexes.
3. Thirdly, 103 projections were taken out of 128 clause complexes as 25 were clause complex belonging to expansion categories.
4. Fourthly, the 103 projections are analyzed and classified with reference to the five categories of projection as previously described and to the contexts of their uses.
5. Finally, conclusions were derived from the results of the data analysis.

In addition, a brief interview was held to the NST writers and the editors on the use of projection. This interview was carried out to the local newspaper (the daily *Waspada* and *Analisa*) staffs related to the writing and editing of the NSTs.

### Findings

It is found that Indonesian NSTs applied three out of the five categories of projection as previously described; they are hypotactic locution, hypotactic idea and quasiprojection. Two categories are not found. The proportions of each category is presented in Table 3. It is found that quasiprojection is dominantly used in Indonesian NST with the proportion of 54.37%.

<table>
<thead>
<tr>
<th>Tabel 2 Projection Categories</th>
<th>No</th>
<th>Categories</th>
<th>Label</th>
<th>Example and Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>paratactic locution</td>
<td>1 ‘2</td>
<td><em>dia berkata, “Anak itu akan pergi ke kota.”</em></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>hypotactic locution</td>
<td>α ‘β</td>
<td><em>dia mengatakan bahwa anak itu akan pergi ke kota</em></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>paratactic idea</td>
<td>1 ‘2</td>
<td><em>dia berpikir, “Anak itu akan pergi ke kota.”</em></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>hypotactic idea</td>
<td>α ‘β</td>
<td><em>dia berpendapat dia akan pergi ke kota.</em></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Quasiprojection</td>
<td></td>
<td><em>Dia akan pergi ke kota</em>, katanya.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tabel 3 Proportions of Projection in Indonesian NSTs</th>
<th>No</th>
<th>Categories of Projections</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paratactic Locution (1 ‘2)</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Hypotactic locution (α ‘β)</td>
<td>28</td>
<td>27.18</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Paratactic Idea (1 ‘2)</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Hypotactic Idea (α ‘β)</td>
<td>19</td>
<td>18.45</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Quasiprojection</td>
<td>56</td>
<td>54.37</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>103</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>
Hypotactic location
The proportion of hypotactic location is 27.18%. The following texts in (1) are examples of hypotactic location with projecting processes menyatakan ‘state’, menyebutkan ‘utter’ and mengatakan ‘say’ as verbal processes. The projecting processes are printed in bold italic letters.

(1) - Presiden menyatakan tidak akan memihak calon mana pun yang bertarung dalam pilkada serentak pada 15 Februari besok (Kompas 14 Feb. 2017 hal 1 kol.1). ‘The President stated that he would not take a side for any candidate in the tomorrow-election on 15 February’

- JPU menyebutkan beberapa item tujuan pemberian “uang ketok” itu antara lain yakni persetujuan Laporan Pertanggungjawaan (LPJP) Anggaran Pendapatan dan Belanja Daerah (APBD) Sumut Tahun 2012 dengan total Rp1.550.000.000 dan menyetujui Perubahan APBD Sumut 2013 senilai Rp2.550.000.000 (Analisa 14 Feb. 2017 hal. 1kol.1). ‘The Attorney General uttered among items as bribery for “knocking approval” are agreement for the Responsibility Report for Implementation (LPJP) of the Local Budget (APBD) of the 2012 Sumut totalling Rp1.550.000.000 and approval of the 2013 Local Budget Amendment of 2.550.000.000’

- Anggota Komisi IV DPR dari Fraksi Gerindra Endro Hermono mengatakan akan melakukan konsolidasi dengan fraksi lain mengenai penerapan hak angket tersebut ...(Waspada 14 Feb. 2017 hal. A2. Kol. 6) ‘Parliament Members (DPR) of Comission IV of the Gerinda Party Fraction Endro Hermono said he would hold a consolidation with other party factions on the enquiry rights of the parliament’

Hypotactic Idea
The proportion of hypotactic idea of all kinds of projection occurring in he NSTs is 18.45%. The projectiong process is obviously mental process. As an exemplification of the hypotactic idea, the projecting processes are printed in bold italic letters in (2).

(2) - ACTA (Advokat Cinta Tanah Air) berpendapat bahwa seharusnya Mendagri memberhentikan Ahok lantaran nomor registrasi perkara penodaan agama sudah ada (Waspasa 14 Feb. 2017 hal A2 kol.7). ‘The ACTA (Advocacy Loving Home Land) hold the Minister for Domestic Affairs (Mendagri) should terminate Ahok’s service term as his registral case number on blasphemy of Islam has been issued’

- Pemerintah menyadari kekuatan citra Indonesia yang saat ini masih lemah (Kompas 14 Februari 2017 hal 18, kol.3) ‘The Government realizess that the power of Indonesia impression is still shaky’

- Namun, diyakini masyarakat Indonesia adalah masyarakat yang cerdas dan dewasa (Analisa 14 Feb. Hal 9kol4). ‘However, it is assured that Indonesian society is readily smart and mature’

Quasiprojection
More than a half (54.375) of the total occurrences of projection in Indonesian NST is quasiprojection. The following texts are examples of quasiprojections found in Indonesian NSTs. The projected clause functioning as the phrase or nominalization is underlied.

(3) - “Rekaman ini menjadi data pembanding ketika ada persoalan saat rekapitulasi suara,” ujar anggota Bawaslu, Nasrullah (Kompas 14 Februari 2017, hal. 15 kol.5) ‘ “The recording becomes distinctive data when there is a problem of recapitulative votes” uttering the member of the Election Cotrolling Board (Bawaslu), Nasrullah’

As for the local election, principally the President as the head of government reemphasized his neutral and objective position in any local election. Taking no side for a candidate and that means keepin the stance of neutrality”, uttering Haedar after meeting with the President’


- “We wonder why other local leaders can terminate the terms of other local leaders. This is an unfair legal treatment. Due to that situation we have agreed to propose an enquiry petition. We are sure there will be a highlighting spot’, saying Yandri’

- “Kami telah menyiapkan sejumlah langkah untuk melanjutkan reformasi perpajakan, yaitu Pasal 18 Undang-Undang Pengampunan Pajak, implementasi program untuk mempermudah akses terhadap data nasabah bank, serta program peningkatan lavanana kepada wajib pajak.” kata Direktur Jendral Pajak Ken Dwijugiasteadi saat jumpa pers di Jakarta, Senin (13/12) (Waspadai 14 Feb. 2017 hal.1 kol.3)

- “We have prepared a series of steps to get to the tax reforms, one of which is the Article 18 of the Tax Amnesty Regulation, its implementation program to ease access to the bank customers’ data and a program to increase quality service to the tax payers,” saying the Taxt Director General Ken Dwijugiasteadi in a press conference in Jakarta, Monday (13/12)’ of

It is found both paratactic locution and idea are not used in Indonesian NSTs. The reason for the absence of paratactic locution is practical and economical ones. If the paratactic locutions were used, the NSTs would read like literary works and take more space such as ones in the Babad Mangkubumi as shown in (4). NST is restricted by space and newspaper column. In addition, the NSTs prioritize fact and objectivity.

The reasons for the absence of paratactic idea in Indonesian NSTs is theoretical one where in BI such a kind of projection does not exist. In other words, there is no use of paratactic idea in BI. This confirms that mental process cannot project linguistic experience paratartically in BI. On the contrary, in English the paratactic idea is available such as in he thought, “I will go now”.

The reasons for the use of quasiprojection is to maintain originality and to provide creativity. The part of quasiprojection between the qoutation marks (“...”) indicates the wording originally derives from the news sources. However, the NSTwriters or editors have a role to put a taste to the original sources. This is realized by the second part of the quasiprojection.

DISCUSSION

Two kinds of categories of projection, namely paratactic locution and paratactic idea were not used in Indonesian NSTs. In general paratactic locations are available in BI. For example in the register of literary works paratactic locution is abundantly used as exemplified in (4) in which paratactic locations were taken from the novel Babad Mangkubumi. The excerpts are dialogues between two characters. The projecting processess are verbal processes such as bertanya ‘ask’, menanggapi ‘respond’, bersabda ‘say authoratively’, and menjawab ‘answer’ or ‘reply’ and are printed in bold italic letters.


‘His Mayesty Kangjeng Sultan asked: “Mr Overste, what is your opinion on the arrival of Mr. Comission General? You know that we have nothing here, a part from that is to clear to you that I am under the authority of the Company General. I hope there will be no disappointment that embarrasses us”

Tuan Overste Iseldhik menanggapi: “Maaafkanlah Kangjeng Sultan, saya sendiri kurang begitu jelas apa tujuan utama kunjungan Tuan Koomisaris Jenderal tersebut. Bagimana pun juga saya belum mengetahui kepastiannya, sebab saya belum menerima suratnya dan nantinya betul juga ada kunjungan Tuan Komisaris Jenderal, apakah yang menimbulkan kesangsan Kangjeng Sultan? Saya percaya bahwa kemanunggalan kompeni dengan raja-raja Jawa sudah sedemikian baiknya”.

‘Mr. Overste Iseldhik responde: “I am sorry Your Mayesty, it is not cler to me what the main purpose of the Commission General is. Yet I have not been confirmed of his visit, as I have not got the letter. However, even if I have not received the letter and if the visit truely occurs, what worries you Mayesty Kajeng Sultan? I believe that the unity between the company authority and the Javanese Kings has neen harmoniously formed”’

‘His Majesty Kangjeng Sultan said powerfully: “How should I take an attitude to politely cope with my position? If I ought to pay a respect to Mr. Governor, obviously I sat on the left side of his hand? To pay a respect to Mr. Commissary General where should I take a seat on? Should I take a seat on his left or right side?’”


‘Mr. Overste Iseldhik replied as if he were fooling His Majesty Kangjeng Sultan: ‘Obviously Your Majesty Sultan acknowledge that the authority of the Company is older. In addition, it need publicly acknowledging that the authority of the Company is older. Also it needs acknowledging that Mr. Commissary General will not sit on the left side of Your Majesty Kangjeng Sultan’’

This study is limited to texts of four newspaper publications. This potentially leads to limited types of projections in the NSTs. In other words, if the samples of the data sources are more than four publications the other types of projections are potentially found. Thus, the findings of the study potentially change if more than four samples of newspaper publications are used.

Quasiprojection reads like a true projection but it is a fake one. It looks like a paratactic locution since it has quotation marks as in (5a, b) as a true quotation does. However, based on lexicogrammatical criteria, quasiprojection is not a projection since it is a single clause whereas a projection is constituted by at least two clauses. This is to confirm that, quasiprojection does not fulfil the lexicogrammatical criteria for a projection. Thus, quasiprojection is not related to logical function. The texts in (5) are examples of quasiprojections.

(5)  
a. “Rekaman ini menjadi data pembanding ,” ujar Nasrullah (Kompas 14 Februari 2017, hal. 15 kol.5).  
   ‘The recording becomes distinctive data,...’ Nasrullah’s saying
b. “Saya akan pergi”, katanya.
   ‘I will go’, his saying.

As a comparison, the texts in (6a, b) are projections as each of the two texts is constituted by two caluses, namely the projecting and projected clauses. Specifically, the texts in (6) are paratactic locution where the projecting processse are verbal processes highlighted in bold italic letters.

(6)  
   ‘The recording becomes distinctive data,...’ said Nasrullah.
b. “Saya akan pergi”, **berkata** dia.
   ‘I will go’, said he.

Text (6a) is constituted by two clauses, namely the projected clause “Rekaman ini menjadi data pembanding,” and the projecting process berujar Nasrulla. The same components also constitute the text (6b), namely the projected clause “Saya akan pergi” and the projecting clause berkata dia. Being different from text in (6a,b), the texts in (5a, b) constitute a single clause. The part of the clause ujar Nasrullah is a phrase and this cannot stand by itself. As it is a phrase, it inherently becomes one part of the whole clause. In other words, the phrase is an element of the clause. It is obviously a phrase since it cannot be swapped as *Nasrullah ujar*. In the same manner the kata nya is a phrase and the expression of *nyakata* is lexicogrammatically unacceptable in BI.

With reference to lexicogrammatical description the text “Saya akan pergi”, kata nya is a single clause. This clause is constituted by two phrases, namely kata nya and saya akan pergi. In other words, the two phrases constitute a single caluse. The text “Saya akan pergi”, kata nya is a relational clause with the relational process implied between the two phrases as shown in (7). The relational process adalah ‘is’ links the phrase of Saya akan pergi and that of kata nya. Standing by itself independently Saya akan pergi is a clause. However, in its relation to another element of kata nya forming a bigger clause of “Saya akan pergi”, kata nya it functions as a phrase. Lexicogrammatically it is nominalization. In the same manner kata nya is also a phrase and at the same time nominalization. Thus, there are two nominalizations being linked by a relational process adalah and forming the relational clause “Saya akan pergi,” (adalah) kata nya.
As indicated in (7) the clause “Rekaman ini menjadi data pembanding...” ujar...Nasrullah or “Saya akan pergi”, katanya corresponds or is analogous to dokter itu Bill ‘the doctor is Bill’ and ibu kota Indonesia Jakarta ‘the capital of Indonesia is Jakarta’. Between the two phrases or nominalizations the relational process of adalah ‘is’ is implied. Further, as indicated in (8) the clause of ujar Nasrullah “Rekaman ini menjadi data pembanding...” and katanya, “Saya akan pergi”, correspond or are analogous to that of Bill dokter itu ‘Bill is the doctor’ and Jakarta ibu kota Indonesia ‘Jakarta is the capital of Indonesia’ where the relational process adalah is implied between the two nominalizations.

(7) Passive Relational Clause
a. “Rekaman ini menjadi data pembanding” (adalah) ujar...Nasrullah
b. “Saya akan pergi” (adalah) katanya
c. Dokter itu (adalah) Bill
d. Ibu kota Indonesia (adalah) Jakarta.

(8) Active Relational Clause
a. Ujar Nasrullah (adalah) “Rekaman ini menjadi data pembanding...”
b. Katanya (adalah) “Saya akan pergi”.
c. Bill (adalah) dokter itu.
d. Jakarta (adalah) ibu kota Indonesia

Each of the quasiprojections of “Rekaman ini menjadi data pembanding ....,” ujar Nasrullah, ujar Nasrullah, “Rekaman ini menjadi data pembanding...”, “Saya akan pergi” katanya or katanya “Saya akan pergi”, is a single clause. Therefore, each of which corresponds or is analogous to dokter itu Bill, Bill doctor itu, ibu kota Indonesia Jakarta, or Jakarta ibu kota Indonesia where between the two phrases or nominalizations as the elements of the clause, the relational process adalah or salah potentially occurs.

The clauses in (8) are active relational clauses. The clauses are identified as being active ones by comparing them with the corresponding or analogous clauses. For example, the process memerankan ‘play’ in the clause Bill memerankan dokter (di dalam drama) itu ‘Bill played the doctor (in the drama)’ is equivalent or analogous to adalah ‘is’ in the clause Bill (adalah) dokter itu ‘Bill is the doctor’ which is also an active relational one. In the clause (8c) and (9a) lexicogrammatically Bill functions as the Token and dokter itu as the Value. With reference to SFL theory the clause structure of Token Λ Value is active. Differently, if the structure is swapped to be Value Λ Token as in (7), (8b) and (9b) the clauses are passive ones. By comparing and paralleling diperankan ‘was played by’ with adalah ‘was’ it is justified that the clause dokter itu Bill ‘the doctor is Bill” is a passive one.

(9)
a. Bill (memerankan/adalah) dokter itu (di drama itu) ‘Bill played the doctor (in the drama)’
b. The doctor (diperankan/adalah) Bill (di dalam drama itu) ‘The doctor was played by Bill (in the drama)’

In the same manner the clause in (9a) is active whereas that in (9b) is passive relational clause. By analogizing the clauses in (8) and (9) it is justified that the clause in (8b) katanya, “Saya akan pergi” pada (8) is an active relational clause whereas the clause (7b) “Saya akan pergi”, katanya is a passive relational process. By the same manner, the clause in (10a) is active whereas the clause in (10b) is passive relational clause.

(10)
a. Jakarta (merupakan/adalah) ibu kota Indonesia. ‘Jakarta represents the capital of Indonesia’
b. Ibu kota Indonesia (dirupakan/adalah) Jakarta ‘The capital of Indonesia is represented by Jakarta’
Quasiprojection in Indonesian NSTs is a single clause with (an implicit) relational process. A quasiprojection clause is constituted by two phrases or nominalizations forming equative clause. The reasons for the dominant use of quasiprojection are the newspaper story text writer indicate originality and creativity. The projected clause functioning as a clause is quoted from the news story text writer.

The finding of the present study indicates that quasiprojection dominates Indonesian NST. Quasiprojection is constituted by two phrases or nominalization. A phrase is traditionally defined as a grammatical unit consisting of words functioning as element in forming clause or sentence. Lexicogrammatically, the difference between a clause and a phrase is that whereas a clause has a Subject, a phrase does not. In the construction of he was absent and his absence, the previous construction is a clause whereas the latter is a phrase. In the same manner lexicogrammatically they stayed in the hotel for a week is a clause whereas their one-week stay in the hotel is a phrase. Systematically in SFL perspective, grammatical unit consists of

(a) clause,
(b) group/phrase,
(c) word, and
(d) morpheme.

where a higher ranking grammatical unit is constituted by the lower ranking unit below it. Thus, a clause is constituted by groups/phrases, which is constituted by word, which is eventually constituted by morpheme. As exemplified in (11) each of the clauses is constituted by the phrases of gadis itu ‘the young lady’ and dokter di rumah sakit itu ‘the doctor in the hospital’. A clause is made up by or consists of phrases. The two phrases or nominalizations are linked by the implicit relational process adakah ‘is’. The clause in (11b) is constituted by the phrase novel itu ‘the novel’ and kepunyaan kakaknya ‘her sister’s’.

(11)

a. Gadis itu (adalah) dokter di rumah sakit itu.
   ‘the young lady is the doctor in the hospital’

b. Novel itu (adalah) kepunyaan kakaknya.
   ‘the novel is his sister’s property’

c. Kampus kami (adalah) yang berwarna hijau di peta itu.
   ‘our campus is one with green colour in the map’

d. Pamannya (adalah) pengacara terkenal itu
   ‘his uncle is the famous lawyer’

As quasiprojection is potentially realized by any linguistic unit (such as sound, word, phrase, clause, clause complex and text) this implies that a phrase in BI is potentially realized by a sound, word, phrase, clause, clause complex and even a text. The following texts from (12) through (16) indicate that in BI a phrase is potentially realized by sound, word, phrase, clause, clause complex and text.

Sound as Phrase
(12)
“Oh”, katanya
‘he said, “Oh” ’

Word as Phrase
(13)
“Lari”, perintahnya
‘run his order
‘He ordered, “Run” ’

Phrase as Phrase (common realization)
(14)
“Di dalam kamar,” ungkapnya.
‘in the room his uttering
‘He uttered, “In the room” ’
Clause as Phrase

A clause can function as a phrase. In (15a) a clause and in (15b) a clause complex function as phrases.

(15)

a. "Seharusnya tulisan 'co’ di ujung alamat situs berita itu memunculkan kecurigaan
ought inscription ‘co’ at end address site news the suspicion to sise suspicion
pada diri kita,” ujarnya (Kompas 14 Feb.2017 hal 9 kol.3
on body us his uttering
‘ “The inscription of ‘co’ at the end of the news site address should have aroused suspicion to us,” he
uttered’

b. “Soal pilkada prinsipnya Pak Presiden sebagai kepala pemerintahan menegaskan ulang tentang
posisinya yang tetap netral, objektif, dalam pilkada ini di mana saja....”, tutur Haedar seusai bertemu
dengan Presiden (Kompas 14 Feb. 2017. Hal. 1 kol.1-2)

‘ “As for the local election the President principally the President a
one of whose function as a phrase is termed as microphrase. Further, a
clause functioning as a phrase is termed macro-phrasee. In addition, a clause complex and text functioning as a
phrase is termed hyperphrase.

Paragraph or text as Phrase

A paragraph or text potentially functions as a phrase as indicated in (16).

(16)

"Kenapa kepala daerah yang lain bisa memberhentikan kepala daerah yang lain. Ini ketidakadilan
hukum. Karena itu kami sudah bersepakat untuk mengusulkan hak angket. Kami yakin akan ada titik
terang,” kata Yandri. (Waspa da 14 Feb. 2017 hal A2.kol.6)

‘ I wonder why a local government head can terminate another local government head. This is an
injustice case. Due to that case we have agreed to propose an inquiry right. We are sure that this will
highlight the case,” Yandri’s saying.

A quasiprojection is constituted by two phrase or nominalizations (potentially or implicitly) linked by a
relational process such as adalah or ialah ‘BE’’. One of the phrases or nominalizations can be a sound, word,
phrase, clause, clause complex and text enclquasiprojection is a single clause no matter how long or how many
clauses there are in the part enclosed by the quotation marks.

How many clauses there are in a quasiprojection, particularly in the linguistic unit marked the quotation
marks, the quasiprojection is a single clause where the structure is X is Y with X representing the first phrase or
nominalization and Y representing the second phrase as shown in the following. Thus, in BI a sound, word,
phrase, clause, clause complex and text can function as a phrase.

(17)

"Kenapa kepala daerah yang lain bisa memberhentikan kepala daerah yang lain. Ini ketidakadilan
hukum. Karena itu kami sudah bersepakat untuk mengusulkan hak angket. Kami yakin akan ada titik terang,”

kata Yandi

‘ I wonder why a local government head can terminate another local (adalah) Yandri’s saying
government head. This is an injustice case. Due to that case we have agreed to
propose an inquiry right. We are sure that this will highlight the case,”

Yandri’s saying. 

X  (is) Y
Nominalization  Nominalization

It is thus proposed that sound, words and phrase functioning as a phrase is termed as microphrase. Further, a
clause functioning as a phrase is termed macro-phrasee. In addition, a clause complex and text functioning as a
phrase is termed hyperphrase.
CONCLUSIONS

After analyzing the data, it is concluded that there are three kinds of projection used in Indonesian NSTs, they are hypotactic locution, hypotactic idea and quasiprojection. Quasiprojection is the dominant kind of projection. The use of quasiprojection is to maintain the originality of the news source and to dynamize the role of the NST writers. The implication of the finding is that the commonly accepted definition of phrase needs changing in BI where sound, word, phrase, clause complex or text potentially functions as a phrase in the register of Indonesian newspapers story texts.

REFERENCES


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Lexical Change in Javanese Dialect Used in Medan

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ABSTRACT

Indonesia has a language which is known as Bahasa Indonesia. Besides, Indonesia has many local languages such as Javanese, Sundanese, Batakene and Minagkabaunese. The Javanese is local language which is used by the Java people to communicate among them. It has some varieties, one of them is dialect. Jufrizal (1999:101) defines dialect as regional variety of language that may differ from other varieties of the language in features of it is vocabulary, grammar and pronunciation. The research will be conducted by using qualitative descriptive design. Patton (2002) defined qualitative research as an attempt to understand the unique interactions in a particular situation. The data of this study are the transcript of recorded interview. Transcript of observation is obtained for two times observation in the office. The sources of data were from male and female in arrange age 30-35 years old. The data of this research was taken from the record of male and female English teachers during teaching learning process. The data was taken through some steps which are consisted of recording and transcribing. Based on the classification of lexical class in the previous table, the semantic change of Medan got verb is 94 lexicons or 34.81%, noun is 80 lexicons or 29.6%, adjective is 72 lexicons or 26.66%, and pronoun is 18 lexicons or 6.66%. Preposition 3 lexicons or 1.11%, adverb 1 lexicon or 0.003%.

In cooperation with the explanation of the data above, in terms of its lexical class and used, it could be concluded that, by all accounts, the verb was dominant. The spread of lexicons of semantic change of Javanese language of Medan was only on six classes, i.e. noun, verb, adjective, adverb, preposition, and conjunction-functional words are totally unrecognizable in the lexicons of semantic change of Medan.

Keywords: Lexical Change, Dialect, Javanese Language

INTRODUCTION

Indonesia has a language which is known as Bahasa Indonesia. Besides, Indonesia has many local languages such as Javanese, Sundanese, Batakene and Minagkabaunese. The Javanese is local language which is used by the Java people to communicate among them. It has some varieties, one of them is dialect. Jufrizal (1999:101) defines dialect as regional variety of language that may differ from other varieties of the language in features of it is vocabulary, grammar and pronunciation. In addition, Wardaugh (2007:40) explains that dialect sometime is only if there is a strong tradition of writing in local variety. It means that dialect is the language that is used by people who still have strick tradition strickly in a regional.

Javanese is one of the Austronesian languages, belonging to the Western Malayo Polynesian subgroup and the Sundic family. In keeping with the other members of the subgroup, most Javanese root words consist of two syllables, and from these grammatical variants are derived by means of affixes. There are three dialects of Javanese which are “more or less” mutually intelligible (NVTC, 2007). The regional dialect of Solo and Yogyakarta, the historical centres of Javanese culture, is called Kejawen, and is considered the standard form of Javanese. East Javanese is spoken in Surabaya, Malang and Pasuran. (Gordon, 2005). West Javanese is spoken in Banten, Cirebon, and Tegal; Cirebonan is much influenced by Sundanese. The Banyumasan dialect (Logat Banyumasan, spoken in Purwokerto) is the oldest Javanese dialect, where a number of Sanskrit words such as rīka (you) are still used. Consonants are more stressed, such as a final k being read almost like a g. Ithas a number of unique particles, such as baēn or baē (only). (Sayoga, 2004). The largest group of Javanese speakers outside Java live in Malaysia, where there are about 300,000 speakers.
METHOD

The research was conducted by using qualitative descriptive design. The data of this research was taken from the record of male and female English teachers during teaching learning process. The data were taken through some steps which are consisted of Recording and transcribing.

Data analysis is the process of systematically searching and arranging the interview transcripts, field-notes, and other materials that is accumulated to understand the research.

FINDING AND DISCUSSION

Findings

Some of the data are listed in Table 1 below.

Table 1 The Total Number of lexical of Change

<table>
<thead>
<tr>
<th>No</th>
<th>Gloss</th>
<th>Indonesian language</th>
<th>Standard Javanese Language</th>
<th>The number of lexical change</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Dust</td>
<td>Abu</td>
<td>Awu</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>There is</td>
<td>Ada</td>
<td>Eneng</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Tears</td>
<td>Air mata</td>
<td>Brebesmili</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Water</td>
<td>Air</td>
<td>Banyu</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Root</td>
<td>Akar</td>
<td>Oyot</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>I</td>
<td>Aku</td>
<td>Aku</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Wet</td>
<td>Basah</td>
<td>Teles</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>Fire</td>
<td>Api</td>
<td>Geni</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>Smoke</td>
<td>Asap</td>
<td>Keluk</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>Roof</td>
<td>Atap</td>
<td>Pyan</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>Heavy</td>
<td>Berat</td>
<td>Abot</td>
<td>0</td>
</tr>
</tbody>
</table>

After collecting the data from the respondent, it is a time to concern with the main analysis of data. This part is belongs to the following explanation.

The two parts of process in the step of reduction from the data had been done, it was consist of selection of the Javanese lexical whether relevant to the standard language or having some changes so that it would be identify as the change of Javanese lexical of Medan. The result from the selection and identification would be brought to the level of classification. The data showed of 367 glosses achieved 1506 change. It has been classified into the process of several changes of lexical of Javanese language namely:

a. The loss of lexical item
b. The change of meaning
c. The creation of new lexical item

These kinds of classifications were finding from the Javanese community in Medan and it was showed that this lexical change was quite different from another researcher and it could be recommended to the next researcher to get deeper information about the process of lexical change. For discussing a further explanation about the process and classification of the Javanese lexical change, it could be seen in these parts.

In this chapter a deeper analysis was available, if the previous chapter discussed about the category of lexical change, meanwhile for these parts, the main analysis of its change would be opened widely as follow.

As what has been explained in the previous paragraph the lexical change of Javanese language of Medan were classified into three classifications, and it supposed to get more detail analysis in deeper discussion so that, we need to show the table about the branches of every single part to emphasize whether the parts of its branches got change or not. As we know that this study was using a theory of English language and to convince for the implementation of the characteristic for every parts of change either change totally fully of the classification or it just able to be implemented for some of it. The basis reason for the discussion was caused by the theory that used in this study is quite different from the object of research whereas this study was about Javanese language that got much possibility for having difference from English language. Here is the classification of lexical change and it is divided into three categories consisted of 1) The Loss of Lexical Change 2) The Semantic Change, 3) The Creation of new lexical item (see Table 2).
### Table 2 Javanese Lexical Change Category

<table>
<thead>
<tr>
<th>Main category</th>
<th>Sub category</th>
<th>Status of lexical</th>
</tr>
</thead>
<tbody>
<tr>
<td>The loss of lexical item</td>
<td>Homonymic class</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Phonetic attrition</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>Shortening</td>
<td>No change</td>
</tr>
<tr>
<td>Semantic change</td>
<td>Diachronic Semantic</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>Synchronic Semantic</td>
<td>No change</td>
</tr>
<tr>
<td>The creation of new lexical item</td>
<td>External borrowing</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>Dialectical borrowing</td>
<td>Change</td>
</tr>
<tr>
<td>Internal borrowing</td>
<td>Compounding</td>
<td>Change</td>
</tr>
<tr>
<td></td>
<td>Derivation</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Conversion</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Clipping and ellipsis</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Blending</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Back formation</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Initialism or acronym</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Loan translation</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Coinage or root connection</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Metalinguistic</td>
<td>No change</td>
</tr>
</tbody>
</table>

Table 2 above shows that based on the three branches of lexical change found that for every part of branches didn’t have total change. Some of them got change but it was not for others. In this case the branches of the loss of lexical change” found only Phonetics Attrition got change but for the on = there didn’t have any change in Javanese language of Medan. The second category of lexical change was “The Semantic Change” which divided into Diachronic Semantic and Synchronic Semantic “and it was not quite different from the previous category, one of these categories didn’t get any change, it was Synchronic Semantic, meanwhile for the other one it had a change of Javanese lexical. The last category was “The Creation of New Lexical item” that divided into External Borrowing and Internal Borrowing didn’t get any change.

The Pattern of Semantic Change of Javanese Language in Medan

Another finding from semantic change could be seen in the process of creating the semantic change. The phenomenon showed a particular difference result based on its pattern such as the process of change from verb created several changes as what has been displayed on the table of semantic change percentage.

Based on the classification of lexical class in the previous table, the semantic change of Medan got verb is 94 lexicons or 34.81%, noun is 80 lexicons or 29.6%, adjective is 72 lexicons or 26.66%, and pronoun is 18 lexicons or 6.66%. Preposition 3 lexicons or 1.11%, adverb 1 lexicon or 0.003%.

In cooperation with the explanation of the data above, in terms of its lexical class and used, it could be concluded that, by all accounts, the verb was dominant. The spread of lexicons of semantic change of Javanese language of Medan was only on six classes, i.e. noun, verb, adjective, adverb, preposition and conjunction-functional words are totally unrecognizable in the lexicons of semantic change of Medan and for knowing the clearer data and the number of phenomenon could be seen in coming Table 3.

### Table 3 Phenomenon Based on the Pattern of Javanese Lexical Change in Medan

<table>
<thead>
<tr>
<th>Classifications</th>
<th>Number of lexical class occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verb</td>
<td>3</td>
</tr>
<tr>
<td>Noun</td>
<td>5</td>
</tr>
<tr>
<td>Adjective</td>
<td>4</td>
</tr>
<tr>
<td>Preposition</td>
<td>3</td>
</tr>
<tr>
<td>Pronoun</td>
<td>2</td>
</tr>
<tr>
<td>Conjunction</td>
<td>1</td>
</tr>
<tr>
<td>Adverb</td>
<td>1</td>
</tr>
<tr>
<td>Total number</td>
<td>19</td>
</tr>
</tbody>
</table>
Based on table 3 displayed above, Verb got 3 phenomenon or 15.78%, noun got 5 phenomenon or 26.31%, adjective got 4 phenomenon or 21.05%, preposition got 3 phenomenon or 15.78%, pronoun got 2 phenomenon or 10.52%, conjunction got 1 phenomenon or 5.26%, and adverb got 1 phenomenon or 5.26%. The classification of semantic change in this pattern got a significant result whereas the common finding in the number of lexical change occurrence “verb” as the most dominant number meanwhile in the pattern of this phenomenon the data showed that the “Noun” replace the position of “Verb”.

The displayed data in the previous table of the percentage of semantic change of Javanese language of Medan leads our attention to the numbers of first verb to verb, second adjective to adjective and third noun to noun as the patterns which have the dominant number of occurrence. Verb to verb pattern occurred 77 times of occurrence or 28.51% and adjective to adjective has 61 times of occurrence or 22.59% and noun to noun pattern has 58 times of occurrence or 21.48%. From the data obtained. On the other hand, the pattern of the verb to noun has 9 times occurrence or 3.33%, verb to adjective has 8 times of occurrence or 2.96%, pronoun to pronoun has 17 times of occurrence or 6.29%, pronoun to adjective has once occurrence or 0.37%, verb to noun has 9 times of occurrence or 3.33%, verb to adjective has 8 times of occurrence or 2.96 %, noun to verb has 2 times of occurrence or 0.74%, noun to verb 8 times of occurrences or 2.96%, noun to noun has 11 times of occurrence or 4.07%, noun to pronoun got once occurrence or 0.37%, adjective to noun has 7 times of occurrence or 2.59%, adjective to verb got once occurrence or 0.37%, adjective to verb got 3 times of occurrence or 1.11%, adverb to noun got once occurrence or 0.37%, preposition to adjective got once occurrence or 0.37%, preposition to verb got once occurrence or 0.37%, conjunction to conjunction got once occurrence or 0.37%, preposition to preposition got once occurrence or 0.37% are not significant.

In conjunction with the data figured out on the table, it could be implicated that there were three ranges of semantic change patterns major, adequate and minor. Major patterns were verb to verb, adjective to adjective, and noun to noun, adequate patterns were verb to adjective, verb to verb, verb to adjective, noun to adverb and adjective to noun. The various number of occurrences of each sort of pattern, of course, is fundamentally rooted from its extent of characteristics. For instance, verb to verb, adjective to adjective and noun to noun as the major pattern found was influenced by their practical used as device for analogy and metaphor. The convincingly concise and detailed explanation could be read in the following part.

a. Verb to Verb

Verb to verb pattern has 77 of occurrence or 28.51% from the data obtained. It was considered as the most significant pattern in semantic change of Javanese. This pattern was numerous unique since the meaning changes to the same lexical class. Some apparent examples are shown in Table 4 below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic Meaning</th>
<th>Changes of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Padu</td>
<td>Quarrel</td>
<td>Exchange</td>
</tr>
<tr>
<td>2</td>
<td>Tangi</td>
<td>Wake up</td>
<td>Stand</td>
</tr>
<tr>
<td>3</td>
<td>Nglangi</td>
<td>Swim</td>
<td>Dive</td>
</tr>
<tr>
<td>4</td>
<td>Ketok</td>
<td>Nock</td>
<td>Hit a head</td>
</tr>
</tbody>
</table>

The word padu was a verb which means quarrel. However, they were still the same lexical class. Thus, this sort of semantic change could be viewed as the process by which the meaning of a certain lexical item was coded in another same lexical item. Furthermore, in the pattern of verb to verb the analogy disappears for the exemplification, the subject of the data was not able to differ between padu and gelot whereas these two words are having different meaning. pade refers to the meaning of “quarrel” on the contrary, gelot refer to an action of fighting. So, this kind of phenomenon was truly happening around the Javanese community of Medan. The change of lexical meaning semantic change give the effect to the users itself, and the worse condition would bring them to lose toes kind of lexicon.

The second word for these explications was tangi means wake up, but the Javanese speaker of Medan gave the meaning of wake up refers to ngedeg which means stand up. Meanwhile those two words were having different basic meaning. And this shift meaning, absolutely would bring the language user to shift the function of the word anyway.

The third semantic change belongs to nglangi (swim) to nyilem (dive). The problem happened for finding in this phenomenon, when the language user were asked to translate the meaning of swim in the Javanese language, they translated into nyilem meanwhile this lexicon refer to the meaning of diving.
The last exemplification for this lexical class was a lexicon from notok (nock for the door) meanwhile this lexicon having change meaning to “hit a head”.

b. Adjective to adjective

Another pattern of semantic change of Javanese Medan was termed as adjective to adjective. This concept was the same as the change pattern of verb to verb due to its changes to the same lexical class, i.e. verb to verb or adjective to adjective (see Table 5).

Table 5 Adjective to Adjective Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Changes of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anyar</td>
<td>New</td>
<td>Good</td>
</tr>
<tr>
<td>2</td>
<td>Bosok</td>
<td>Putrid</td>
<td>Bad smell</td>
</tr>
</tbody>
</table>

The word anyar means new, an adjective it changed to good which is also man adjective. In this case, the change of this meaning was not resulted from the process of analogy, but it is viewed as a process in which the concept of the lexical items is mutually applicable and transferrable to another one.

Moreover, the lexicon of bosok change the meaning from “putrid” into “bad smell” whereas those words belong to the same lexical class, and it was adjective for both.

c. Noun to noun

Noun to noun pattern has 58 of occurrence or 21.485 from the data obtained. This concept was the same as the previous change pattern of verb to verb and adjective to adjective. This pattern was having the third position and it was quite different from the research result before has been done on South era Dialect of LI niha by Santiago Dakhi in 2011, where the result showed that the pattern of semantic change from noun to noun has highest result that influenced by the analogy as an evidence of the creasing extended meaning. Some obvious exemplifications of this pattern were figured out on the following Table 6.

Table 6 Noun to Noun Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Changes of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pundhak</td>
<td>Shoulder</td>
<td>Back</td>
</tr>
<tr>
<td>2</td>
<td>Pyan</td>
<td>Roof</td>
<td>Wall</td>
</tr>
</tbody>
</table>

From the data in Table 6, it indicates that the lexical class of noun changes to noun as the same as lexical class. Basically, these lexicons changed to its meaning caused by the shift of understanding from the language itself. This phenomenon happened when the respondent asked to translate the Javanese language from shoulder and the roof and a found that they translated it onto another meaning. In this case, the respondent translated “shoulder” and into “geger” means back while it supposed to be “pundhak” with the basic meaning is “shoulder”. By saying so, it could be conclude that this founding was coming from the effect of culture and habitual in interaction among the Javanese community.

d. Adverb to Adverb

Another pattern of semantic change of Javanese language in Medan was termed as adverb to adverb. This concept was the same as the change pattern to the three previous pattern of semantic change. It has 5 lexicons or 3.49% from the data obtained. This number was not significant but still adequate.

Table 7 Adverb to Adverb Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dino</td>
<td>Day</td>
<td>The next day</td>
</tr>
<tr>
<td>2</td>
<td>Cepet</td>
<td>Fast</td>
<td>A condition of someone who act fast</td>
</tr>
</tbody>
</table>

The word dino was an adverb which means day. It was categorized as adverb that explain a time condition. In this data the lexicon dino meant day change into emben which meant the day after tomorrow. And the second example was lexicon of cepet means fast but it has been after its meaning into liget meant a condition
of someone who act fast. Even these two words were having the similar meaning but it should be implemented into different context.

e. Verb to Noun

The fourth pattern of semantic change of Javanese language was verb to noun. This process of change starts from the verb to noun. One case in Javanese language of Medan was exemplified as in Table 8.

Table 8 Verb to Noun Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mlaku</td>
<td>Walk</td>
<td>Road</td>
</tr>
<tr>
<td>2</td>
<td>Tukul</td>
<td>Grow</td>
<td>The lowest part of tree</td>
</tr>
<tr>
<td>3</td>
<td>Nggawe</td>
<td>Make</td>
<td>Take</td>
</tr>
</tbody>
</table>

The word mlaku literally means “walk” a verb. And this lexicon change the meaning into noun that is dalan means “road”. The understanding of the Javanese speaker of Medan from this lexicon showed that there was such a confusing between from the language user. It seems to be so hard to compare between those two lexicons either verb or noun. Thus, this sort of semantic change was regarded as the process of lexical change particularly semantic change.

Another example from this phenomenon of semantic change was the pattern of verb to noun from lexicon Tukul meant grow into tungkul which means the lowest part of tree. But it was not a root, and the lowest part of tree is still a part of stem.

The third exemplification found was the lexicon of nggawe means make something and the meaning of this change into take where the original Javanese language called as jukuk.

f. Verb to Adjective

The nest pattern of semantic change Javanese language lexicon was verb to adjective. it has 8 times of occurrence or 2.96% from the data obtained, even the number of lexicon was not significant but so influenced for the changing of language. Some obvious exemplifications were figured out on the following Table 9.

Table 9 Verb to Adjective Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ngambung</td>
<td>Kiss</td>
<td>Smell</td>
</tr>
<tr>
<td>2</td>
<td>Ngombe</td>
<td>Drink</td>
<td>Thirsty</td>
</tr>
</tbody>
</table>

Table 9 shows some examples of how the lexical class of verb moved its meaning into adjective. The way of those changed was the application of characteristic of the verb which was defeated applicable to another lexical item. For instance, one of the characteristic of ngambung “kiss” was strong. Consequently, this concept was applied to mambiu itself that meant smell of something and changed its original meaning of kiss as smell.

In accordance, with this therefore a great possibility implication impinges upon the empirical evidence that was the change of lexical meaning by verb to adjectively pattern serve as a device in metaphorically stating a certain meaning by using one or more characteristics of noun being used. This sort of change n was tentative depending on the social context. Social context in this case was customarily understood as addressee, topic, temporal, and special a crisp and concise exemplification was precisely on the use of word ngelak has a function word as adjective means “thirsty” and it was coming from the lexicon of ngombe which means which means to drink and it defines this sort of simple lexicon as a process of an action that should be done cause by an effect of thirsty. In this case the Javanese here would understand when people say the lexicon ngelak “thirsty with an instruction that the person would do an action of drinking.

g. Verb to Adverb

The next pattern of semantic change of Javanese language lexicon was verb to adverb. It was in having a big number of changes. Moreover, this kind of semantic change has difference change the previous change which showed the change from adverb to adverb, but here the change was coming from different lexical class. And it was from verb to adverb, the clearer explanation could be more emphasize rom the following exemplification in Table 10.
Table 10 Verb to Adverb Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sumet</td>
<td>An action aimed to make a fire traditionally by using the wood</td>
<td>Already fire from the whole thing. Unconsciously action was happening. It has been burnt.</td>
</tr>
</tbody>
</table>

The word sumet in Table 10 means burnt. This meaning moves to fired whereas the basic meaning of sumet was burning something to make a fire for cooking and this kind of action was used to by a Javanese woman traditionally. On the contrary the semantic of the lexicon change into the meaning of fired already with the lexical class change into meaning and the lexical itself based on the original native Javanese language from sumet into kobong. This finding that has been explained on the previous part of semantic change informed us that the basic reason for the exemplification was caused by the culture change from traditional into modern.

h. Noun to Verb

This oncoming sort of semantic change of Javanese language of Medan was Noun to Verb. it has 8 times of occurrence or 2.96% from the data obtained. This number was not significant, but still adequate. However, it was still considerably unique comparing with another pattern of changes. the substantial distinction lies on the transferred lexical class of noun to verb. Look at Table 11.

Table 11 Noun to Verb Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Idu</td>
<td>Spittle</td>
<td>Spit</td>
</tr>
<tr>
<td>2</td>
<td>Tongkat</td>
<td>Stick</td>
<td>Press</td>
</tr>
</tbody>
</table>

Idu which was classified as a noun linguistically acceptable category becomes a verb spit. This change was coming from idu means spittle into ngidu means spit. The same case in tongkat meant stick moves to neken meant press something, and this particular change in line of the effect of its process of the using from the stick, was the press something to make a balance on physical condition. This phenomenon provides an approval that the change of semantic change was potentially influenced by the characteristics of the lexical items being used, which was mutually applicable to other concept through the process of metaphor. This sort of semantic change pattern numerously existed because the change stated from the lexical class of noun to verb as in Table 11.

i. Noun to Adjective

This pattern of semantic change was noun to adjective change was the same as noun to verb pattern by which the meaning moved into another lexical class.

Table 12 Noun to Adjective Pattern of semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gajih</td>
<td>Fat</td>
<td>Thick of liquid</td>
</tr>
<tr>
<td>2</td>
<td>Pipi</td>
<td>Cheek</td>
<td>Chubby</td>
</tr>
</tbody>
</table>

The word gajih meant a fat inside the body. This meaning moved to “thick of liquid”. The word still has similar meaning because the formula of a fat a liquid. So, Javanese speaker called it as kentel that was coming from different lexical class. Thus this sort of semantic change could be viewed as the process by which the meaning of a certain lexical item was coded in another lexical item. The second exemplification was the lexicons pipi means cheek and it changed the meaning into tembem as the adjective from cheek.

j. Pronoun to Pronoun

This sort of semantic change pattern from pronoun. It has 17 lexicons or 6.29%. This process was quite different from the previous exemplification because the data found was rare to found in its lexical change.

Table 13 Pronoun to Pronoun Pattern of Semantic Change

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Awak e dewe</td>
<td>We</td>
<td>I</td>
</tr>
<tr>
<td>2</td>
<td>Dewek e</td>
<td>She/ he</td>
<td>You</td>
</tr>
</tbody>
</table>
The word awak e dewe, which was classified as a pronoun, congruently meant we. However, this lexicon meaning changed to “I”. Analyzing it critically, by all accounts it was resulted from: the process of low understanding for the language maintained so that the language users themselves so difficult to differed among the functions of pronoun on Javanese language.

k. Noun to Adverb

This coming so of semantic change of Javanese language of Medan was noun to adverb. It has 2 times of occurrence or 1.39% from the data obtained. This number was not significant, but still adequate.

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mego</td>
<td>Cloud</td>
<td>Cloudy</td>
</tr>
<tr>
<td>2</td>
<td>Buket</td>
<td>Hill</td>
<td>Up</td>
</tr>
</tbody>
</table>

The semantics change based on Table 14 shows that the lexicon mego meant cloud as noun change into mendung means cloudy and another explications buket meant hill it changed the meaning into duwor meant up.

l. Adjective to Noun

Adjective to noun pattern of semantic change was the same as verb to noun. It has only a 7 numbers lexicon occurrence or 2.59% from the data obtained.

<table>
<thead>
<tr>
<th>No.</th>
<th>Lexicons</th>
<th>Basic meaning</th>
<th>Change of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wedi</td>
<td>Afraid</td>
<td>Goast</td>
</tr>
</tbody>
</table>

The word wedi, which was classified as a adjective congruently meant afraid and it changed into noun become goast means goat.

Having the detailed picture of the sort of semantic change pattern of Javanese language of Medan, it reveals a highlighted concept, and it was the pattern of semantic change from which to which change, could be thoroughly categorized into two main type i.e. intra lexical semantic change and anger lexical semantic change of the same lexical class. For instance, noun to noun , verb to verb or adjective to adjective , whereas inter lexical semantic change was regarded as the change semantic change in which a certain lexical item moves to another different one, for example verb to noun, noun to verb, or adjective to noun.

**DISCUSSION**

Dealing with the research findings above, hence it is vitally important to discuss those findings in broader spectrum. In corridor with all points of findings, the writer describes the lexical change based on the data analysis. The further explanation about lexical change includes the pattern, the classification, and the factors of lexical changes.

**Reasons of Javanese Lexical Change in Medan**

The reasons of lexical changes vary based on the type of lexical change. In relation to the finding previously, lexical loss caused by two causes comprised internal factors and external factors , meanwhile for the external factors the lexical loss caused by historical and social condition of Javanese community in Medan. These findings are having some similarities from the theory of Varshiney (1995:283). In his book, it is stated that lexical loss is rooted from internal and external factors. The internal reasons are homonymy (words which have the same phenomenic structure but different meanings, phonetic attrition (the variation of meanings due to the sound change), and shortening.

The semantic changes of Javanese language are strongly caused by linguistic causes, historical cause, environmental causes (social, cultural, geographical, physical, and economic) and psychological causes. After having the general reasons of lexical change of Medan, it is the appropriate part to specify the reasons of semantic change of Javanese language of Medan. To highlight the reasons of semantic change, the following obvious examples of semantic change lexicons are provided.

1. The word “pundhak” is a noun which means shoulder. The speaker himself doesn’t know the difference between pundhak means shoulder and geger means back.
2. The characteristic of “ikretek” ‘bridge’ is strong. Then, this concept is conceptually applied to “ibok” and changes its original meaning as bridge into junction.

3. The word “mlumah” literally means “lie down” a verb. Nevertheless, in Javanese Medan, people’s characteristics of life, this lexicon is customarily coded with metaphorical expression, that is someone, did for sleeping. Consequently, this sort of semantic change is regarded as the process of euphemism.

CONCLUSIONS

The lexical change patterns of Javanese language of Medan are totally realized in various ways according to its type. Firstly, lexical loss is proportionally patterned into vocal sounds change of Javanese lexical in Medan, consonant sounds change Javanese lexical based, consonant sounds change of Javanese lexical in Medan. Secondly, semantic change patterns are categorized into (1) verb to verb, (2) verb to noun, (3) verb to adjective, (4) noun to adjective, (5)noun to adverb,, (6) noun to verb, (7) noun to noun, (8) noun to pronoun, (9) adjective to adjective, (10) adjective to noun, (11) adjective to adverb, (12) adjective to verb, (13)pronoun to pronoun, (14) pronoun to adjective, (15) adverb to noun (16) preposition to preposition, (17) preposition to adjective, (18) preposition to adverb, (19) conjunction to conjunction.

Thirdly, the creation of new lexical item of Javanese language in Medan pattern contains of external borrowing and it comprised Dialectal Borrowing, Archaisms into Indonesian language and Archaisms into another ethnic.

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Identity of Melayu Language in Indonesian

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ABSTRACT

This study aims to reveal the power of Malay language use before it changes its name to Indonesian. This study is the study of literature (literature review). This study reveals that the Malay language has become the language of conversation and official language in government before independence. Malay has become the lingua franca for some communities in Indonesia and specified by Jong Sumatera as the national language in 1926. On October 28, 1928 confirmed the Malay language as the national language of Indonesia. Since then the Malay language changed into Indonesian. In its development, the Indonesian language absorbs local languages and foreign languages, but the absorption is only 3.99% of the regional language and 3.33% of the foreign languages. The conclusion of this study indicates that changing the name of Malay to Indonesian does not weaken the Malay language and does not cause Malay language is not powerful in its use.

Keywords: Malay, conversation, unity, official, courage

INTRODUCTION

"Language denotes the nation." It seems to be this proverb that Malay people hold to see the reality of Malay use today. There is a concern of Malay speakers that the Malay language is no longer functioning in the national level of communication. There is even a presumption that the identity of Malay language is no longer visible. The judgment may be based on the oral use of language rather than the form of writing.

Malay has long been an intermediate language or lingua franca for the people of Indonesia. Then, in line with the development of the era and its function, the Malay language transformed into the unity language of the Indonesian nation. Journey into Indonesian Malay language is not only because of the lingua franca, but because of a simple structure that is easy to understand by other speakers. In addition, the struggle of youth known as jong in the colonial era also plays an important role.

On May 2, 1926 Jong Sumatera held a congress. One of the results of their congress was to establish Riau Malay as the unifying language of the Indonesian nation (Keraf, 1991: 11; Kridalaksana, 2010). The determination of Malay as a unifying language was confirmed in the Youth Pledge which was vowed on October 28, 1928. Since then the Malay language changed into Indonesian. However, does the name change automatically Malay language lose its identity? Are all Malay vocabulary unused in Indonesian vocabulary? The answer, no! Even today, Malay still maintains its identity in Indonesian. That is, the Malay language is not the basis or the origin of Indonesian language, but only changed the name or the Indonesian language is Malay language itself that has been enriched with regional language is not Malay and foreign languages. This statement is in line with the results of the Second Indonesian Congress in Medan in 1954, namely "... the origin of Indonesian is Malay. The basic Indonesian language is Malay language adapted to its growth in Indonesian society today (quoted from Malik, 1992: 3). STA (1978: 47) says, "It is clear to us, that the difference that people often speak between Malay and Malay, is unfounded. And I am convinced that even though no man will be able to show the real difference between the so-called Indonesian language and the language called Malay ... "

Taking into account the conditions in the first paragraph, is it worth asking whether Malay is not so strong that it feels the need to cross the Malay language? The Malay language has long been powerful and remains mighty until now. The proofs of the power of Malay language are described below.

Strength of Malay Language

According to Yi Jing or better known as I Tsing (635-713), Kwu'un Lun (Old Malay) has been widely used as the official language of the kingdom, religious language, language of science and knowledge, the language of commerce, and the language of everyday communication Community of Srivijaya. I Tsing also acknowledged that the language of Kwu'un Lun had been studied and dominated by Buddhist priests of Tang Dynasty Buddhism. They use Kwu'un Lun to spread Buddhism in Southeast Asia (Malik, 1992).
The Old Malay language used officially by the Srivijaya Kingdom absorbs the Indian language brought by Indian merchants. Indians call this Malay Dwipantara (Levi, 1931 in Hassim, et al., 2010: 3). This absorption is considered to occur for the first time so that in Malay there are many Sanskrit vocabulary found.

In the fifteenth century the Kingdom of Malacca became a world-leading trade center. Many traders from Persia, Gujarat and Pasai are trading in Malacca. While trading, they spread the religion of Islam by using the Malay language because the local occupation can not speak with the language of the merchants. According to the Main Language Encyclopedia (1998: 56), Gujarati scholars, such as Nur al-Din al-Raniri work and preach by using Malay. At this time the Malay language that became the official language of the kingdom gradually absorbed the Arabic language brought by the Persian merchant.

In the days of the Riau-Johor Kingdom published Malay History book (Sulalatu's Salatin 'Regulation of All Kings') written by Tun Mahmud Sri Lanang with the title of the Treasurer of the King. This famous work began to be written in Johor in 1535 and completed in 1021 H. along with May 13, 1612 AD The language used in the writing of Malay History is the Riau-Johor Malay or Johor-Riau Malay. In Indonesia, the language is known as Riau Malay, while in Johor it is called Johor Malay (Tamadunmelayu.info, 2011: 4).

In 1778 the trade in the Riau-Johor Kingdom grew rapidly. By itself, the people live with prosperity, followed by a fast-growing religious life (Islam). At that time the government was led by Raja Haji, Yang Dipertuan Muda Riau IV, and Sultan Mahmud Shah (Sultan Mahmud II). Raja Haji also built a coalition of archipelago consisting of Batu Bahara, Siak, Indragiri, Jambi, coastal Kalimantan, Selangor, Naning, and Rembau, even trying to connect with the kings in Java in opposing the Dutch Company to defend the nation's nation. Finally, he was martyred on the battlefield on June 19, 1784 in the Gulf of Ketapang. No wonder why the Riau-Johor Malay language has been widespread in the coalition kingdom because of the strong influence of the Riau-Johor Kingdom at that time.

In the eighteenth century, Francois Valentijn, a Dutch historian and historian, said that Malay under the Riau-Johor Kingdom grew rapidly and had equaled the European languages. The narrative of Valentijn quoted by Nik Sapiah Karim, et al. (2003: 14) and Hassim, et al (2010: 4) in Tamadunmelayu.info (2011: 5) is described as follows,

"Their language, Malay, is not spoken in seafront areas, but is used throughout the Malay Archipelago and in all Eastern countries as a language that is understood everywhere by everyone, unlike French or Latin in Europe, Or as the Lingua Franca language in Italy and in the Levant. It is so widely spread that Malay language that if we understand it it is not possible to lose track of it, since it is not understood in Persian even further from the land, and to the east of the Philippines.

Malay language continues to grow rapidly. In the 19th century, Raja Ali Haji (1808-1873) wrote two books in the field of Malay, namely Bustanul Katibin (1850) and Kitab Pengetahuan Bahasa (1858) (Hasan Junus, 2002: 110-115). The writing of this book shows that Malay is not only used as a language of conversation, but already has its grammatical rules. According to Kridalaksana in Hasan Junus (2002: 112-113), the study of linguistics written by Raja Ali Haji placed Raja Ali Haji in a Malay-Indonesian study under the line of the Ad-Duali diagram, the heir of Dysonisius Thrax, who translated the works Old Greece.

In the Dutch colonial period, in 1910, Ch. Van Ophuijsen write a book Maleitsche Spraakkunst. This book is translated TW Kamil and published in 1983 by publisher Djambatan. The writing of this book shows that Ophuijsen has shown his concern for the Malay language that developed in society at that time. In that translation, Ophuijsen (1983: XX) says that ... I want to also see this grammar belonging, both legal scholars, Candidate for East Indies government employees preparing for the Malay language test. Similarly, it should be with a candidate for East Indies language doctors and literature. Furthermore, Ophuijsen (1983: XXII-XXIII) says that Malay is the language of people who call themselves Malays and who are indigenous parts of the Malay Peninsula, Riau-Lingga Islands, and the east coast of Sumatra. Because Malays include sailors and traders, the language is influential in a large number of Malay settlements on the coasts of various islands of the East Indian archipelago, among others, Borneo.

All foreigners, both Europeans and Easterners, almost exclusively use the Malay language in their intercourse and in association with the inhabitants of the entire East Indies archipelago. The various tribes among the islanders used it as a social language between them. The indigenous kings used Malay in the affairs of his correspondence with the government (ie the Dutch East Indies Government) and among his fellows. There was correspondence between European and indigenous civil servants took place in that language.

The spread of Malay has been going on for centuries so it can be called the international language, which is mainly used in the field of diplomacy by kings who maintain relationships with other kings. The Malay language stands out for its simple arrangement and sounds, no sound difficult to utter by a stranger. Malay can
perform its role as an international language because its stability requirements have been met well, which is one of its most important characteristics.

Furthermore, he explains that Malay, like Dutch, has many accents. Among the various accents, which is preferred by the Malays is the accent spoken in Johor, in parts of the Malay Peninsula, and in the Riau-Lingga Islands (especially in Penyengat Island, where the Riau Young King used to reside and in Daik on Lingga Island until recently. Recently became the seat of Sultan Lingga).

The Riau-Lingga Malay language is used as a reference for two reasons. First, most written literature exists in that language. Second, in the Malay palaces as much as possible still used the language, both in association and in correspondence by the educated class. In the area, the influence he experienced from other languages was the smallest; There his character is most preserved. For those who want to study other languages of the archipelago, knowledge of Riau-Lingga or Riau-Johor Malay is a great help.

In this colonial era there was also difficulty for Dutch people to apply the use of Dutch in low schools because of the love of the people to Malay (Keraf, 1991). CA Mees (1957: 16) says that the Malay language retains its international character and is growing stronger and broader in its special position.

RM Soewardi Soerjaningrat or better known as Ki Hajar Dewantara in his paper submitted on August 28, 1916 in the Colonial Teaching Congress in The Hague, the Netherlands, proposed Malay language as a language of unity because of the rapid development of Malay at that time (Tamadunmelayu.info, 2011).

When the People's Council was inaugurated in 1918, there was a desire for a language of unity. On June 25, 1918, based on the Dutch King's Decree, members of the council were granted the freedom to use Malay. Furthermore, the Balai Pustaka publisher stood with Panji Pustaka magazine, Pujangga Baru magazine, Bintang Bintang newspaper, Pewarta Deli, social and political organization using Malay language (Tamadunmelayu.info, 2011).

At the first youth congress that used the Dutch language, Muhammad Yamin stated that there were only two languages, namely Java and Malay which had the opportunity to become a language of unity. However, Yamin believes that Malay language will be more developed as a language of unity. This statement of Yamin "diamini" Djamaluddin, Secretary of the First Youth Committee. As a result, congress participants at that time set the Malay language as a language of unity. However, Mohammad Tabrani Soerjowitjitro challenged, "I do not approve of Yamin's speech. My way of thinking is a common goal, namely one nusa, one nation, one language," said Tabrani. According to Tabrani, if a nusa named Indonesia, the nation was named Indonesia, then the language should be called Indonesian and not Malay, although its elements are Malay. This opinion is accepted by Yamin and Djamaluddin (Tempo.co, 2012).

DISCUSSION

The history of Malay travels into Indonesian language runs so long that it spreads throughout the archipelago. No wonder Malay is widely known and used by non-Malay speakers. The use of Malay language includes the language of conversation, commerce, science and knowledge, diplomatic, and official language of the kingdom. This shows that the power of the language is unquestionable. If there is a presumption that Malay is not mighty or has lost its identity, it has no good reason. According to Budiwiyanto (without years), the vocabulary of the local language can be identified in two ways, namely (1) looking at the label written between the entry and the word class and (2) viewing the language of origin information in the definition. Based on the calculation by paying attention only to regional language usage labels, it is known that the local language absorption vocabulary is 3,592 entries. If viewed from the number of entries contained in KBBI Fourth Edition (2008) which contains 90,049 entries, the local language was only Contributing approximately 3.99% in the Indonesian vocabulary. The amount is really very small.

Javanese language ranks the top in its contribution to the development of Indonesian vocabulary, which is 30.54%. Consecutive followed by Minangkabau (25.59%), Sundanese (6.14%), Madurese (6.09%), Bali (4.21%), Aceh (3.08%), and Banjar (2, 75%). In addition, in the lower order is generally occupied by the language to the east of Indonesia, especially the territory of Papua. From this fact, it appears that languages geographically located in the western part of Indonesia contributed more vocabulary than the language in the eastern region although in terms of number of languages, in the eastern region more than in the western region.

Foreign languages absorbed by Malay belong to almost the same amount as the local language absorption. The number of foreign vocabularies absorbed by approximately 3,000 entries or 3.33%. (Processed from Sudarno, 1993). With this amount of vocabulary vocabulary, it shows that still about 92.68% of Malay vocabulary is still used by Malay speakers. Thus, the identity or power of Malay is still very strong.
CONCLUSION

The evidence of the power of Malay, both as a language of conversation and as an official language, is found. Power is a strong reason to bring Malay into Indonesian so that Malay language has a new identity. The change of name from Malay to Indonesian does not cause Malay language to be weak or not mighty. The change of name does not mean that Indonesian language has lost its identity and is no longer considered in national language development. The Malay language is still mighty and has a strong identity. This can be seen in the vocabulary of the absorption, both the vocabulary of regional and foreign language vocabulary, which is in the Indonesian language at this time only about 7.32%. Thus, it is unreasonable to say that Malay is no longer powerful in Indonesia’s developmental arena at this time.

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Translation from Indonesian to English Language and Vice Versa: An Understanding on the Translation Principles and Procedures

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ABSTRACT

The process of translating a written text from one language to another needs practical knowledge of both source language and target language, particularly from Indonesian language to English. It is due to the fact that the two languages are different. Translation is difficult because socio-cultural features are structurally inherent in linguistic units, meaning that it depends on the linguistic level influences on which the unit is situated. There are various things to identify in the process of translation, among other things, principles of translation which is highly accurate and appropriate. In addition, translation takes into account equivalence at word level, word order, loan words/phrases, lexical meaning, synonyms, idioms and fixed expressions, collocations, grammatical equivalence, grammatical and lexical categories, and transposition covering grammatical structures. A sentence does not stand on its own but as part of a context where it occurs. Cognitive meanings and basic syntactic structures in a written text as well as the dynamics of its information play an important role in the process of translation. This paper argues that in translating a written text, a translator may use his/her intuition either for defining the problems arising or solving them. In other words, linking a sentence to its context or environment will get an accurate and appropriate translation in the desired manner.

Keywords: process, procedure, source language, target language, grammatical structure

INTRODUCTION

In the current era of globalization, information on something is quite important when it is associated with time and money for getting it. However, there are at least two things the information seekers or users have to take into account of i.e., language used in that information and their knowledge concerning that language.

It is generally known that English has become one of the international languages used in the world. It means that English is used as a means of communication among nations. If a country like Indonesia wants to promote its vision and missions to other countries, it is no doubt that the vision and missions have to be translated into a language which is understandable to those countries, and vice versa. In this case, English is usually used.

Using translation technique, quality translation should be accurate in representing the meaning of the source language as faithfully as possible, natural in using the receptor language in ways appropriate to the language being translated, and communicative in expressing the meaning in a comprehensible way to the target audience. What is translation technique? That term has become a term stating the special techniques used by translators when transferring the message of the source text into the target text. This includes the choice of equivalents, the amount of adherence to the text, and the equivalence of grammatical categories. However, there are usually two elements to be taken into account in the process of translation. They are form and content. The former refers to words, structures, sentence patterns, etc. The latter refers to meaning, significance, intention, message, concepts, etc. In the process of translating the ST (Indonesian) to TT (English) or ST (English) to TT (Indonesian), there are many possible ways of translating the original sentence. In fact, the content should be taken more faithfully than to the form.
A translation from one language (source written text-ST) to another language (target written text-TT) needs a skill related to linguistic theories of meaning. This paper focuses on the principles and procedures of translating the written texts from Indonesian to English language and vice versa. In addition, linguistic factors in translation process are included.

**Principles of Translating**

The definition of the term *translation* includes the sense of translation as a process and the translation as a product (Hatim & Munday, 2004). From these two distinct perspectives, the earlier focuses on the role of the translator in taking the source text (ST) and turning it into a text in another language (the target text, TT). The latter refers to the concrete translation product produced by the translator.

There are two principles of translation. Firstly, the one refers to a highly accurate, appropriate, and clear translation. Secondly, it refers to a free translation.

The first principle is difficult to apply because translating the same word, phrase, or sentence from SL to TL highly accurately, appropriately, and clearly is not easy to do. For example, the following words are not easy to be translated:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>dalang</td>
<td>mastermind? puppeteer?</td>
</tr>
<tr>
<td>makansahur</td>
<td>having meal? having early morningmeal?</td>
</tr>
<tr>
<td>dangdut</td>
<td>???</td>
</tr>
<tr>
<td>wayang</td>
<td>puppet?</td>
</tr>
</tbody>
</table>

Though the word *dalang* can be translated into *mastermind*, in the context of *wayang* show, that translation is obviously not appropriate and confusing.

The second principle, a free translation, focuses more on the information or message to its readers. In other words, readers can easily and conveniently comprehend the information or message being conveyed. Consider the following translation:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I ask that you embrace this behavior of,</td>
<td>Mari kita gunakan kebiasaan</td>
</tr>
<tr>
<td>discuss, decide, and support by actively demonstrating it every day,</td>
<td>berdiskusi, memutuskan, dan mendukung ini setiap hari.</td>
</tr>
<tr>
<td>... menggalakkan kerjasama ....</td>
<td>... reinforce collaboration</td>
</tr>
</tbody>
</table>

**Translation Procedures**

The translation procedures help translation process from ST to TT. In this context, the procedures encompass loan words, synonymous words, and transposition (shift in grammar).

1. **Loan words**

   When the ST words have no synonyms in TT words, the procedure is by borrowing them without any change in the words or by adjusting their spelling or pronunciation, for example:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>rambutan</td>
<td>rambutan</td>
</tr>
<tr>
<td>duku</td>
<td>duku</td>
</tr>
<tr>
<td>memo</td>
<td>memo</td>
</tr>
<tr>
<td>taxi</td>
<td>taksi</td>
</tr>
<tr>
<td>procedure</td>
<td>prosedur</td>
</tr>
<tr>
<td>orientation</td>
<td>orientasi</td>
</tr>
</tbody>
</table>

In *Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan* (2009), the rules for the spelling of the absorbed foreign words (Sanskrit, Arabic, Portuguese, Dutch, Chinese, and English) into Indonesian is divided into two main categories: (1) the elements which are not fully absorbed into Indonesian words, their pronunciation and spellings still use the foreign language such as the English words *shuttle cock*, *real estate*, and *reshuffle*, and (2) the pronunciation and spellings of the foreign words are adapted into the Indonesian language. In this case, the spelling is adjusted to the *Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan* in order that the foreign-adapted-Indonesian words are still comparable to the original foreign words such as the English words *ratio*, *structure*, and *aerodynamics* becoming respectively *rasio*, *struktur*, and *aerodinamika* in Bahasa Indonesia.
2. Synonyms

Translating using synonyms covers the similarities of structure and concept, including borrowing and translating word for word.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 groups</td>
<td>4 kelompok/4 grup</td>
</tr>
<tr>
<td>behavior</td>
<td>prilaku</td>
</tr>
<tr>
<td>fasilitas</td>
<td>facility</td>
</tr>
<tr>
<td>Teruslah mencoba.</td>
<td>Keep trying.</td>
</tr>
<tr>
<td>They will arrive.</td>
<td>Mereka akan tiba.</td>
</tr>
</tbody>
</table>

3. Transposition

Transposition procedure is a procedure for shifting the grammatical structure of ST to that of TT to get the same translation sense, so a translator adjusts it to have acceptable and appropriate translation. In other words, transposition is a change of one part of speech for another without changing the sense. The shifting of grammatical structures of ST to TT aims at obtaining appropriate and clear translation. In transposition procedure, a translator has to understand the linguistic components such as phrase, and positions of attributive adjectives, etc.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preposition</td>
<td>preposition</td>
</tr>
<tr>
<td>attributive</td>
<td>noun</td>
</tr>
<tr>
<td>noun</td>
<td>attributive</td>
</tr>
<tr>
<td>A</td>
<td>Famous</td>
</tr>
<tr>
<td>city</td>
<td></td>
</tr>
<tr>
<td>An</td>
<td>Old</td>
</tr>
<tr>
<td>teacher</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>new hired</td>
</tr>
<tr>
<td>employee</td>
<td></td>
</tr>
</tbody>
</table>

From the two examples above, it is quite clear that the translation from ST to TT is relatively easy when the two languages have similar grammatical structures.

However, when there are differences in grammatical structures between the two languages, the translation must be done carefully. It is more concerned with sense for sense translation or free translation rather than word for word translation, i.e. keeping the same ideas and forms. The following discussion refers to translating conditional sentences, sentences with modal auxiliaries, and ellipsis, from English to Indonesian.

Grammatical structures of conditional sentences

(1) If they negotiate with the minister, they will get the project, or
They will get the project if they negotiate with the minister.

The above sentence has a condition, namely “negotiate with the minister”, and if this condition is fulfilled, the prospective result will be “get the project”.

(2) If I were a president, I would rule the country wisely, or
I would rule the country wisely if I were a president.

(3) If US had not attacked Iraq, Saddam would still have been the president, or
Saddam would still have been the president if US had not attacked Iraq.

The sentences in (2) and (3) show contrasts to their real meanings. In (2), it implies the impossible fact that the writer was the president at the moment the statement was used. While in sentence (3), the event took place some time in the past. The writer implies that the US had already done the attacking and Saddam was no longer the president of Iraq.

The above examples on the grammatical structures of conditional sentences, particularly examples in (2) and (3), need to be considered carefully since their real meanings are quite different from the literal meanings of the words. In Indonesian language, the conditional sentences are generally represented by the phrase, jika, jika sajaor seandainya (If). When the Indonesian conditional sentences (ST) are translated into English (TT), to have an appropriate translation, a translator has to consider the grammatical structures used in ST in order to determine which type of conditional sentence it is in English. For example,
1. Indonesian: Jika saya punya waktu, saya akan datang ke pestamu.
   English: If I have time, I will come to your party.
   (future wish showing possibility)

2. Indonesian: Jika saja saya punya waktu, saya datang ke pestamu.
   English: If I had time, I would come to your party.
   (present wish showing contrary to the fact)

3. Indonesian: Jika saja saya punya waktu, saya datang ke pestamu.
   English: If I had had time, I would have come to your party.
   (past probability)

Sentence 1 can of course use may instead of will to show hesitation of the writer. Sentence 2 and sentence 3 may create a problem for a translator in a way that s/he has to be certain about the context of the sentences, present wish or past probability. It is due to the fact that Indonesian language has no corresponding grammatical structures of conditional sentences expressing present wish/imaginative and past probability.

Modal auxiliaries

There are more than 10 modal auxiliaries in English. Their meanings depend on the context of the sentences where they are used. In homonymy, senses of the same written word can be distinguished based on their syntactic behavior, and spelling (Saeed, 1998). In other words, they are lexemes (semantic words) of the same syntactic category, and with the same spelling.

There are at least six functions of the modal auxiliaries: showing ability (can, could), showing permission (can, may), giving advice (should, ought to, had better), showing obligation (must, have to, have got to), showing possibility (may, might, must), showing politeness (will, would, could). Below are the examples of the functions.

ST
Amir dapat berbahasa Inggris dengan baik.
Waktu kecil, dia dapat berbahasa Sunda.
They can take more water.
You may go now.
He should lose some weight.
You ought to study harder.
We must pay tax.

TT
Amir can speak English well.
When he was a child, he could speak Sundanese.
Mereka boleh mengambil air lebih banyak.
Anda boleh pergi sekarang.
Sebaiknya dia mengurangi berat badan.
Sebaiknya anda belajar lebih giat lagi.
Sebaiknya anda berhenti disana.
Kita wajib membayar pajak.

In their negative forms, some of the modal auxiliaries have different meanings:

You must not smoke in this room.
You do not have to go now. Take your time.
Where is John? He might be at home.
Look at the man standing at the top of that high building. He must be crazy.

Anda dilarang merokok di ruangan ini.
Anda tidak perlu pergi sekarang. Santai saja.
Dimana John. Dia mungkin ada di rumah.
Lihatlah pria yang sedang berdiri di atas gedung tinggi itu. Dia pasti orang sinting.

All of the examples given above show that the senses or meanings of the modal auxiliaries highly depend on the context.

4. Ellipsis

Ellipsis is an omission of words needed for grammatical completeness. The omitted words are usually the ones which have been mentioned or written in the previous sentence. They may be words, verbs, or even a sentence. The following are the examples.

ST
Saya suka kopi tetapi saya tidak suka teh.

TT
I like coffee but not tea.
(I like coffee. I don’t like tea)

Sherly didn’t have lunch. Neither did I.

Sherly tidak makan siang. Saya juga
The elliptical sentences are a lot easier to translate from ST to TT when their structure patterns are similar in many respects. If not, the adjustment of translating sentences from ST to TT will be difficult. In addition, meaning is not only structured in words/phrases but also occur in all parts of a text. A reader usually collects and manages meaning, and then constructs the meaning so that there will be the same process of comprehending between the writer of the ST and the reader (De Lopez, 1977).

CONCLUSION
Translation skill from ST to TT needs knowledge such as linguistics. In addition, translation principles and procedures are important. Free translation with accurate, appropriate, and clear meaning depends on who the readers are. Loan words, synonyms, and transpositions are among others the procedures that a translator does in a translation process. The most important thing is that the substance of the ST is maintained and has the same meaning as in that of TT.

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Word Formation of Indonesian Slang Words in Comments on Instagram

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ABSTRACT

This was a qualitative study of word formation processes of Indonesian slang words in the Instagram. To reveal the type of word formation and the most frequent type of word formation processes, the writers used one theory of word formation processes, namely word formation processes by Yule (2006). The findings revealed six types of word formation processes, namely Coinage (26%), Borrowing (26%), Acronym (22%), Clipping (18%), Compounding (4%), and Multiple Processes (4%). Although the Coinage and Borrowing took a crucial part in forming Indonesian slang words, the process of clipping dominantly occurred in the Coinage and Borrowing. Especially English was often used in the borrowing process. Besides, the findings revealed processes that are not stated in both of the theories, namely Addition, Substitution and Deletion. These three processes were needed to adjust to Indonesian spelling system.

Keywords: Word formation processes, Indonesian slang words, Instagram

INTRODUCTION

Language is the most fundamental instrument of human communication. Human have used the language for long time. It is impossible for human being to interact without language. Language is used for any kind of activity of human life. The understanding of language as the social function becomes the main purpose of human life to interact with others. The development of language itself happens through the development of human social life.

Language is very linked with culture and social system of certain community who use the language. This case may allow the differentiation of diction between some areas with another. Besides that, the complex community, the different areas, social statues, level of education, and the different types of social interaction will produce the variation of language. One of those variations is slang (Gemilasari1, Jufrizal2, & Hafizh, 2012).

According to Richard (1985), slang is used for a very informal speech variety which often serves as an “in group” language such as teenagers, army and pop group. Slang is considered as a result of the rapid growth of the new word or term that is happening. Communication is important in human’s life. Every time and everywhere people communicate to get their needs. They use language as the main tool in this process of communication. According to O’Grady, Dobrovolsky and Katamba (1996), “language was many things – a system of communication, a medium for thought, a vehicle for literary expression, a social institution, a matter for political controversy, a catalyst for nation building”.

According to Yule (2006) the word formation process consists of coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronyms, derivation, prefixes/suffixes, infixes and multiple processes.

Based on the preliminary data in social media especially on Instagram, many teenagers used slang words in comments on Instagram. In written data, the use of slang words changed over the time. As a part of language variation, the phenomena of using the slang words in Indonesia are more frequent and it will influence the maintenance of language.
Based on those phenomena, the researcher interests to analyze the change of slang word as found in comments on Instagram. In order to see the changing of slang word itself, the written data should be used. The researcher chooses the social media is Instagram. Because on Instagram there are many slang words found and the commenter’s of this social media are mostly teenagers. Besides that, the researcher chooses the short comments rubric of this social media. These short comments are sent by the teenagers as their works so there will be many slang words can be found because the teenagers want to express their feeling by using their daily language.

Previous researcher by Kusuma and Mardijono (2012) A new word can be borrowed from other languages, coined or invented by known or unknown individual person, or created from existing words. In creating new words, there are some processes in forming the words. These processes are known as Word Formation Processes. Another researcher was conducted by Gemilasari, Jufrizal, & Hafizh (2012) Slang is used in informal situations and the purpose is to get close relationship with others. In social life, there are always certain groups of people who have particular language.

The research was started with the definition of word and word formation. There were some definitions taken from the different linguists to describe about word and word formation based on Bloomfield (1926), Quirk, Greenbaum, Leech and Svartvik (1985) and Ingo lag (2003). The theories that are used in analyzing the word formation of Indonesian slang words was based on Yule’s theory (2006) which is used as the main theory because the word formation processes originally come from Yule. The word formation process according to Yule consists of coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronyms, derivation and multiple processes.

The objectives of this study are to: 1) find out the types of word formation of slang word in comments on Instagram; and 2) describe the process of word formation of slang word in comments on Instagram.

**METHOD**

This research is a qualitative research since the data were ordinarily expressed in qualitative terms. In addition, this was because the data analysis was not employed in hypothetical test. The objective explanation was the suitably fixed design of this research. The decision on determining of sort of this research design is highly dependent on the nature of the research that was to objectively describe and explained the phenomena of word formation of Indonesian slang word in comments on Instagram 2017 year.

The source of data was commentator on Instagram. The data of this study were the utterances of comment by teenagers those used Instagram. The utterances considered as data will those slang words.

In qualitative research, there were two techniques employed to collect the data. The techniques of data collection in this research were observation and documentary to the word formation of Indonesian slang word in comments on Instagram identified based on the criteria: words that could not be found at both dictionaries Indonesian Dictionary (Kamus Besar Bahasa Indonesia) and dictionary slang word (Kamuslang.com). The data was taken through some steps which are consisted of download and transcribing.

1. The data was taken by downloading and comments on Instagram.
2. Transcribe the transcription of comments by teenage of Instagram user. The utterance of comment on Instagram as the data.

In qualitative research, the writers are the main instrument for collecting and analyzing data. As Bogdan and Biklen (1992) state that the researcher is the key of instrument. The supporting instrument to collect the data was caption in commenter’s on Instagram by mobile phone.

Based on the explanation above, the data were analyzed by using interactive model proposed by Miles and Huberman (2014) with three phases of data analysis. The phases are data reduction, data display and conclusion drawing or verification.

**FINDINGS AND DISCUSSION**

**Types of Word Formation Processes and the Frequency**

For further more, types of word formation of Indonesian Slang Words in comments on Instagram 2017 are written in Table 1. It shows that there are 6 types of word formations found in Indonesian Slang Words in comments on Instagram from 2017. The type that is most dominant is borrowing and coinage, about 26 %, then followed by acronym with 22% and clipping with 18%. Meanwhile, the types that less to find is multi process and compounding, it is about 4 %. It means that teenagers or commenter’s on Instagram often used slang words by forming new words with borrowing and coinage words from other language.
Table 1. Types of Word Formation Processes and the Frequency

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Word Formation</th>
<th>Quantities</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Coinage</td>
<td>7</td>
<td>26%</td>
</tr>
<tr>
<td>2</td>
<td>Borrowing</td>
<td>7</td>
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</tr>
<tr>
<td>3</td>
<td>Clipping</td>
<td>5</td>
<td>18%</td>
</tr>
<tr>
<td>4</td>
<td>Multi process</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>5</td>
<td>Acronym</td>
<td>6</td>
<td>22%</td>
</tr>
<tr>
<td>6</td>
<td>Compounding</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>27</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

1. Coinage

Coinage is one of least Common processes of word-formation in English. That is, the invention of totally new terms. Hatch and Brown (1995) define coinage as a process when a new word is needed but there are no appropriate borrowed word and native word to express it. The example of coinage was the Indonesian slang word “Lo”, which means kamu.

2. Borrowing

Borrowing is the taking over words from other languages. According to Vashney (1995), the method of creating new words, can be assigned to two main classes; 1) Items created from sources within the language (internal borrowing) and 2) Items created from the outside sources (external borrowing). The example of borrowing was the Indonesian slang word “Rece”, which means kecil.

3. Clipping

According to Blank (2001) clipping is indicated by delection of one more syllable from multi syllable words. The example of clipping was the Indonesian slang word “Tiati”, which means hati - hati.

4. Multi Process

The operation of more than one process at work in the creation of a particular word is known as Multiple Process. The example of multi process was the Indonesian slang word “Sange”, in dictionary slang word is sakau.

5. Acronym

Acronym is the process whereby a new word is formed from the initial letters of the constituent words of a phrase or sentence. The example of Coinage was the Indonesian slang word “Alay”; in dictionary slang word is lebay.

6. Compounding

Compounding is the process of putting words together to build a new one that “does not denote two things, but one” and that is “pronounced as one unit” (Wisnicwski, 2007). The example of Coinage was the Indonesian slang word “wkwkwkland” no meaning in KBBI and dictionary slang words.

CONCLUSION

This study was conducted to find out the word formation processes of the Indonesian slang words on Instagram using Yule theory of word formation processes. Then, the writer collected the data from Instagram 2017 year. After analyzing the word formation processes of Indonesian slang words and the most frequent word formation processes of those Indonesian slang words, the findings showed that there were 27 Indonesian slang words found on Instagram. There were 6 types of word formation processes, namely Coinage, Borrowing, Clipping, Multiple Processes, Acronym and Compounding. Among the six word formation processes, the multiple processes were the most frequent word formation processes. The process of borrowing and coinage were used in 26% of the total Indonesian slang words. The process of acronym as the second after the multiple processes was used in 22% and clipping with 18%. of the total Indonesian slang words. Furthermore, from the findings (Table 4.1), the process of English multi process and compounding, it is about 4% of the total Indonesian slang words.
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Study of Ethnolinguistics toward the Family Terms System in Besemah People Culture of Pagaralam City South Sumatra

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ABSTRACT

This research uses ethno science research design with emic approach. The target of the research is the ethnic group of Besemah in Pagaralam, South Sumatra. Data were collected by in-depth interviews, literature study, and observation. Data analysis technique applies Koentjaraningrat nine principles to express the symbolic meaning that is behind the thinking of the Besemah people in which is reflected in the term kinship system. The results showed that there are six principles that are applied in the system of kinship term. They are the principle of force, branching offspring, age, sex, differences of kin and polarity principle. The kinship system provides a way for one to enter a social group.

Keywords: ethno science, kinship terms, polarity principle

INTRODUCTION

Ethnolinguistic study is a study that studied the characteristics and language of various ethnic groups who gives an understanding of a system including the term ethnic kinship. Kinship system is always present in any society and governed by customs, norms and systems of human behavior that can be reflected in the language (Ayu, 2017). The rules related to the kinship systems in every society are different from one another, so that the pattern and manifestation of kinship system is also different.

Kinship systems form the basis for organizing and categorizing individuals in social groups, so that an individual can act in accordance with its kinship status, either by relationship lineage, blood or marriage (Schwimmer, 2003). This kinship system can also provide a way for someone to get into a social group and recognized as part of the social group, relevant with the rights and duties in accordance with its status and role in the system of kinship in social groups.

Besemah people in Pagaralam South Sumatra Province is one of the ethnics in South Sumatra. This ethnic group has a certain kinship systems that functions as wheels that move and regulate people's lives. Kinship systems of Besemah people is important to be studied because it deals with socio-cultural structure of the community.

Accordingly, interesting study about how the system of kinship terms Besemah people in the city of South Sumatra Province Pagaralam is seen by three viewpoints, namely (a) based on the use of kinship terms in general; (b) based on the arrangement of the elements of the language and its terms; and (c) of the point of view of the number of relatives who are classified into a term.

Concept of the Family Systems

The concept of Kinship system originally referred to "blood ties", so that the meaning of their relatives are concerned by their "blood ties", in which the principal bond of kinship is a descendant relationship between parents and children (Keesing, 1989: 212). However, according to Keesing (1989: 213), this concept can be developed further by stating that the kinship system is the relationship between individuals based on "model relationship" which is considered to exist between a father and son and between mother and child. In certain
communities, such relationships can be viewed together for the father and mother, or can be different. It all depends on the rules of the culture prevailing in the society concerned.

Thus, the concept of the kinship system does not only refer to a person's membership in a social group based on blood ties, but also by culture. This system is established on the basis of the relationship between parents (father and moth(er) and the child, which can be expanded with siblings and through parents to relatives or more distant.

Based on this concept, the kinship system refers to the number of status (position or social status) of the individual, and the individual is interconnected between status in accordance with the principle of cultural prevailing in these communities (Schneider and Gough, 1974: 2, in Marzali, 2000: 2). This principle is mainly used for the following things:

a. determine the dividing line between relatives (kin) and not the kin (non-kin);
b. determining kinship with the other person appropriately;
c. determine how someone should behave towards someone with another according to the rules of kinship that is mutually agreed;
d. The kinship system is also closely linked to kinship terminology system.

Through knowledge of the system of kinship terms in the language of ethnic groups studied will be obtained a picture or description of ethnic kinship system. Thus, it can be classified how a society is organized into groups, and how the groups relate to each other or are known as kinship terminology system (Keesing, 1989: 239).

Principles of the Family System

As stated by Koentjaraningrat (1985: 138), in the analysis of kinship terminology system, experts use the usual nine universal principles that distinguish one type of relatives with certain terms. These principles are not all applied in a particular society. The nine principles are (1) generation; (2) branching descent; (3) age; (4) the sex of the relatives; (5) the sex of the connecting relative; (6) the sex of the speaker; (7) the difference between the relatives of the "blood" and relatives "because of marriage"; (8) the state of life or death of relatives who connect; and (9) principle of polarity. Through these nine principles of this research conducted, we can reveal the system knows the Besemah kin terms.

METHOD

This research was conducted in the village of Penjalang District of South Dempo Pagaralam South Sumatra Province. Consideration of choosing this location was based on the village community where Besemah language speakers are still available. The urban village is the old village and relatively homogeneous society.

The design of this study was ethno science research that focused on attempts to discover how different people organize their culture in their minds and then use the culture of life. So this research was seen in the context of the cultural community concerned using EMIC approach.

Besemah ethnic groups targeted are the people residing in the city Besemah Pagaralam. This city is cultural Besemah cultural center.

Data collection techniques are in-depth interviews (in-depth interviews) and literature studies. Observations were made on them to see how Besemah people pronounce certain terms in appropriate language and his mother to call someone's relatives when he was confronted with relatives before, both in terms of direct talks and through third parties. Observations were also conducted on the behavior associated with the research problem, as it pertains to how to treat someone who is a member of relatives in accordance with relatives in everyday life, both in terms of address and terms of reference.

In-depth interviews carried out against public figures, cultural figures, jurai tue, and community members of Besemah language speakers. Selection interviewed informants was based on the consideration of researchers according to the understanding and knowledge of the informants on matters related to this research.
This study used a technique kinship analysis using nine principles as outlined by Konentjaraningrat (1985: 138), which identifies all the elements of human thought in a systematic procedure that examines the patterns of relations system of ideas. This analysis technique is used to reveal how the kinship terminology system owned by Besemah actually reveals the symbolic meaning behind people's thinking as reflected in the system of Besemah kin terms commonly spoken.

RESULTS AND DISCUSSION
Natural Geography and Circumstances

Regional Besemah, an altitude which is located around the valley and the foot of Bukit Barisan. The area surrounding the Mount Dempo (3159 m) and the Bukit Barisan (400-900 m), starting from the slopes of Mount Dempo continue southwards to Ulu Ogan River, westward to the Ulu Alas, towards the north to Ayik Keghuh, and to the east until Hill Fishing (Bedur et al., 2005). Overall the area is in the vicinity of the border province of South Sumatra province of Bengkulu.

Besemah administrative area covers an area Pagaralam and District of Jarai, District of Tanjung Sakti, District Pajar Bulan who were in Lahat, and the area around the City District Court Lahat district, which borders the area of Bengkulu. All of that region in the Dutch colonial period including part of Kewedanaan Pasemah are known by rena Besemah or ground Besemah (Purnama, 2008: 111).

Besemah Renahas consists of three units of morphology (landscape), namely (a) units of Morphology Mountains, including Mount Dempo peak; (b) units of corrugated morphology, with a peak altitude of 250 meters; and (3) units of morphology plateau in agricultural use and settlement (Diamond, 1994; in Kusumawati and Sukendar, 2003: 17).

Region of Pagaralam is often identified with the city. These cities include Mount Dempo with slopes in the east and southeast covering about 58.19 percent of the area of town Pagaralam now that the extent of 633.66 hectares (Bappeda, 2003: 12). This area is located at position 4° South latitude (LS) and 103.15° East longitude (BT) with an area of 633.66 hectares (633.66 km²) and is located approximately 298 Kms of Palembang and is located approximately 60 kilometers southwest of Lahat regency capital. It borders Lahat regency of South Sumatra province and Bengkulu. In the north, the city is bordered by District Jarai, while in the east bordering the City District Court and in the west with the district of Tanjung Sakti. All three districts are part of Lahat regency; while in the South, bordering the province of Bengkulu. Based on the Law of the Republic of Indonesia No. 8 of 2001 dated June 12, 2001 and the Supplement to Statute No. 4115, the city started to stand as an autonomous city and has its own government, separated from Lahat regency.

Pagaralam has cool air and has dry season and rainy season. The rainy season ranges from October to March, while the dry season from April to September. The second deviation season occurs every five years. Rainfall ranges between 2000 - 3000 mm with humidity ranging between 75-89 percent.

The shape of the ground surface of Pagaralam is various from plains to mountainous. Areas that have a fairly broad plains District of South Pagaralam and District of North Pagaralam, while regions with mountainous surface is the District Dempo. North and South Dempo; while the District of Central Dempo have a wavy surface shape.

In-depth interviews were conducted on community leaders, cultural figures, jurai tue, and members of the native speakers of Besemah Language. The selection of the informants interviewed was based researcher’s consideration regarding to the understanding and knowledge of the informants to this research. This research used the technique of kinship analysis using nine principles as summarized by Konentjaraningrat (1985: 138), which identifies all elements of the system of human thought and examines the patterns of the relation system of ideas in a systematic way. This analytical technique was used to reveal how the term of kinship own by Besemah people reveals the symbolic meaning lies behind the thought of Basemah people as reflected in the system of kinship terms commonly spoken.
RESULT AND DISCUSSION

Geographical Location and Natural Condition

Besemah region is a plateau area located around the valley and the foot of Barisan hill. This areas surrounds Mount Dempo (3159 m) and Barisan Hill (400-900 m), starting from the slope of Mount Dempo southward to Ulu Ogan River, westward to Ulu Alas, Northward to Ayik Keghuh, and to the east of Pancing Hill (Bedur et al, 2005). Overall the area is around the border area between South Sumatera Province and Bengkulu Province.

Besemah region administratively covers Pagaralam city and Jarai, Tanjung Sakti and Pajar Bulan Sub districts, and the area around Kota Agung Sub district in Lahat Regency, which is adjacent to Bengkulu area. All of territory during the Dutch colonial period were included as part of Kewedanaan Besemah or also known as rena Besemah or the land of Besemah (Purnama, 2008 :111).

Rena Besemah has three morphological units (landscape), namely (a) mountain morphological units, with its peaks Mount Dempo, (b) a corrugated morphological units, with a peak height of 250 meters, and (3) terrestrial morphological units which is used as the agricultural land and settlements (Intan, 1994 as cited in Kusumawati and Sukendar, 2003: 17)

This territory is often identified as the city of Pagaralam. This city includes Mount Dempo with its eastern and southeast slopes covering about 58.19 percent of the current area of Pagaralam City with 633.66 hectares (Bappeda, 2003: 12). This area is located at the position of 4° South Latitude (SL) and 103.15° East Longitude (EL) with 63.366 Ha (633.66 Km²) and is located about 298 Km from Palembang and approximately 60 Km to the southwest of the capital of Lahat Regency. The city is bordered by Lahat Regency, South Sumatera and Bengkulu Province. In the north, the city is bordered by Jarai Sub-district, while in the east it is adjacent to Kota Agung Sub district and in the west is bordered by Tanjung Sakti Sub-district. The three sub-districts are included in Lahat Regency; while in the South, bordering on Bengkulu Province. Based on the Law of the Republic of Indonesia No. 8 of 2001 dated 12 June 2001 and Supplement to the State Gazette no. 4115, the city began to stand as an autonomous city and has its own government, separate from Lahat Regency.

Pagaralam has a cold air and dry and rainy seasons. Rainy season ranges from October to march, while dry season ranges from April to September. The second deviation season occurs every five years. Rainfall ranges from 2000-3000 mm with air humidity of 75 to 89 percents.

Pagaralam soil surface varies from plain to mountainous. Areas with large plain are South Pagaralam and North Pagaralam sub districts, while areas with mountainous terrain are North Dempo and South Dempo sub districts and Central Dempo Sub district has a wavy surface shape.

Penjalang Urban Village South Dempo Sub District

This research was conducted in Panjalang urban village South Dempo Sub district of Pagaralam City of South Sumatera Province. The consideration of choosing this location based on the villagers that are native speakers of Besemah. The urban village is an old village which is relatively homogeneous.

Panjalang urban village led by a village chief named Nixon Yahum, SE. The total area of urban village amounted to 7842 Ha with the number of head of household (KK) in 2009 as many as 696 families. Geographically, the northem part of urban area is bordered by Kanoe Diwe Village, the south is bordered by Barisan Hill/ Bengkulu, the west is bordered by the Lematang River and the north is bordered by Dipe Perahu Urban Village.

Almost all of urban villagers are Muslim. The urban infrastructure includes 3 (three) health centers, 3 (three) Primary schools and the housing types are Rumah Panggung. The villagers’ income are farmers, artisants and teachers, in addition they also raise fish. The village transportation is called angkutan desa (angdes).

The focus of this research is in Tebat Benawa Village of Panjalang urban village of South Dempo District. There are three neighborhoods (RT) in this village. Village area is of 5 km with the length of the village road of 8 km and 20 km of the distance to the city of Pagaralam. The villagers numbered in 2009 as
many as 171 families or 18500 people. The boundary of the village is adjacent to Barisan Hill I the north, Rempasai village in the south Lematang village in the west and Meringang Lame village in the east.

Almost all of urban villagers are Muslim. The village infrastructure includes one masjid, one elementary school that is SD 18, while for junior high school they go to Muara Tenang Village. The origin of the village is a fraction of the village of Rempasai village which is the oldest village in this area with the history of Puyang named Puyang Kedum Sakti, Puyang Nik Salim and Puyang Siak.

**Jeme Besemah**

William Collins (1979: 20-25, in Fox, 1995:110) mentions that the Besemah people come from three gods (diwe tige) who descended to earth to establish the universe of Libyan Basin. The three gods are Sake Milung Sakti Diwe Gumay, Atung Bungsu Sakti Diwe Besemah, and Serunting Sakti Diwe Semidang.

In *The Journal of the Indian Archipelago* (Gramberg, 1986: 351 – 352, in Bedur et al., 2005: 43) it is mentioned that:

“... when Majapahit kingdom collapsed, a brother and a younger sister with many followers had left Majapahit and landed in the east coast of Sumatera. Her sister placed herself in Palembang where she had in a short time become a distinguished queen; his older brother (Atung Bungsu), who farther into the hinterland stationed himself in the fertile valley of Passumah. Thus this land is occupied and inhabited by these immigrants”.

From the quotation of the journal it reveals that the descendants of Passumah (Besemah) originated from the Majapahit kingdom that came to Sumatera and one of them, namely Atung Bungsu occupies a hinterland which he called as Basemah. Besemah people assert that their ancestors came from Java and more than that, they also came from Majapahit (Bedur et al., 2005)

Another opinion said that the people of Besemah were Palembang people who fled and fled into the hinterland because they were pressed by the arrival of Javanese who had to settle the suburbs of the Musi River and wanted to control Palembang residents who fled the later became the forerunner to the people of Pasemah who continues to grow until now (Purnama, 2003: 116-117). However, this version according to Zulyani Hidayah and Hari Radiawan (1993: 37) is less acceptable, because according to them, after Palembang developed into a kingdom, there are some groups of people who return back upstream. This is why many people assume that many Palembang people move to rena Besemah.

**Language**

Pasemah people speak in the language of besemah. Besema language or also called pasemah languages are grouped into the central Malay (from between mamingkabau and malay) (Keraf, 1996:209–210; Harahap, 2003; Bethany Word Prayer Center, 2003; Esser dengan pembaruan dan perbaikan Kridalaksana, 1993:XLIII–XLV). Basemah language is a family with Astronessian languages.

In addition, the Besemah people have a writing called Ulu or KA-GA-NGA (Ra'uf, 2002: 98) with a total of 29 letters of alphabet, seven vowels with vowels, a, i, u, e, ang, ing, ung. This vowel sign is a short line placed above, top down the front, middle bottom, bottom back, and another consonants is originated from lahja. Furthermore, recently this writing and alphabet are often used by the villagers, even a half of them do not know about this.
The Besemah people draw a lineage based on the chosen marriage customary system. According to Hidayah (1996: 214), the people of Besemah recognize three marriage systems, namely child push (matrilineal), belaki (patrilineal), or semendean or jurai sesame (bilateral).

**Ambik anak** is a marriage system where after marriage the husband participates in the family side of his wife without having to pay uang jujur (dowry), on the contrary the women give dowry to the men. The system of withdrawal of lineage through marriage like this will follow the line of the female family or wife and in everyday life these couples live in the family environment of the wife (uksorilokal). However, if the husband lives in the family environment of his wife only until they have a son and his son inherit the offspring of his wife, then the marriage system is called **ambik anak penantian**. In such marriages, the rights and obligations of men in his family disappear, including in the case of inheritance if he lanang tue (the eldest son).

The marriage system **ambik anak belaki** is a marriage system in which the wife enters into a husband's family environment, because the husband gives uang jujur to the female family and the men also bear all the costs of marriage. Children born of such a marriage system directly inherit the father lineage and live in the family of the husband. So the lineage taken is based on the husband or man. If marriage is conducted in a manner in which the rights and duties between the wife and the husband are equal, and the place of permanence after marriage is usually neolocal or dependent on the couple's agreement; the marriage of a wife does not earn uang jujur, and the cost of marriage is borne by both parties, then this form of marriage is called **semendean or jurai sesame**, where the way of withdrawal lineage is based on both husband and wife.

**The Term Kinship System**

One of the important things in analyzing the kinship system is through the system of kinship terminology (system of kinship terminology). According to Koentjaraningrat (1985: 134 - 137), this kinship term system can be seen from the use of kinship terms in general.
1. Principles of Generation

One of the principles in the term kinship system of the Pasemah people is the principle of generation. The Besemah person distinguishes the term kinship terminology in each different generation, either by term of reference (ToR) or by term of address (ToA). For example an ego will call his father (F) by the term bapang or bapaq, while the mother (M) is called by umak or endung, or also commonly called by enduk. The calling of this term is done when the ego confronts and speaks directly with the father and mother or by ToA (calling term).

This calling term also applies if the ego calls the father and mother when talking to a third person or term mentions (ToR). So there is no difference in terms ToA and ToR for father and mother ego. A new term difference occurs when the ego calls both parents with the term jime tue, whereas if this ego speaks with another person or with a third person it is usually used the term pejadi or if the ego already has a child, then it will call ninengnya + name the eldest child of the ego, for example ninengnye Faris.

Father-mother of bapang and endung (GF and GM) will be called by ego with nineng call both against grandparents. There is no difference in terms of calling these grandparents, both paternal and maternal grandparents. By ToR usually to distinguish GF and GM is called each with nineng lanang and nineng betine. The term nineng is also used to call grandparents inToA.

The same term for calling (ToA) and mentioning (ToR) father-mother of grandparents or great-grandparents and fathers of great-grandchildren who are great-grandchildren. The ego will call nineng puyang for the great-grandfather of both father and mother. To distinguish between men and women, then added the sex, so for the great-grandson is called nineng puyang lanang and great-grandmother with nineng puyang betine. The ego will treat the same to nineng puyang, both from the bapang and endung.

After these three generations, Besemah people do not have the special relative term to call the fourth generations. They will call it entah-entah, which means to show that it cannot be identified anymore because there is no other term for this relative.

Based on the principle of the high generations, it can be known that Besemah people call every generation with different word/term. Starting from the first generation, which is called bapang-bapang, or pejadi, then nineng, ninengpuyang, and entah-entah. Therefore, the family system for Besemah people can only be counted until the fourth generation.

Besides that, Besemah people also have the family system based on the low generation’s principle. If the ego get married, then the husband and wife (H-W) will be called laki-bini based on ToR. A laki (H) will call his bini (W) only if talking with the third party or will call endungnya A (say the eldest child’s name). On the other hand, a wife or bini will call laki or bapangya A (say the eldest child’s name) to his husband. According to ToA, both of each call ‘you/kamu’ to either laki or bini or also both of them will call dengah when they are facing each other, even though sometimes to call the wife, the husband usually directly call her with her name, however it cannot be done for the wife.

Based on ToR, ego will call the children with the word naq (S) or nudah name if ego directly talk with the children. In terms of calling the grandchild, grandmother/father and grandgrandmother/father, ego will call them cucongatacung towards the grandchild and piut towards the grandgrandchild, while for the son of piut, it will be called with entah-entah. There is no differences in calling nak, cucong, piut, or entah – entah, either for ToA and ToR. Calling the nickname for the children in general (ToA), Besemah people will directly call the name of the kids (nudah name). Therefore, just like the high generation principle which has four generation, the family system for the low generation also have four generation. Besemah people identify the family relationship that consists of for generation.

Thus, if explored further about the generation principle in the family system of Besemah people, it consists of 4 generation which has different term for the high three generation high, that are bapang-endung, nineng, and ninengpuyang, meanwhile for the low generation, that are naq, cucong, or cung, and piut. However, for the fourth generation, the term that is used is the same which is entah-entah.
Generation principle

<table>
<thead>
<tr>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bapang-endang</td>
<td>1. naq</td>
</tr>
<tr>
<td>2. Nineng</td>
<td>2. Cucongataucung</td>
</tr>
<tr>
<td>3. Ninengpuyang</td>
<td>3. piut</td>
</tr>
<tr>
<td>4. Entah-entah</td>
<td>4 entah-entah</td>
</tr>
</tbody>
</table>

It is different from the family principle of Kayuagung People at OganKomeringIlir (OKI) district. Even though there still consists of four generations either it is high or low generation. However, the third and fourth generation has the same term for both high and low which are, tuyut and cicit, just like the following below:

<table>
<thead>
<tr>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bapaq-ondoq</td>
<td>1. anaq</td>
</tr>
<tr>
<td>2. Bakas-niyai</td>
<td>2. ompu</td>
</tr>
<tr>
<td>3. Tuyut</td>
<td>3. tuyut</td>
</tr>
</tbody>
</table>

Just like what Morgan (Koentjaraningrat, 1985: 133) states actually the differences show that there are attitude and right also obligation from each of the different family members. On the other hand, because of each generation have the same family term, therefore, it can be said that the attitude, rights, and obligations is the same.

The existence of the differences of the family term can reflect the differences of the ways of different social relationship between each of the family members as it is arise by the difference family system. The ways control the relationship between each member with different generation by status and role they have.

2. The division of the offspring principles

Ego will call his/her litter siblings (ToA) with adeng, both for sister and brother; while for big brother or sister with kakang. Sometimes it is enough to just call directly the name, nuduh name, to adeng and kakang based on the genders.

Meanwhile, for ToR, there is a different term that is used by ego to call the younger and older siblings. In ToA, the difference term only stress more in difference between siblings not the genders. On the other hand, there is no different term between siblings instead the difference between genders. The younger and older sister is called kelawai, while younger and older brother is called muanai. If the one who call and being called have the same gender, then they will call dengasanak to call older brother and sister.

Based on the division of the offspring principle between siblings, it can be seen that Besemah people are using different term to siblings. However, when associating with other people, there is no difference. They tend to stress more in the difference gender between siblings.

This relationship pattern classify the difference in social role which have to take part between siblings, whether it is in siblings context or based on the gender in cultural social system of Basemah people. The interesting part is that there is a special family term, dengasanak. This is used to differ the nickname for older sibling, boy or girl, if the one who call have the same gender with the siblings. This term also show that there is a different relationship pattern when calling the older siblings who got the same gender as the caller.

Adeng and kakang also have a relation with the connection among cousins. The ego’ children will call his/her younger cousin, boy or girl, with adeng, and kakang for older cousin. However, in general to call the cousin without showing the family status, it can be called by muanai for girl and kelawai for boys. It means that this term is the same with the term for siblings.

According to the term, which is used in relationship among cousins, it is shown that Besemah people are using the same term to call siblings. It shows that the relations among siblings and relation among siblings is considered the same, so they have status and role that is not too far in the family relation system of Besemah people.
Ego will call uwak or wak to the older brother or sister from the father and mother while to younger brother and sister, it is called, mamak or mamang, also for younger sister is called ibung. This shows that there is no ToA difference in the term to call the siblings from father and mother except for the calling for the sister from father and sister. Uwak can also be used to call the older sister from father and mother, while for the younger sister, it is called by ibung, or also bibik. The use of bibik happens because of the influence of bahasa Indonesia.

However, the same with the term dengasanak is used to vary the name for siblings, boy and girl, if the caller has the same gender with the his siblings. Therefore the term dengasanak is used to call the sister from mother or brother from father in special occasion.

According to ToR, it is enough to just add the name from the one who is being called. For example, when ego call mamak to the third party, then he/she will instead call mamak adli (if the name of the younger brother from father/mother is Adli). It is also applied for uwak and ibung, ego will call uwak + name or ibung + name.

Based on this principle, it can be identified the different relationship pattern between ego and bapang/endung as parents, ego with mamak, ego with uwak, ego with ibung, and also the relationship pattern between bapang/endung with mamak/uwak as well as his ego with his niece, as well as the relationship between cousins. These relationship patterns determine how a person should behave towards other members of his relatives. Each member of a relative must play a role according to status which it bears in that state contained the rights and obligations to be performed.

3 Age Principle

The age principle applies to the kinship system of the Pasemah people. This happens for example in calling his brother or sister. Ego will call his brother, both men and women with the title kakang, while to his sister will call adeng.

This difference in ToA terms indicates that people in Pasemah show differences in the age principle when interacting directly with each other. An ego will call his sister an adeng because his age is younger than the ego, but when calling to his older siblings he will call back. Pejadi will refer to his children based on the principle of the order of relation from the older sibling to the younger brother. The eldest child is called the te child, the second child with the term iring tue, the middle child for the third child, middle order for the fourth child, the youngest for the fifth child, and the youngest for the youngest child.

Similarly in the use of the term kinship that connects the ego with the sibling of the father and mother there is a difference based on the principle of age. The ego calls the elder brother of mother and father as uwak or wak, both male and female; while the name for the sister of the father is called mamak or mamang, both male and female. While the term for the sister of the father and mother is called ibung. Although this age principle applies in the kinship term system, but the Pasemah people in certain relationships in their kinship do not take into account the principle of this age. This is apparent in ToA, the Besemah person prefers the direct name of the person to whom he or she is talking, although the person may be older than the speaker. This symptom is also seen when the ego mentions its sibling with a clan or muanai. Both terms do not emphasize differences based on age principle, but emphasize gender differences. This is different from the Kayuagung people who call ego brother with wai semahani and his younger brother is called adek semahani; while the older sister called wai sobai and younger sister called adek sobai.

The reference is based on the term of reference, reflecting the age principle prevailing in referring to the kinship system. The sister is usually called wai and younger sister called adek, which is then followed by the title by sex, ie semahani (male) or sobai (female). While the people of Pasemah do not have a specific title to the term brother and sister are distinguished by age.

4 Sex Principles of Connected Relatives

According to Koentjaraningrat (1985: 140), the sexual principle of relatives who associate be ignored in the Indonesian language, the brother of the father or mother is all referred to by one term, the uncle; the son of a brother or sister's son is not distinguished, but is called by one term only, namely a nephew or niece. Similarly, in the language of Besemah there is the same term. The sister of the father or mother is called by the same term, ibung. It's just that there is a difference in calling a brother of a father or
mother. If the brother of the father or mother is his brother then used the term wak, but if the younger brother used the term mamang or mamak.

5 Sex Principles from the Relatives

According to Koentjaraningrat (1985: 139), the sex principle of relatives is not very important in Indonesian except to distinguish the real relatives from being distinguished, such as father and mother, or grandfather and grandmother. Resentment in English, this principle is very important and there are various different terms to express the differences of the mutual relatives, such as brothers and sisters, son and daughter, nephew and niece.

In Besemah language, the principle of sex of these relatives are used primarily to distinguish between bapang and Endung, but for grandfather-grandmother used the same term nineng. A distinction was also seen when using the term to the sister of the father or mother and younger brother of the father or the mother, in which each used the term ibung and mamak. However, the distinction of this term does not apply in any mention of the term between the elder sister of the father or mother to the brother of the father or mother, since both are used the same term uwak or wak.

6 Difference between "Blood" Relative and Relative "Due to Marriage"

Besemah People differentiate relative term based on blood relations and relatives by marriage. Pejadi is a term for the biological parents (parent), while the in-laws (parent-in-law) is called ntuwe or mertue. Ego mentions bapang and endung/enduk to father and biological mother, while to father and mother-in-law respectively used his term a lot and beliautu or kekuaye. ToR between child (S) and daughter-in-law are also differentiated. Besemah people call his son to son, while the daughter (son-in-law) is called by Nantu or mengkuaye.

According to ToA, parents call their child and son-in-law in the same terms, namely ‘‘nak’’ or directly called his name. No distinction is also the case when in a call to my brother and sister, both as siblings and brother-in-law. Younger siblings and siblings will be called adeng and beliautu or kekuaye. However, the distinction of this term does not apply in any mention of the term between the elder sister of the father or mother to the brother of the father or mother, since both are used the same term uwak or wak.

7 Principle of Polarity

In terms of kinship the Kayuagung is also known as the principle of polarity, as introduced by G.P. Murdock (1960), the principle that distinguishes two relatives who belong to another type of relative with two different terms when they call each other. Besemah people call his father's brother with uwak or wak, otherwise uwak call his nephew or nephew with nakan. By term of address, uwak will call his nakan by directly calling his name. Besemah people mention his father's sister with ibung, while ibung mention nephew with nakan.

The description of the system kin terms the Besemah shows that kinship systems refers to heredity, "blood ties", the marriage relationship, so it is with relatives are those concerned under the third case, in which the bond principal kinship is the link between inheritance among parents and children.

According to Keesing (1989: 213), a picture as the findings of the kinship system people Besemah this can actually be developed further by stating that the kinship system is the relationship between individuals based on "model relationship" which is considered to exist between a father and son and
between mother and children. In certain communities, such relationships can be viewed together for the father and mother, or can be different. It all depends on the rules of the culture prevailing in the society concerned.

In connection with what was raised Keesing needs to be done further research and again whether it applies in the Pasemah kinship.

CONCLUSION

The results showed that there are six principles that apply in Kayuagung term kinship system. Those principles are the principles of force, branching ancestry, age, sex of the relatives who connects, sex from their friends, relatives distinction because "blood" and relatives for "mating", and the principle of polarity. These principles show the pattern of relationships among members of relatives of Besemah based relationship lineage, blood relationship and marriage ties.

This model of relationship gives the boundaries of the membership of relatives among the people of Besemah, so that the individual can play the role according to the status of kinship he has, both based on heredity, blood and marriage.

This kinship system provides a way for someone to get into a social group and recognized as part of the social group, so that the rights and duties in accordance with its status and role in the system of kinship in social groups.

REFERENCES


Language and Elections Language Students Faculty of Languages and Arts Unimed in Indonesian Specific Differences: A Sociolinguistic Study

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ABSTRACT

Language politeness is seen as an attempt to avoid conflicts between speakers and speech partners. In this case language politeness is the result of implementation of rules and the results of communication strategy election. Language politeness is important wherever individuals are. Every member of the community believes that applied language reflects the culture of a society. Moreover, every society there is always a social hierarchy imposed on groups of their members. This happens because they have determined a certain judgment. For example, between lecturers and students, parents and young people, leaders and led, employers and workers, as well as other status. The research entitled 'Characteristics of Indonesian Oral Variations of Students of Faculty Language and Art Unimed: Sociolinguistic Studies' focused on the speaker's / student's attitude towards the Indonesian language usage of Faculty Language and art Unimed students. Related to that, this study aims to (1) describe the language attitude of Faculty Language and Art Unimed students to Indonesian language; (2) to explain the language politeness of the students of the Faculty of Languages and Art seen based on the student's home area; The method used in this research is descriptive method with data that is qualitative and quantitative. The data were obtained by using simulation technique and giving questionnaires to students divided into three tribes (Batak Toba, Jawa, Mandailing). Based on the results of data analysis distributed to the respondents obtained the findings that: 1) In Toba accented Indonesian speakers, the attitude that stands out is the attitude of speakers who describe the authority with a mean value (mean) 2.9. 2) Native speakers of Indonesian with a Javanese accent that stands out is a speaker's attitude describing a patient and tender nature with a mean value of 3.3. 3) In speakers of Indonesian accented mandailing, a prominent attitude is the attitude of speakers who describe the nature of the learned with a mean value (mean) 3.0.

Keywords: Language Attitude, Language Selection, FBS Unimed Students

INTRODUCTION

Language is basically a tool for communicating the user community. Society said is a group of people who arise because of communication meetings with respect to the communicative ability of speakers, regardless of the number of languages spoken. For example, the Java community uses language not only for communication tools, but also as identity and parameters of politeness.

Language procedures, including polite language is very important to be considered by the participants of communication to smooth communication. For example, in a Javanese society, a speaker will not express his intent simply by relying on his mind, but more importantly his feelings (angon sense). It is a communication done by keeping the feelings of the said partner. Although the information conveyed is supported by data and facts, but when the time conveys it is not appropriate, it must be postponed first. If this principle is violated, it is most likely that communication can fail to achieve its goals (Pranowo, 2009: 45). This not only happens in social communication, but also in formal communication (academic communication) in order to always create a harmonious speech atmosphere.

Language plays an important role in forming good relationships among human beings. To establish an "intimate relationship" and to maintain good relationships in communication should be considered language politeness. Today we often hear most people use impolite language, especially for young people. The language he uses often provokes a person's emotions causing commotion or quarrels, including the phenomenon of language among students who abandon the values of language politeness. Therefore, language with all forms of
usage, context and situation is very interesting to be used as research material, including in politeness and language decency. Indonesian language has two positions, namely Indonesian as the national language and Indonesian as the language of the State. As the national language, the Indonesian language serves as a symbol of national pride, the symbol of national identity, the means of communication between regions, the unifying of various ethnic groups in the archipelago. As the State language, Indonesian serves as the official language of the state, the language of instruction in educational institutions, the means of communication at the national level, the tools of cultural development, science, and technology.

As the national language and language of the country, students should, including students of Faculty Language and Art Unimed, and citizens aware of the norm in the Indonesian language. It is appropriate in our communication to use the Indonesian language is good and true according to formal rules and socio pragmatic rules that have been established. However, as the times progressed, on the one hand, the Indonesian Indonesia people are now beginning to be underestimated, the loyalty of Indonesian citizens in using the Indonesian language began to weaken, no longer feel proud of the Indonesian language, sometimes even more proud of other languages, English. But on the other hand, Indonesian language intensively studied abroad, the government-through the law-is mandated to internationalize the Indonesian language.

Associated with the first side, found many deviations made by Indonesian people in using the Indonesian language, both in the use of spoken and written language. The deviations that occur can be interference, over code, mix code, and so forth. In fact, the title of an article in a magazine that says that "Indonesian is a Foreign Language in Indonesia", really sad when reading the sentence. Although only an opinion, but when we are sensitive to the current state of the statement is true. For example, sometimes Indonesians are more proud when speaking in English than speaking Indonesian, or preferring to speak in non-standard language instead of speaking in standard language in the realm of the required standard language. It happens not by nature, but it is caused by many factors, one of which is negative attitude toward Indonesian language.

The purpose of this research is to: (1) Describe the language attitude of Unimed Language and Art Unimed, and citizens aware of the norm in the Indonesian language. It is appropriate in our communication to use the Indonesian language is good and true according to formal rules and socio pragmatic rules that have been established. However, as the times progressed, on the one hand, the Indonesian Indonesia people are now beginning to be underestimated, the loyalty of Indonesian citizens in using the Indonesian language began to weaken, no longer feel proud of the Indonesian language, sometimes even more proud of other languages, English. But on the other hand, Indonesian language intensively studied abroad, the government-through the law-is mandated to internationalize the Indonesian language.

The condition to master two languages or many languages is a global era demands that one character is characterized by the presence of the development of information technology that can not be damned. The emergence of new technologies that are very fast is not directly proportional to the presence of equivalents in other languages (Indonesian and local languages) so that monolingual speakers must use words from other languages to express the objects. Call it, for example, flash and hard drive. Although there is already a word equivalent given in Indonesian, Indonesian speakers also tend to prefer using the word in the original language of the technology (English). Another example, for example we are more familiar using the word "software" rather than "software" or "hardware" rather than "hardware".

Language users in Indonesian society and even the world community today is a society of bilingualism and multilingualism. Almost every region in Indonesia even in the world today is hard to find language users who persist consistently in their native language without mixing with other languages. The state of code mix, code change, and language interference also often occurs in the local language and Indonesian language. Usually occurs in conversations that use casual languages or informal situations. One aspect of sociolinguistic studies is the attitude of language and language selection by a group of speakers of a language. The study of language attitudes in sociolinguistics is an important thing to learn. Language attitudes in sociolinguistics will lead us to the choice of one's language. Of course, the attitude of each individual's language is different.

The selection of topics in this study is based on a high curiosity towards the use of language students in speech events in the Faculty of Language and Art Unimed. This research will describe the act of wording or selection of phrases used by students in various speech events, coded and coded interference, and Indonesian language interference in the Faculty of Languages and Arts. As an attempt to find facts and data about students' perceptions of Indonesian verbal languages as well as to examine their abilities in the Indonesian language oral variety.

The problems discussed in this study include the following: (1) How is the language attitude of Unimed language and Language Faculty students to the Indonesian language through oral language activity? (2) Is there a difference of language attitude of the students of Faculty of Languages and Arts viewed based on the area of origin?

The purpose of this research is to: (1) Describe the language attitude of Unimed Language and Language Faculty students to Indonesian language. (2) Explain the form of language politeness of Faculty of Languages and Arts students. Then, the expected outcomes in this research are scientific publications in local journals that have ISSN namely Journal of FBS Unimed Discussion and teaching materials that can enrich Sociolinguistic teaching materials.
Literature Review

A. Attitude of Language

The attitude of language is a mental position or feeling towards the language itself or the language of others. The state and process of language attitude is not far from the situation and the process of formation of attitude in general. As with attitude, the attitude of language is also a psychological event so it can not be observed directly. Language attitudes can be observed through language behavior or speech behavior (Chaer and Agustina, 2010: 149).

Triandis (1971: 183) argues that attitudes are part of language attitudes that are closely related to the psychology and use of languages. Every society will definitely interact with something that is around its environment, either against humans, events, norms, social phenomena or certain activities. This happens because attitudes toward things give effect to individual reactions, when interacting with something

1. Components of Attitude
2. Types of Language Attitudes
3. Measurement of Language Attitude
4. Characteristics of Language Attitude

B. Language Selection

The election of language (language choice) is “an entire language” in a communication. The emergence of language selection is due to the occurrence of language, social, and cultural contacts so that a growing group of people speaks with the ability to choose a language or language code in a particular event, either maintaining the first language or shifting the language to a new language or mixing the first language and new language.

1. Understanding politeness Speech

Politeness means (a) subtle and kind (virtuous, behavioral), patient, calm, and polite, (b) full of compassion, helpful to the KBBI Composer Team, (2005: 995). Courteous are: (a) respect and reverence (will, to) order according to good custom, (b) civilized about behavior, speech, clothing, etc., (c) good behavior (not prostitute, not obscene) (KBBI, 2005: 1084).

2. Speech Perspective Strategy

Important matters relating to the regulation of social interaction through language are those strategies that take into account the status of speakers and speech partners. Successful use of these strategies creates an atmosphere of politeness that allows social transactions to take place without embarrassing speakers and spouses (Ismari, 1995: 35). In other words, a speaker needs strategic options, especially in order to keep the face of the spoken partner or other interaction participant.

3. Indonesian Speech Skills Scale

The scale of politeness according to Brown and Gilmann (in Yustanto, 2004: 46) there are three sociological factors involved in politeness or modesty which can be shown by a speaker to his or her partners, namely power or power between speech and speech partners, social distance between partners said and speakers, and his position. Thus, the degree of politeness or courtesy of its emphasis on others is not on the self.

Conversely, there are three kinds of rating scale or order of politeness that until now widely used as the basis of reference in research of politeness in Indonesian language. The three kinds of maleness are (1) the scale of politeness according to Leech, (2) the scale of politeness according to Brown and Levinson, and (3) the scale of politeness according to Robin Lakoff (Rahmadi, 2005: 65).

METHOD

The type of this research is descriptive research, that is trying to describe: (1) attitude of language of Faculty of Language and Arts Unimed students to Indonesian language; (2) differences in language attitudes of the students of the Faculty of Languages and Arts are based on the student's origin and the accent used (Indonesian accents Batak Toba, Mandailing, and Java).

Population and sample

The population specified in this study are students of Faculty of Language and Arts Unimed consisting of students of Department of Language and Indonesian Literature, English Department, Foreign Language Department, Department of Visual Arts and Department of Sendratasik. The FBS students were divided into three groups. Each of them (15 speakers Indonesian accented Batak Toba), 15 speakers of Indonesian accent Mandailing, and 15 speakers of Indonesian accent Java language.
The sample in this study is the FBS students are divided into three groups. Each of them (15 speakers Indonesian accented Batak Toba), 15 speakers of Indonesian accent Mandailing, and 15 speakers of Indonesian accent Java language.

**Data collection technique**

Data collection technique used in this study is a method refer to the primary data acquisition by listening conversations of students of Faculty of Language and Arts Unimed in various speech events. The method used in this research is the method of referring to not participate, that is the method of referring where in listening the researcher did not participate in the process of conversation.

Data collection techniques used in this study adjusted to the method used. Methods of using advanced techniques in the form of 1) recording techniques using tape recorder tool, 2) giving questionnaires to measure the attitude of the language of the students to the Indonesian language (Sudaryanto, 1993: 135).

**Data analysis technique**

Analyzing the research data uses descriptive analysis method and quantitative data analysis using Likert scale. Data were analyzed using descriptive technique using the following procedure (1) data reduction, (2) data presentation, and (3) verification.

**RESULT**

In this chapter, which will be analyzed is the attitude of the speaker language (in this case FBS Unimed students) who speak Indonesian accented Toba, Java, Mandailing.

1) **Analysis of Indonesian attitudes accented Toba, Java, and Mandailing**

To obtain data about the attitude of Indonesian language accented Toba proposed several attributes that connotes the dimension of language style and the nature of the language. Data collection was used in ten samples and fifteen questions were asked related to the attitude of the language in the questionnaire as an instrument. Each question is accompanied by a choice that represents the six scales of attitudes to be studied. The questions are given as follows:

1. In accordance with the style of language used the speaker, then speakers live style:

   6 5 4 3 2 1

   s.moderen l.mederen moderan kuno l.kuno s.kuno

2. Based on the language spoken speakers speak the nature of speakers who:

   6 5 4 3 2 1

   s.setia l.setia setia inkar l.inkar s.inkar

3. In accordance with the language spoken speakers use that speakers have the properties:

   6 5 4 3 2 1

   s.penyabar l.penyabar penyabar pemarah l.pemarah s.pemarah

4. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.ramah l.ramah ramah pendiam l.pendiam s.pendiam

5. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.terpelajar l.terpelajar terpelajar ortodoks l.ortodoks s.ortodoks

6. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.lembut l.lembut lembut kasar l.kasar s.kasar

7. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.jujur l.jujur jujur pembohong l.pembohong s.pembohong

8. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.pemurah l.pemurah pemurah pelit l.pelit s.pelit

9. Based on the language spoken speakers speak the nature of speakers:

   6 5 4 3 2 1

   s.rajin l.rajin rajin pemalas l.pemalas s.pemalas
10. Based on the language spoken speakers speak the nature of speakers:

<table>
<thead>
<tr>
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<th>6</th>
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<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>s.pintar</td>
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<td>bodoh</td>
<td>l.bodoh</td>
<td>s.bodoh</td>
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</tr>
</tbody>
</table>

11. Based on the language spoken speakers speak the nature of speakers:

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<tr>
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<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
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<td>l.pemalu</td>
<td>pemalu</td>
<td>agresif</td>
<td>l.agresif</td>
<td>s.aresif</td>
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</table>

12. Based on the language spoken speakers speak the nature of speakers:

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<th>4</th>
<th>3</th>
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</tr>
</thead>
<tbody>
<tr>
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<td>l.periang</td>
<td>periang</td>
<td>pemurung</td>
<td>l.pemurung</td>
<td>s.pemurung</td>
<td></td>
</tr>
</tbody>
</table>

13. Based on the language spoken speakers speak the nature of speakers:

<table>
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<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
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</tr>
</thead>
<tbody>
<tr>
<td>s.rapi</td>
<td>l.rapi</td>
<td>rapi</td>
<td>semraut</td>
<td>l.semraut</td>
<td>s.semraut</td>
<td></td>
</tr>
</tbody>
</table>

14. Based on the language spoken speakers speak the nature of speakers:

<table>
<thead>
<tr>
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<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
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</tr>
</thead>
<tbody>
<tr>
<td>s.berwibawa</td>
<td>l.berwibawa</td>
<td>berwibawa</td>
<td>t.berwibawa</td>
<td>l.t.berwibawa</td>
<td>s.t.berwibawa</td>
<td></td>
</tr>
</tbody>
</table>

15. Based on the language spoken speakers speak the nature of speakers:

<table>
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<tr>
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<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>s.kaya</td>
<td>l.kaya</td>
<td>kaya</td>
<td>mskin</td>
<td>l.mskin</td>
<td>s.mskin</td>
<td></td>
</tr>
</tbody>
</table>

Note:  
1 = Lebih  
s = Sangat

Table 1. Table of respondents' scale of attitude to Indonesian speakers accented Toba

<table>
<thead>
<tr>
<th>No.</th>
<th>Resp</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NL</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>R</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>D</td>
<td>36</td>
</tr>
<tr>
<td>4</td>
<td>I</td>
<td>34</td>
</tr>
<tr>
<td>5</td>
<td>DD</td>
<td>31</td>
</tr>
<tr>
<td>6</td>
<td>H</td>
<td>34</td>
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<tr>
<td>7</td>
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<td>9</td>
<td>SD</td>
<td>39</td>
</tr>
<tr>
<td>10</td>
<td>AN</td>
<td>42</td>
</tr>
</tbody>
</table>

Amount: 2.1 2.6 2.4 2.3 2.1 2.4 2.3 2.5 2.6 2.8 2.1 2.1 2.4 2.9 2.8

Using a questionnaire that refers to the shape of the attitude scale, which is then submitted to the sample, it is found that the speaker's language attitude describing authority is the most prominent with the mean (Mean) 2.9. This means that the existence of the sample for this attribute is acceptable.

Table 2. Table of respondents scale scale to speakers of Indonesian language accented Java

<table>
<thead>
<tr>
<th>No.</th>
<th>Resp</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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</table>

Amount: 2.3 3.1 3.3 2.6 2.7 3.3 3.1 2.9 2.4 2.8 2.4 2.1 3.1 3.1 2.9
From the table above, it can be seen that the average (mean) of the most prominent 3.3 is about the picture of the nature of the speakers are patient and gentle. While, average (mean) 3.1 in the second sequence which indicates that speakers have loyal properties, liars and neat. This means that the existence of the sample for this attribute is acceptable.

Table 3. Table scale of attitudes of respondents to speakers of the Indonesian language accented Mandailing

<table>
<thead>
<tr>
<th>No.</th>
<th>Resp</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<td>2,6</td>
<td>2,7</td>
<td>2,4</td>
<td></td>
</tr>
</tbody>
</table>

In the above table the highest average (mean) is 3.0 reflected the nature of the educated speaker. Thus the samples in this attribute are also accepted.

Table 4. Tribal, Social Assessment and Status Toba, Java and Mandailing ethnicity

<table>
<thead>
<tr>
<th>NO</th>
<th>Toba</th>
<th>Mean</th>
<th>Java</th>
<th>Mean</th>
<th>Mandailing</th>
<th>Mean</th>
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<td>43</td>
<td>2,9</td>
<td>36</td>
<td>2,4</td>
</tr>
</tbody>
</table>

Based on the above table it can be seen that there is a distribution of samples that are evenly distributed in speakers of Indonesian language accented Toba, Java, and Mandailing.

**DISCUSSION**

1. Speech and Speech Acts
   a) Form of speech acts
      1) Speakers speak normally with common sense
         In implementing the language of the perpetrators applying it fairly and not artificial. That is, the language actors in speaking politely do not need to be contrived, but as long as speakers speak naturally with common sense, the speech will be polite
      2) Speakers are always prejudiced both to the said partner
         Speech will always be polite if the speaker is always prejudiced both to the partner said.
3) **Speakers put forward the subject matter**
   Almost every speech, the speaker put forward the subject matter expressed. Sentences that are spoken do not need to spin so that the subject matter is not blurred and the partner said also easy to understand the meaning.

4) **The speakers open to the content of his speech**
   Communication will be polite when speaking openly. When giving criticism to the spokesperson, the speech is generally delivered, not shown specifically to a particular person.

5) **Speakers are able to distinguish jokes situations with serious situations**
   Communication will still be polite if the speaker is able to distinguish the speech according to the situation (the situation). Although the issues discussed are serious but if the speakers are able to convey the speech in a humorous tone, communication can still be categorized as polite.

6) **Speakers use satire if they have to express criticism to their partners**
   Speech can be said to be polite if the speakers use a straightforward form of speech (what it is) and do not need to be covered = cover.

7) **Speakers in speaking use topics understood by partners said**
   Communications will run smoothly if between speakers and speech partners have the same understanding of the topic being discussed. However, if the said partner does not have the ability to understand or understand the intentions of the speaker, communication will be hampered, even will be stuck (not continuing).

**CONCLUSIONS**

Based on the results of data analysis distributed to the respondents obtained findings that: In the speakers of Indonesian accented Toba, a prominent attitude is:

1. The attitude of speakers who describe authority with an average value (mean) 2.9. Speakers of Indonesian with Javanese accent that stands out are the attitude of the speakers who describe the tender and gentle nature with the mean value of 3.3. In speakers of Indonesian accented mandailing, a prominent attitude is the attitude of speakers who describe the nature of the learned with a mean value (mean) 3.0.

2. The forms of verbal language politeness shown by FBS Unimed students are: 1) speaking with reasonable and common sense, 2) always prejudiced both to the speech partner, 3) putting forward the subject matter discussed, 4) open to the content of his speech, 4) able to distinguish situations joking with serious situations, 5) using satire when submitting criticism, 6) using topics understood by partners said, 7) the speaker is always introspective in talking.

**REFERENCES**

Local Wisdom Based on Malay Languages in Siak Regency

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Juli Yani

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dudungburhanuddin@gmail.com
juliyani68@yahoo.com

ABSTRACT

This article discuss about the local wisdom found in the Siak community based of Riau Malay especially Siak dialect. The purpose of this research is to analyze the form and field of meaning of local wisdom based on Malay language in Siak Regency. The method used with qualitative descriptive approach. The data collecting techniques by using technique of referring, technique of note, and technique of interview (cakap semuka) by using instrument of Swades vocabulary and addition of certain vocabulary variation. The results obtained were Phonetic Lexical consisting of 62 glos with 434 variants; 7 lexical terms of the pronunciation of phonemes that still retains the local wisdom of Siak that utters phoneme r with gh and removal of phonemes r, like merantau “msRantau,” Timur “timo”, Ekor “ekor”, Leher “ləhə” Cerita “Carito” and Air “ae”; Morphological lexical consists of 8 glos with 44 variations and still maintains in terms of kinship 6 glos; Full Leksikal consists of 32 glos with 198 variations and cultural traditions that are still maintained in terms of kinship 7 glos, life 3 glos, and household appliances 8 glos; The field of meaning consists of 62 glos and 16 lexical which are able to maintain the cultural traditions of Siak people who like to work together for example “bəka sama”, and traditions related to religion such as “nət”, yasınan “təlisən” “Rətib” musical instrument, Such as the kecapi “gondən”.

Keywords: lexical Innovation, malay Riau, Siak Society, lokal wisdom.

INTRODUCTION

Human is a social creature created by Allah SWT, that always interact to each other in their daily interaction. Interactions that humans do in everyday life in the form of communication that there is language. Language is a part that can not be separated from human life because with the language of a person can convey intent and desire to others. In other words, language in a person can be used as a means of communication and adapt to other human beings, as Kridalaksana (1983: 4) says, language is an arbitrary symbolism system used by social groups to work together, communicate and identify. Language is humane, meaning that language as a means of verbal communication is only owned by humans.

Communication can not be avoided from all aspects of life. As social beings who always interact with others, we always communicate, either to convey messages or receive messages from others. Communication terminologically refers to the process of delivering a statement by someone to others.

Basically, language has two fundamental aspects, namely aspects of form and meaning. Aspects of form relate to sound, writing and language structure, while aspects of meaning related to lexical, functional and grammatical. When we look in detail and thoroughly the language in terms of form and meaning indicates the difference of expression, between one speaker and another. These language differences produce a variety of languages or variations of language. The variation because of the speaker's need for communication tools and social conditions, as well as certain factors that influence them, such as geographical location, social group, language situation or formality level, and because of time changes.

Each person has their own language variation, called idiolek. This is stated also by Chaer (1995: 82) that this variation of idiolek is pleased with the color of sound, word choice, style of language, sentence arrangement and so on. If you are familiar with other people by just hearing his voice we can know him. Each region has minor differences in the use of its language, but does not escape its rough language, for example speakers in a dialect, ie between the dialects of the Malay language in Siak district at every point of observation on the ground there is still a difference and even the disappearance of culture occurs in that language.
The language used by the community in Siak regency depicts the local wisdom of culture as a means of communication between communities, the language used will certainly have differences in the community, therefore based on this phenomenon the researcher made a study entitled "Local Wisdom Based Malay Riau in Siak Regency". The formulation of this research problem are; 1) what forms of local wisdom based on Malay in Siak regency? and 2) how the field of meaning of local wisdom based on Malay in Siak regency ?. The objectives of this research are 1) to analyze and describe local forms of wisdom based on Malay in Siak regency and 2) to analyze and describe the field of meaning of local wisdom based on Malay language in Siak regency.

This research includes in the field of culture and linguistics, especially Malay-based local wisdom in Siak district. Based on this, this research tries to reveal local wisdom based on language especially Riau Malay language in Siak regency. Theoretically, this research is expected to contribute beneficial to the culture and general linguistics and geography of the dialect in particular, and the direction for further research. Practically, this research is also expected to be one effort to document elements of Riau culture. Culture in a region can be presented through language, with geolinguistic research is expected that language that is part of the culture can be recorded and documented, given the nature of the language from time to time continues to grow.

In this study used several theories of language in accordance with the expected goals. To understand the theories related to dialect and culture that Chaer reviewed (2011), Ayatrohaedi (1983), Wahya (2005), Keraf (1993). The point is that dialect is a form of variation of language, both in social environment and certain geographical environment (Wahya, 2005: 42). Ayatrohaedi (1983: 3-5) distinguishes dialect into five kinds, namely: (1) phonetic differences, (2) semantic differences, (3) onomasiological differences, (4) semasiological differences, and (5) morphological differences.

According to Anthropologist Edwar T. Hall (1973) in Mulyana (2011) argues that culture is communication and communication is culture. In other words, "it is impossible to think of communication without thinking of its cultural context and meaning" (see Keraf, 1993: 13). It must be admitted that culture determines the way we communicate the topics of conversation, who speaks or meets who, how and when, body language, the concept of space, meaning, time, all this depends on culture. Ethics is fundamentally related to judgments about right or inappropriate behavior, which are useless, and which must be applicable or not.

Culture can be interpreted as something that results from thought or thought. So when there is an expert mentions that language and thought have mutual relationships it can be understood that the mind is meant in this case as a cultural manifestation. Experts agree that language is a "tool" in communicating, as a tool of course there are using the tool so that it can be utilized (as communication). In this case the user or the use of language is human (regardless of the study of whether or not the language is also used by animals), hereinafter referred to as speakers. A person or a person who hears or who is opposed to a speaker is called a "lawan tutur" or "pendengar" or "lawanbicara". In the interaction between the speaker and the opponent of this speech arises some behavior based on each thought so that the birth of habit or culture. These cultures and customs will vary depending on who and where the language or language user is located.

In social interaction, we often find that what we say or say to the other person is not well understood. Failure to understand this message is caused by several factors, among others: age difference, different education, different knowledge, and others. In addition, cultural factors also relate to language (see Sham 2012: 169). The words "kamu" and "kau" for example, are spoken differently in different cultural contexts. The term "bapak" in a country using the language of instruction is English does not tend to be used. The English-speaking community will directly use the name of self or the name of the person to the other person even. This is normal for English speakers. However, taboo if used by Malay or Indonesian speakers. In fact, it will be more taboo if used in the Acehnese society is famous for its customs in respecting the elderly.

Chaer and Leoni Agustina (2010: 30) state that language is a verbal tool for communication. Previously, he also stated that language as "an arbitrary symbol of sound by a group of community members to interact and identify themselves". Language is not just a communication tool. Moreover, the two linguists mentioned that language usage is part of the message in communication. Furthermore, Chaer (2011) declares language as a cultural or cultural outcome to contain the values of the speaker's community. In the Balinese language for example, there is a phrase saying "Da ngaden crew can" meaning 'do not consider themselves capable' contain the value of the teachings that people do not feel able; which is roughly equivalent to Javanese expressions, "rumongo biso, nangjing ora biso rumongso" meaning 'feeling capable, but not being able to feel what others feel'. In the Acehnese language there is also "ubiet takalon gauhôn tatijik 'kecil' we see, (but) heavy carried. Those languages (idioms) have the cultural characteristics of each speaker who is also independent of the context.

Dede Oetomo (Sham, 2012: 336) argues that language can also influence groups. This assumption is based on his observations of ethnic Chinese in Pasuruan by looking at the Chinese people there everyday. He concludes that Chinese society can be grouped into "Cina Totok and CinaPeranakan". This shows that the language can reflect the identity of the group. A language that can not be separated from culture is also
In relation to language and culture, there are several theories that arise, among others:

A. Wilhelm Von Humboldt's theory, a very famous 19th-century German scholar. The essence of the theory is that human beings as social beings communicate, behave, and behave as presepsinya and the process is united between language and perception. Von Humboldt emphasizes human dependence on language. Likewise, the connection with culture, the better known and understood language the better the identity of himself. According to Von Humboldt, the language substance consists of some sounds and some unresolved thoughts. The sounds are formed by Lautform and thoughts formed by Ideenform / Innereform. Thus, according to Von Humboldt, language is a synthetic of the two forms, namely the form of sound (Lautform) and the mind form (Ideenform).

B. The Linguistic Relativity Theory of Sapir and Whorf, Edward Sapir (1884-1939) is an American scholar who examines language relations and thinking. Sapir says that humans live in this world because of the compassion of the language that has become a medium of introduction in society. Sapir further said that the culture of society is largely formed from the behavior of the language of society (Sapir, 2017: 162). Therefore, Sapir states that language is a guide for a social reality. Language has also determined certain interpretation choices first. Benjamin Lee Whorf (1897-1941) a Sapir disciple, after much research on the Indian language, such as the Aztec language in Mexico and especially the Hopi language in California that he attributed his experience when he worked as a fire suppression expert at a refinery. Getting basis to reject the classical view of language relations and thinking.

Whorf states the language that determines one's mind can sometimes result in one's language. After researching the Hopi language, Whorf formulated a well-known hypothesis of linguistic relativity theory or Whorf hypothesis or Sapir-Whorf hypothesis. The core theory of relativity is that researchers are not guided by the same physical evidence to obtain the same life images, unless their linguistic background is the same or can be equated in one way. Different languages study this nature in different ways, thus creating a relativity of different conceptual systems also depending on the various languages. The grammar of a language is not only a means of conveying ideas but an idea-shaper. (Storey, 2009: 244).

From the those descriptions, can be concluded that the relationship between language and culture there are two, which are: Subordinate which means the language is studied part of the culture and coordinates which means language is studied as a related entity of culture. Thus, it can be stated that culture is language and language is culture, it is impossible to think of a language without thinking about the context and meaning of its culture.

Local Wisdom contains a value element of consideration that brings up individual individual ideas about the things that are true, good and desirable. Values have content properties and intensity. The nature of the content conveys that the mode of execution or the ultimate state of life is important. The nature of intensity explains how important the hat is.

According to Hamidy (2010: 118), the value of the meaning is the price (in the sense of price estimates) there is actually no definite measure to determine the extent of the content, the rules, and the quality. Values are divided into four main parts, namely: religious values, truth values, ethical values (ethics), and aesthetic values.

According to Ratna (2013: 38), the theoretical meaning of real value integrated as consciousness and experience by humans to fellow human beings with confidence can be socially responsible (horizontal) and vertical to the presence of the Creator. In addition, the meaning of values include: value is the meaning of something, the value is the meaning of something, the value can be the level of intelligence or the ability of something, the value is the value of something, the value also refers to the weight of something, value is the price of something, and value is the essence of something.

Robert M.Z Lawang (2014: 36) states that values are descriptions of what is desirable, worthy, valuable and influences the social behavior of those who have that value. Similarly, Islam contains a normative teaching that speaks of the good that humans should do and the ugliness that must be avoided. Humans live in an integral value system. Starting from the value of natural, socio-cultural, to the value of nationality such as national insight, archipelago and constitutitional insight.

Based on the opinions of these experts it can be postulated that value is something of value, quality, quality and useful to human beings. It is worth something that is valuable or useful to human life. The value system has concepts that are considered good and very important in life so as to have a very strong influence in
decision making, acting, and behaving. The value that grows and develops in the life of the community is a reference as well as a reflection for the life of a community group. Therefore, the society tries to pass on the growing culture in its group to the next generation

There is an opinion that the language is spoken in the area of armed forces. For example, Indonesian, Malay, German, and Dutch. However, that is not entirely acceptable because for regional languages, that does not apply. For example, the Minangkabau language, and the Mentawai language in West Sumatra, Nias in North Sumatra, and Gayo in Aceh, have no armed force, but these languages are individual languages.

Depending on the reality of the field, naming the language based on the attitude or opinion of the speakers produces a large number of languages or dialects. Generally speakers speak a language or dialect based on the name of the area where the speech is used and is not based on linguistic evidence. For example, the Minangkabau language, traditionally, is grouped into 4 dialects, namely: Agam dialect, Tanah Datar dialect, Fifty-Cities dialect, and Coastal dialect. Traditional grouping is traditionally not related to linguistic issues at all. In addition, there are still many dialect names mentioned, such as: Pariaman dialect, Padang City, Padang luar Kota; Painan, Tapan di Pesisir; dialect of Suliki, Tungkar, Payakumbuh in Fifty Cities; Maninjau dialect, Lubuk Basung, Matur, Kurai, Kamang, Baso, Ukulam in Agam; dialect of Pagaruyung, Rao, Turawan, Si Jangkek, but it is not certain exactly what its features are and where its boundaries are. Although there are linguistic evidence, the evidence sometimes only applies to one or more specific elements. For example, the divisions of dialect performed by Yunus (in Koentjaranungrat, 1995: 250) divide the Minangkabau language into two dialects, namely dialect /a/ and dialect /o/. The distribution of the dialect is only based on the realization of a phoneme alone. In fact, for dialect grouping is not enough with only one element, it is necessary to look at various elements of the language and there are linguistic measures (see dialectometry method in chapter IX).

Dahlan et al. (1985) in his research on regional languages in Riau and Jambi provinces found 28 languages in Riau province and 18 languages in Jambi province based on speakers' attitude and opinions. The twenty-eight languages in Riau province based on speakers' attitude or opinion are divided into 7 languages in Riau archipelago, 6 languages in Siak regency, 6 languages in Indragiri Hilir district, 4 languages in Indragiri Hulu district, and 5 languages in Bengkalis district; 18 languages in Jambi province are divided into 5 languages in Batanghari district, 5 languages in Bungotebo district, 5 languages in Sarko district, 2 languages in Tanjungjabung district, and 1 language in Kerinci district. In fact, the name of the language given by the community is the name of the dialect because the isolek between one region and the other is different only because of its variation, and the variation is linguistically not to cause a difference in the level of language. Further, it is stated that the language name given by the speaker tends to refer to the name of the region in which the language is spoken. That is, the language name given by the speaker is not based on linguistic evidence. It may obscure the notion of language and dialect. Therefore, giving the name of the language given by the speaker can not be justified scientifically.

Geographical factors can be used as a basis for determining language or dialect. The closer a region to another region, the less the difference in its language and the farther the location of an area with other regions, the more the differences that the language has. However, keep in mind that these criteria also have weaknesses. Speakers who live in geographically remote and relatively difficult areas, are likely to have their own dialect or language. Conversely, speakers who are geographically close to each other and whose relationships are relatively easy are likely to have the same language or dialect. In reality, it is not fully applicable.

A geographically distant area may exist, but it has the same language or dialect. It is caused by several other factors, including the factors of communication, commerce, transmigration, and colonization. On the contrary, it may be geographically located areas close together, but are considered to have different languages or dialects. This situation can also be caused by warfare.

Determination of language and dialect can also be seen based on the culture they have. If the culture is the same, it is likely that the language will be the same. Conversely, if the culture is different, it is usually also indicated by a different language. However, it may be that a culture will be defeated by a more dominant culture caused by various factors, then it can certainly obscure its language.

Starting from the description above, it appears that to determine the dialect and the language is not something easy. Thus, it is necessary to consider the various factors that surround and which affect the dialect or language in question. In addition to the benchmarks that have been put forward, quantitatively or statistically can also be used the method of dialectometry.

METHOD

This research use descriptive qualitative approach. A descriptive approach can be interpreted as a problem-solving procedure that is investigated by describing or delineating the state of the subject or object of current research on the basis of visible facts or as such. Descriptive research by way of telling and interpreting data relating to facts, variables, and phenomena that occur when research takes place and presents what it is.
Qualitative approach means trying to understand the social phenomena of the language being studied (Mahsun 2005: 235). The term understanding is defined as the search for the meaning of a phenomenon under study in accordance with the understanding of the subject. Qualitative research seeks to construct reality and understand its meaning. Thus, qualitative research is concerned with processes, events, and authenticity. Qualitative research is deeply involved in interacting with the reality in which it examines.

The data in this research is obtained from the informants of Riau Melayu society in Siak regency in accordance with the provisions. Determination of data sources is done by considering the expected quality of data in accordance with the purpose of research, data sources are informants. The determination of informants was made by considering the criteria proposed by Ayatrohaedi (1983: 4-48), Chambers (1980: 33-35), and Djajasudarma (1996: 21-26).

Data collection methods and techniques according to Sudaryanto (1988: 2) that oral data were collected using direct observation methods in the field or methods referring to interviewing, recording and recording techniques. The interview was conducted using a questionnaire guide. At the time of the interview also performed recording and recording. Interviews were conducted using directional skill, direct questioning, indirect questioning, provoking answers, multiple questions and answers (Ayatrohaedi, 1983: 50-51). Focused communication is done by inviting the informant to talk about something, usually starting with a very common thing. If the atmosphere of the conversation is pleasant, the conversation is then directed to the things to be studied. Asking directly is used to ask things that relate to real objects, such as body parts and parts of the house. Inquiring is used to cover the shortcomings of direct inquiring techniques. Indirect questioning techniques, for example, are used to inquire abstract concepts and activities or work. Fishing answers are used to assure answers given by informants. Method and technique of data analysis used is method of padan with technique of appeal equalize (Mahsun, 2005: 113). The application is done as follows, to determine the full lexical internal innovation in Riau Malay in the field, a variant, both form and meaning, as compared to other variants, both at the same observation point and different observation points in one isolate region. Then, the variant entity of the benchmarking result is identified by its internal structure after it is compared with another variant identified as the original form. Data obtained in the field are compared with Riau Malay language at other points of observation.

RESULT AND DISCUSSION
Forms of Malay Language Variation Riau Siak Regency

Based on the data obtained, internal innovation of Riau Malay language in Siak regency, consists of innovation form. Form innovation can be divided into subtypes of phonetic innovation, morphological innovation, and full lexical innovation. In this section will be explained first about the phonetic innovation.

I. Phonetic Innovation

The phonetic innovation found in this study is phonetic lexical innovation and the shape of the Malay meaning of the Riau language as the preservation of the local wisdom of the Siak community. The explanation is as follows.

a. The Determination of Local Malay Wisdom of Phonetic Linguistic Innovation

To see lexical innovations that still retain local wisdom of the Siak community of the phonetic form or pronunciation of 7 glos with 47 variants. This lexical innovation illustrates that in terms of pronunciation or phonemes that become customs or traditions in Siak society this is on the pronunciation of consonants h removed, such as aya 'father', hijau' green 'bengek (asthma)' jorRa 'Joi'. Furthermore, the vocabulary 'lemang' in the letter 'e' change shape into /ə/ and the letter 'ng' change shape into /ŋ/. Like "loma", ie the phoneme sound /ə/ in the word 'loman' is replaced by the phoneme /o/. Furthermore, the vocabulary 'asthma' 'sasār breath' is that the letter 'e' is deformed into /ə/, and in the letter 'k' it changes into /ŋ/. Like 'joRa' ie the 'gh' is changed into /ŋ/ R / and "Joih", ie the sound of phoneme /ə/ in the word 'joRoh' is replaced by the letter / o /, and in the letter 'R' turns to / l /. Furthermore, the phonetic 'kuebakar' vocabulary of the final consonant 'o' turns into a consonant 'ɔ' so that the 'kuh bak' vocabulary varies to 'kuh baka'. Furthermore, the phonetic 'pusing' vocabulary of the first consonant 'ɔ' turns into a consonant 'o' so that the vocabulary 'poniŋ' varies to 'poniŋ'.

b. Form of Medan Meaning of Malay Language Riau as the Local Society Wisdom of Siak Community

Based on the form of lexical innovation in terms of field meaning can be seen local wisdom that is still maintained in Siak culture through kinship, activity and food that still exist in Siak regency community. It can be seen that the mean field of kinship, activity and Malay food which is maintained in Siak society is in terms of kinship such as 'bu' ma?, which is found in 5 observation districts namely Mempura, Apit, Tualang, Bungan Raya and Sabak Auh. Furthermore, 'grandfather' ato?, which is found in 4 points of observation that is the district Siak, Tualang, Keluk Rimboh, and Sabak Auh. Furthermore, 'mother's smallest sister' ma? usu, which is found in 4 points of observation that is Siak sub district, Mempura, Tualang, and Sabak Auh. Furthermore, the khitanan 'sunat' activity category is contained in six observation points such as Siak subdistrict, Mempura,
Tualang, Keluk Rimboh, Bunga Raya, and Sabak Auh. The word 'hajatan' kənduRi found in 4 points of observation that is the district of Siak, Tualang, Keluk Rimboh, and Sabak Auh. Furthermore, menujuh haiRi contained in 5 points of observation of the District Siak, Mempura, Sungai Apit, Keluk Rimboh, and Bunga Raya.

The meaning of ‘makanan’ is still maintained by the local people of Siak is the 'bubuk kacang hijau' bubub bean iaju, located at 6 observation points such as in Kecamatan Siak, Mempura, Tualang, Keluk Rimboh, Bunga Raya, and Sabak Auh. Then, ‘gulai sampo'de gulai asam padas located in 6 observation points, namely Kecamatan Siak, Mempura, Tualang, Keluk Rimboh, Bunga Raya, and Sabak Auh. The word 'kuebakar' is located at 5 observation points, namely Kecamatan Siak, Mempura, Sungai Apit, Keluk Rimboh, and Bunga Raya. Hereafter 'kuesepik' kuas sapit located at 6 observation points, namely Kecamatan Siak, Mempura, Tualang, Keluk Rimboh, Bunga Raya, and Sabak Auh.

The morphological changes that occurred in the innovative lexicon of Riau Malay in Siak district showed various symptoms. The following shows the symptoms in question: based on data analysis amounting to 370 found 8 glos and 44 variations that experienced morphological innovation in the form of morphological categories in the form of bound morphemes. The bound morpheme is a morpheme whose users can not be independent / independent because it is tied to other morphemes. The bound morpheme is characterized by the affixation process. The prefix me 'contain', / be / + ngandung will be 'mengandung', / be / + kebon it will be 'bekebon', / be / + tahil it will be 'betahil', / me / + doa will be 'mendoa', / pe / + limbah will become 'pelimbah'. The vocabulary 'step' kaj'an-kaj'an, which is found on 7 points of observation belonging to the morphological category in the form of reduplication or word repetition.

Based on the form of lexical innovation in terms of meaning field it appears that local wisdom is still maintained in Siak culture through activity, disease and food that still exist in Siak regency society. It can be seen that the meaning of Malay activities, diseases and foods that are maintained in Siak society is in terms of activities such as 'berkebun' bakalon, which is found in 5 districts of Siak, Mempura, Sungai Apit, Keluk Rimboh and Bungan Raya. The word 'berpantun' bapantun, which is found in 7 districts of Siak, Mempura, Apit, Tualang, Keluk Rimboh, Bungan Raya and Sabak Auh. In terms of diseases such as 'bersin' bsRsin contained in 5 points of observation is in the subdistrict Siak, Mempura, Sungai Apit, Keluk Rimboh, and Bungan Raya. The word 'step' kaj'an-kaj'an which is found in 7 observation points are Siak, Mempura, Apit, Tualang, Keluk Rimboh, Bungan Raya and Sabak Auh. In terms of typical Riau Malay food that is still maintained in the local wisdom of Siak society such as 'puding' gelatin contained in 5 points of observation that is in Siak sub district, Mempura, Sungai Apit, Keluk Rimboh, and Bungan Raya.

C. Full Lexical Innovation

Based on the results of this study, the determination of full lexical innovation presented 370 glos and found 31 glos and 198 innovative variants of full lexical type, namely lexical innovations that can be observed in variants that show only the new word. Determination of this innovative variant as a full lexical innovation found a variant that is different from the form of the original word at the point of observation of Riau Malay language in Siak district and this variant is described what cultural traditions are still held by Siak regency until now. Innovative variants are 'uyah', bah ', father,' father? ', Abah '. mother 'mama?', 'ma?', 'oma?', 'wife' 'oraj home', 'bini', 'grandfather', 'nene?', 'uwar', '; uwo ' ato? '.

Based on the research, of 370 vocabulary studied there are 32 glos and 198 variations of lexical changes. This change occurs, even though the distance is adjacent to the area and belongs to one district. However, not all words have total change, there are also areas that still use the same term in the mention. For example, the word 'jaringkecilmenangkapikan' in Siak, Mempura, Apit and Keluk Rimboh sub-districts still uses the vocabulary 'jaRiŋ koci', whereas in Tualang sub-district the word used for the vocabulary of 'jaringkecilmenangkapikan' is jaRiŋ koci?

CONCLUSION

1. The form of lexical innovation in maintaining the traditional values of Siak society consists of: a) Phonetic lexical, found 62 gloss with 434 variants. There are 7 lexical in terms of phoneme pronunciation which still retains local wisdom of Siak society ie pronunciation of phoneme r with gh and phoneme removal r, such as merantau "maRantau", timur "timo", "eco" ekor, leher "lsha", cerita "caRito", air "ae". b) Morphological lexical found 8 gloss with 44 variations. There is a full lexical form of cultural tradition that is still preserved. In terms of kinship amounted to 6 glos. c) Full lexical there are 32 gloss with 198 variations. There is a full lexical form of cultural tradition that is still preserved. In terms of kinship 7 gloss, facet of life 3 gloss, in terms of housewares 8 gloss.
2. Medan meanings of Riau Malay language in Siak district that experienced innovation there are 62 glos and 16 lexical that able to maintain the cultural tradition of Siak society. For example, bekerjasama "bəkəja sama"; tradisihajatan "intention"; related to religion, yasinan "tahlilan"; as well as a kecapi instrument "għondan".

REFERENCES

Violations of The Rules of Indonesian Language Grammar Found in University Students’ Project Papers (The Beginning Parts of The Project Papers)

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ABSTRACT

Correct use of Indonesian language grammar is one of the most important factors in writing. Improper choice of words and punctuation may affect the information presented in the text. Grammar rules must be followed and implemented in order that a piece of writing does not result in multi-interpretation. Wrong pieces of writing will make no sense. In some university students’ project papers, violations of rules of Indonesian language grammar are still found. The ignorance to write a grammatically correct project paper on an ongoing basis will adversely affect the quality of the students’ writing. A good project paper, both its content and language use provides an overview of the insights of the students. Students must equip their cognitives in order to be able to understand the concept of the language well. This becomes the basis of observation of violation of Indonesian language rules in student's project papers of Universitas Riau through. The method used in this research is the qualitative descriptive method. The focus of observation is on the beginning parts of the project papers especially dealing with the use of spelling, punctuations, and titles. The research findings reveal that some violations of rules of Indonesian language grammar took place, namely: violations on academic titles, proper nouns, abbreviation, loan words, foreign words, prepositions, numbering, and titling. Violations of these rules are triggered by the lack of care of the students writing the project papers in implementing the rules of the language grammar. In addition, the students tend to copy the previous project papers that are incorrect. Violations also took place because of certain instructions. The permission on violations of the rules of the language grammar can lead to a misunderstanding. Such violation, even can bring a negative impact on Indonesian language.

Keywords: violations, rules of Indonesian language grammar, and project papers

INTRODUCTION

The accuracy of the use of language will ensure the meaning that a writer wishes to convey to readers is exactly the same as he intends to. The same interpretation to meaning will be achieved if the writer and the reader have the same understanding of the rules of grammar. In addition, communication will be more effective if both parties have understanding and knowledge of the language rules.

In line with the language rules, the correct use of language according to Indonesian rules of appropriateness and accuracy is a very important factor in terms of writing. Incorrect use of word choice and punctuation will affect the information written in an article. These rules must be obeyed and implemented in order that the article does not lead to misunderstanding and misinterpretation. An incorrect article does not make a sense. Furthermore, an unclear article does not provide any benefits.

On several occasions, various violations committed by students in writing a project paper are still found. These violations, if not corrected, will bring bad impact on the quality of the student's project paper. The students had actually gained guidance and studied rules related to writing and language rules. They have been trained directly or indirectly in writing scientific papers.

Basically, writing a paper is a place for students to practice and to obey various language rules. It is expected that by the time the students write a project paper, they can write a quality project paper. In fact, various violations are still found in their project paper.

Suwardjono (2008) in the IX Language Congress said that many people do not respect to the rules of Indonesian language grammar. Some of them tend to argue that the most important thing is that an interlocutor understands what a speaker or writer intends to convey. The proponents of this argument are not aware that understanding the meaning must also be supported by the knowledge of language rules. Suwardjono said further
that the possibility of violations that occur in writing a project paper may be due to the argument. If the misconception continues, the quality of students’ project paper will be lower.

Students have to avoid violations and mistakes in writing a project paper because the project paper is the masterpiece of student’s work and reflection of competencies of the students. A good project paper both from content and language use provides description the student’s insight. On the other hand, a bad project paper from both the content and the language use may indicate a lack of the student’s insight. Therefore, students must train their cognitive ability to understand the concept of a project paper writing well.

Based on the explanation above, a study related to violations of the rules of Indonesian language grammar found in students' project papers of University of Riau is necessary to be carried out. Although, a manual book on writing a project paper is available for students and they are even supervised by a supervisor, they still commit violations. The violations may occur because of the students’ negligence. The analysis related to the writing of the project papers provides information about various forms of writing violation.

As we know, the quality of the thesis is determined by not only its content but also the systematics and procedures of writing, such as spelling, vocabulary, sentence structure and paragraph. Therefore, it is necessary to have a good understanding of the project paper writing in order to ensure the achievement of a quality project paper.

METHOD
The research was conducted at University of Riau, Pekanbaru. The samples of this research were taken from one project paper in each of study program in the university. Such sampling is intended to obtain the representativeness of every study program of the university.

The data of this research were collected from documentation of project papers of five recent years. The project papers were used to describe the violations of the rules of Indonesian language grammar. The data were analyzed by observing every single violation of the rules of Indonesian language grammar that exist in the script of the project papers, especially violations related to spelling and syntax (part of title phrase).

FINDINGS AND DISCUSSION
Academic Titles
An academic title is not a strange thing for university students because most of academicians working in the university graduated from various education levels, such as diploma, bachelor degree, first degree, master degree and doctoral degree. Some lecturers are even professors. In line with the familiarity with the academic titles, a student should not get difficulty in writing the titles. However, some violations in writing the academic titles were found in the students’ project papers.

There were 751 violations in the writing of academic titles found in the students’ project papers. They committed violations on various numbers of academic titles, such as in the form of one title, two titles, three titles, four titles, and five titles. The violations were due to the absence of spaces, commas, and period at each abbreviation of the titles as well as violation in abbreviation.

The rules of writing the title are very clearly regulated in PUEBI. The students should obey and write the titles based on the rules. In fact, many violations on spelling that occur in the students' project papers, especially if the title consists of more than one title. This is similar to what Warsiman say that writing double degree or more need more concern, especially a title written after a name of a person.

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</tr>
<tr>
<td>Edwar Eddri SN, A.md</td>
<td>Edwar Eddri SN, A.Md.</td>
<td></td>
</tr>
<tr>
<td>Eddo Alfian, SH</td>
<td>Eddo Alfian, S.H.</td>
<td></td>
</tr>
<tr>
<td>Zulkarnain, M.Si</td>
<td>Zulkarnain, M.Si.</td>
<td></td>
</tr>
<tr>
<td>Mahdum, Ph.D</td>
<td>Mahdum, Ph.D.</td>
<td></td>
</tr>
<tr>
<td>Dua gelar</td>
<td></td>
<td>403</td>
</tr>
<tr>
<td>Dr. Mubarak, M.Si</td>
<td>Dr. Mubarak, M.Si.</td>
<td></td>
</tr>
<tr>
<td>Hendri Marhadi, S.E., M.Pd</td>
<td>Hendri Marhadi, S.E., M.Pd.</td>
<td></td>
</tr>
<tr>
<td>Tiga gelar</td>
<td></td>
<td>176</td>
</tr>
<tr>
<td>Dr. Ir. Bahruddin, MT</td>
<td>Dr. Ir. Bahruddin, M.T.</td>
<td></td>
</tr>
<tr>
<td>Dr. Sumarno, M.Pd, M.Si</td>
<td>Dr. Sumarno, M.Pd., M.Si.</td>
<td></td>
</tr>
</tbody>
</table>
Proper Nouns
According to PUEBI (2016) a capital letter is used at the first letter of every word of the name of religion, scripture, and God, including the title, and the pronoun for God. Then, a hyphen is used to associate a words it followed. Yudiono (2014) gave an example of ‘kuasa-Nya’. The word is written separately by giving a hyphen and a capital letter. Such writing is used for a pronoun that refers to God and using a capital letter at the initial word ‘Nya’ is a must.

<table>
<thead>
<tr>
<th>Proper Nouns</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>di sisi-Nya</td>
<td></td>
</tr>
<tr>
<td>karunia-Nya</td>
<td></td>
</tr>
<tr>
<td>Rahmat-Nya</td>
<td></td>
</tr>
<tr>
<td>karunia-Nya</td>
<td></td>
</tr>
<tr>
<td>hidayah-Nya</td>
<td></td>
</tr>
<tr>
<td>Allah</td>
<td></td>
</tr>
</tbody>
</table>

Abbreviations
Abbreviation is the process of releasing one or more parts of a lexeme or a combination of lexemes so that it becomes a new form. The result of the process is called abbreviations (Kridalaksana, 2007). According to PUEBI (2016), an abbreviation consists of the initial letter of each word that is not a proper noun and it is written with a capital letter without a period.

<table>
<thead>
<tr>
<th>Abbreviations</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIM atau NIM:</td>
<td>478</td>
</tr>
<tr>
<td>Nim atau Nim:</td>
<td></td>
</tr>
<tr>
<td>NIP atau NIP:</td>
<td></td>
</tr>
<tr>
<td>NIM atau Nim:</td>
<td></td>
</tr>
<tr>
<td>KKn</td>
<td></td>
</tr>
<tr>
<td>PT</td>
<td></td>
</tr>
<tr>
<td>FKUR</td>
<td></td>
</tr>
<tr>
<td>TAHURA SSH Riau</td>
<td></td>
</tr>
</tbody>
</table>

Prepositions
Preposition is a word placed before a noun, a verb, an adverb. Semantically, a preposition gives a sign of the various meanings between a preposition and a word after the preposition. A preposition is written separately from a word it follows except those already considered to be prevalent, such as kepada, daripada and so on. Frank (1972) affirmed that a preposition is a connector of a word structure in a sentence. Therefore, a preposition is written separately from a word that it follows. On the other hand, prepositions di-, ke-, and dari are written with the following word. Some of the students sometimes do not concern to distinguish a preposition and a prefix. As a result, they committed violations in writing.
Table 4. Violations on Prepositions

<table>
<thead>
<tr>
<th>Prepositions</th>
<th>Violations Committed by the Students</th>
<th>The Correct One</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>dibawah, didalam</td>
<td>di bawah, di dalam</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Di Kecamatan</td>
<td>di Kecamatan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dilingkungan</td>
<td>di lingkungan</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Loanwords

Santi T (2015) explains that the process of loanwords will enable various adjustment. Therefore, there is no loanword process that occurs in its entirety. The process occurs with some adjustments, either in spelling or pronounciation. Zulhafizh (2016) affirmed that a loanword is written without using quotation marks for the purpose of word or language simplification. Sriyanto (2014), in addition, stated that words written by using a single quotation marks belong to the Van Ophuijsen Orthography.

Table 5. Violations on Loanwords

<table>
<thead>
<tr>
<th>Loanwords</th>
<th>Violations Committed by the Students</th>
<th>The Correct One</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>do’a</td>
<td>doa</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>Al-Qur’an</td>
<td>Alquran, al-Quran</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jum’at</td>
<td>Jumat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analisa</td>
<td>analisis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amiinn</td>
<td>amin</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Foreign Words

The writing of foreign words used in Indonesianis adjusted to the rules of writing of Indonesian language. Meanwhile, foreign words that have not been borrowed are written in italics or underlined. Mustadi (2012) stated that terms deriving from foreign languages are written in italics. PUEBI (2016) affirmed that italics are used to write words or phrases in a vernaculars or foreign languages.

Table 6. Violations on Foreign Words

<table>
<thead>
<tr>
<th>Foreign Words</th>
<th>Violations Committed by the Students</th>
<th>The Correct One</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>oral comprehensive</td>
<td>oral comprehensive</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>personal cost</td>
<td>personal cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>affect</td>
<td>affect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Behavior</td>
<td>behavior</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cognition</td>
<td>cognition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allah Subhannallahuwa Ta’ala</td>
<td>Allah Subhannallahuwa Ta’ala</td>
<td></td>
<td></td>
</tr>
<tr>
<td>analisis view</td>
<td>analisis view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>memberikan suport</td>
<td>memberikan suport</td>
<td></td>
<td></td>
</tr>
<tr>
<td>storyboar dan flowchart</td>
<td>storyboar dan flowchart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Study</td>
<td>study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alhamdulillahirrabbi’alam</td>
<td>Alhamdulillahirrabbi’alam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compact Disc</td>
<td>Compact Disc</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Numbering

Numbering should not be done arbitrarily. There is a standard that must be obeyed in order for the numbering to be correct. Incorrect numbering may make readers get difficulty in understanding the purpose of numbering. Therefore, it should refer to the standard of numbering rules used in scientific papers and applied consistently.

Arifin (2008) stated that Sub-Bab (Sub-chapter) numbering and Sub-Sub-Bab (sub-sub-chapter) are up to 3 levels (e.g 1.1 and 1.1.1) and not more than 3 levels (e.g 1.1.1.1 atau 1.1.1.1.1). Arifin further affirmed that numbers do need a period for chapter numbers on levels 2 and 3. Here is a system of derivative numbering:
Table 7. Violations on Numbering

<table>
<thead>
<tr>
<th>Numbering</th>
<th>The Correct One</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAB II KAJIAN TEORETIS</td>
<td>BAB II KAJIAN TEORETIS</td>
<td>3</td>
</tr>
<tr>
<td>A. Wacana</td>
<td>A. Wacana</td>
<td></td>
</tr>
<tr>
<td>B. Kohesi</td>
<td>B. Kohesi</td>
<td></td>
</tr>
<tr>
<td>1. Kohesi Leksikal</td>
<td>1. Kohesi Leksikal</td>
<td></td>
</tr>
<tr>
<td>a. Bentuk Kohesi Leksikal</td>
<td>a. Bentuk Kohesi Leksikal</td>
<td></td>
</tr>
<tr>
<td>1. Sinonim</td>
<td>1) Sinonim</td>
<td></td>
</tr>
<tr>
<td>2. Antonim</td>
<td>2) Antonim</td>
<td></td>
</tr>
<tr>
<td>BAB II. KAJIAN TEORETIS</td>
<td>BAB II KAJIAN TEORETIS</td>
<td></td>
</tr>
<tr>
<td>A. Koperasi</td>
<td>A. Koperasi</td>
<td></td>
</tr>
<tr>
<td>B. Pendidikan</td>
<td>B. Pendidikan</td>
<td></td>
</tr>
<tr>
<td>a. Pengertian</td>
<td>1. Pengertian</td>
<td></td>
</tr>
<tr>
<td>b. Tujuan</td>
<td>2. Tujuan</td>
<td></td>
</tr>
</tbody>
</table>
Reduplication

Reduplication is the repetition of words or elements of a word as a grammatical form of language. In reduplication, a writer should concern with the type of the word. If a word is either whole repeated or affixed, then the first word begins with capital letters while the next word is not capitalized except it is a official state document (Zulhafizh, 2016); (see PUEBI, the use of capital letters). In addition, a hyphen must be put between the two words and there must be no space to separate the two words. This rule is applied if the words are put at the beginning of a sentence, the beginning of a paragraph, and the title of an essay.

<table>
<thead>
<tr>
<th>Reduplication</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syarat-Syarat</td>
<td>14</td>
</tr>
<tr>
<td>Teman – teman</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Hyphen

A hyphen is used to connect syllables separated by a replacement of lines, to connect reduplication elements for single parts or letters in words spelled one-on-one, to make parts of words or expression and the removal of phrases or words clearer. Hyphen is also used as connector that links Indonesian words with foreign language (Nasution, 2013). Violations on Hyphen are the absence of hyphens and change the hyphen with the dash.

<table>
<thead>
<tr>
<th>Reduplication</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bapak Bapak</td>
<td>8</td>
</tr>
<tr>
<td>Rata–Rata</td>
<td></td>
</tr>
<tr>
<td>Syarat – Syarat</td>
<td></td>
</tr>
<tr>
<td>Sarjana D – IV</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dash

Dash and hyphen are two different things. A dash is used to limit word insertion or to provide assertion. In addition, a dash may mean ‘sampai’. Sasangka affirmed that a dash is used between two numbers, dates, or places with the meaning ‘sampai’ (to/ until). Therefore, a mark that means ‘sampai’ (to/ until) can be replaced by a dash (–). This mark is longer than a hyphen (–). There is no space either before or after a dash. In Pedoman Gaya Gengo (Gengo Style Guideline) (2015), it is also affirmed that there is no space when a dash is used between words.

<table>
<thead>
<tr>
<th>Dash</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998–2014</td>
<td>7</td>
</tr>
</tbody>
</table>
Commas
A comma (,) is used as a punctuation of details and decimal number writing. If the number of the details is more than two, then a comma must be used comma either the details use conjunctions or not. Zulhafizh (2016) states that one of the uses of commas is as a detail or enumeration. A comma is also used for decimal number that can not be replaced with a period because it can bring up different meanings. This is commonly found in SPSS programs.

<table>
<thead>
<tr>
<th>Table 11. Violations on Commas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comma</td>
</tr>
<tr>
<td>memberikan masukan, saran, arahan, kritiknya dan waktu</td>
</tr>
</tbody>
</table>

Space
Being accurate in using a space is very important to do. An article written without a space will make readers difficult to understand the contents of the article. The article can even lead to misunderstandings of the aims of the article. Such difficulty was also found in the students’ project papers.

<table>
<thead>
<tr>
<th>Table 12. Violations on Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space</td>
</tr>
<tr>
<td>KondisiPotensiPerikananUnggulan</td>
</tr>
</tbody>
</table>

Phrases of Titles
A good title deals with an interesting layout and correct contraction of a word. The title of a project paper will be better organized and cut off based on the variable of the title. If there is a conjunction in the title, the conjunction follows the position and location of the variable. Inaccurate contraction of a word can influence the reader in understanding and interpreting the meaning of the title. The students often disobey the accuracy in the contraction. The following table shows some violations committed by the students on layout and titles.

<table>
<thead>
<tr>
<th>Table 13. Violations on Titling of the Project Papers</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Title of the Project Papers</td>
</tr>
<tr>
<td>ViolationsCommitted by the Students</td>
</tr>
<tr>
<td>HUBUNGAN DAYA LEDAK OTOT TUNGKAI DENGAN HASIL LOMPAT (enter) JAUH GAYA JONGKOK SISWA PUTRI KELAS VI SDN 018 SUNGAI (enter) KERANJI KECAMATAN SENGINGI</td>
</tr>
<tr>
<td>ANALISIS MANAJEMEN PRODUKSI DAN SEMBER DAYA (enter) MANUSIA PELABUHAN PERIKANAN NUSANTARA (PPN) (enter) SIBOLGA PROVINSI SUMATERA UTARA</td>
</tr>
<tr>
<td>KEANEKARAGAMAN JENIS TUMBUHAN OBAT DI (enter)HUTAN ADAT RIMBO TUJUH DANAU DESA BULUH CINA (enter) KABUPATEN KAMPAR PROVINSI RIAU</td>
</tr>
</tbody>
</table>
CONCLUSIONS

The project paper written by the students is one of requirement that must be fulfilled in order to accomplish their study in the university. In the project papers, some violations of rules of Indonesian language grammar were found. There were 13 violations found in the project papers. The violations are on (1) Academic titles, (2) Proper nouns, (3) Abbreviations, (4) Prepositions, (5) Loanwords, (6) Foreign words (7) Numbering, (8) Reduplication, (9) Hyphen, (10) Dash, (11) Commas, (12) Spaces, and (13) Titling of the project papers.

The violations committed by the students are triggered by the lack of accuracy of the students regarding the use of spelling and punctuation, understanding of the phrase or variable of their research titles, following the pattern of previous project paper writing. Some violations occur due to the instructions. In addition, the violation also occurred because the students emphasize on what they intended to convey much more than how they should convey it. If the violations are permitted, they will lead to misunderstanding the content of the project papers. The permission even may bring negative impacts on Indonesian language. Therefore, a student should have a positive attitude towards Indonesian language and endeavor to follow the language rules so that they can avoid committing violations in writing and interpreting the content of the project papers. Before writing a project paper, a student is recommended to understand the rules of Indonesian language grammar first, especially the spelling and punctuation. He also should prepare guideline books or references regarding the language rules, dictionaries, terminology. Furthermore, he must not follow the wrong writing guidelines either in the previous works or in the manual.

REFERENCES


Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 50 Tahun 2015 tentang *Pedoman Umum Ejaan Bahasa Indonesia*.


Using English Words as Style in Message Chat

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ABSTRACT

This research discusses the use of English in relation to word and sets out to undertake writing analysis of verbs, nouns, adjectives and adverbs in the message chat. It demonstrates the interaction of meaning and grammatical senses of a word in its structure on a specific word. The words under discussion are: otw (on the way), good job, ok, bay, good, and ASAP (as soon as possible). This research is conducted by using descriptive-analytic method. It is worthwhile to find out to what extent words meanings can be presented through the system of grammaticales in Indonesia and English. The writing characteristics of these words meaning are presented within three groups and thus words as style when the person felt something with getting happy, sad or disappointed. The message chat as style have a number of categories which are not often taken into account in dictionaries. An attempt which brings together grammatical and feeling aspects of the words in a dictionary is made in this research.

Keywords: word and grammar interaction, semantic, message chat, English, Indonesia

INTRODUCTION

Multidimensionality of developed linguistic theories and methods disclose an intricate description of the English language as a multifunctional system which various aspects are interrelated and interdependent. The word and grammar interaction in the system of language description is considered to be one of the core problems within modern linguistics. This problem has a long scientific tradition but it has not become less topical in modern linguistic research. Moreover, the problem is found by the fact that many questions of word and grammar organization and content are not defined very clearly and consistently.

Word and grammar as subsystems in the system of language dispose their elements which are significant and exist in certain relationships both between themselves and in their relations with reality. It is no accident that research on word and grammar interaction was preceded by works where lexical and grammatical systems are considered in isolation from each other. The validity of this approach is explained by the fact that the word and grammar have their own structural organization, contents and functional purpose. But in a word, lexical and grammatical meanings turned out to be so interrelated that the distinction between them is rather relative, of gnoseological nature, while in the ontological aspect a word is the unity of the lexical and grammatical meanings.

METHOD

Thus, the description of grammar and semantics interaction on a message chat text is possible, for example by implementing the lexical and grammatical principle of verbal units’ description. Using system of verbal categories as a “filter” (in the terminology of V. G. Rudelev and A. L. Sharandin), we identify a semantic-grammatical characteristic in terms of the word of lexical semantics, which should be a start of lexical units interpretation, specifying it when taken out from the message chat.

This principle is also observed in relation to the each lexical meaning or lexicogrammatical variant (LSV) is passed through the “filters” of grammatical categories, feeling aspects and defined by its semantic and grammatical characteristic, which is an indicator of a lexicogrammatical class (grade) (Rudelev & Sharandin, 1981, pp.32-54).

RESULTS

Lexico-grammatical Characteristics of Verbs with Physiological Meaning

As a result, investigated verbs with social context meaning were represented in various context of situation (kind) of a situation. On the basis of traditionally distinguished grammatical categories (of field, tenor and mode) their representation is found in the classes with the following lexico-grammatical of context situation.
The first class involves lexical units that implement in full the paradigm of verbal categories of field, tenor and mode. They express the word of participant’s characteristics specifically involve physical and or mental inherent characteristics at the moment of interaction. In addition this factor includes race, sex, social, class, wealth, age, (physical and mental) appearance, intelligence, level of education, position, occupation and knowledge.

With regard to the relationship of word and specific lexical semantics this class includes, for example, the adverb ok’ (lit. to done) meaning “to finish, to absorb work ” (about a person) in the defining dictionaries. In our interpretation it is: “active limit various context of situation, aiming directly at the object with the purpose of doing for something and clear for the work ”. Compare also good ’ (lit. To result): “active limit various context of situation, aiming directly at the object with the purpose the coment for something that the action had been done successfully ”, otw ( on the way), (lit. to still on ): “active limit various context of situation, aimed directly at the object under for someone giving the information through the message chat that he still on the street.

The second class entails lexical units denoting the tenor as the context of situation refers to those who are involved in an interaction. Tipically, the tenors are human beings. limit sign, directed to the object with a specific purpose. Unlike lexical units in first class the subject is a person due to which the sign through writing in message chat is defined by us as a physiological process. Grammatically lexical units are characterized by defect structure of mode and person paradigms. The interpretation of, for example, the bay’ (lit. to see you) in relation to a subject is represented as “active limit of instinctive nature and aimed directly at the object with the purpose of go away and not meet again ”.

As you can see, the differences between the social context units of the first and second classes are found at the kind of various context of situation, rather than at the kind of establised specific (dictionary) meanings. This class is presented by specific meanings good: (lit. to sucess) - “damage, destroy, eat biting (about person felling it’s work )” or “active limit process carried out by directly at the object subjected to its work. This class covers also verbs denoting a feature plants inherent, because traditionally allocated to the categories of person they are characterized by the absence of first and second persons forms.

Involvement of grammatical material on aspectuality, causative nature, reflexivity and the real gender allowed seeing their possibilities in the lexico-grammatical groups’ description. As presented in the second class of the verbal units, denoting a feature inherent to the animal-subject and plant-subject based on the category of the real gender, can be considered as representatives of different classes. When a feature is inherent in the animal, it has a physiological nature, whereas with the plant-subject it is preferable to classify it as of biological nature.

Allocated lexico-grammatical classes of verbs with the meaning of physiological characteristic detect different semantic and grammatical “force” in the general system of a verb as a part of speech. Thus, the most “forceful”, the most “powerful” lexico-grammatical class should be recognized the class of verbs denoting “active limit physiological human actions, aiming directly at the object” and the less “significant” class is the one of the verbs denoting “permanent physiological trait, characteristic of living beings”. Semantic (significance) of the first class is confirmed by the richness and fullness of the implemented paradigms of all grammatical categories inherent to the verb as a part of speech, the ones of mood, tense, aspect, voice, person (gender) and number.

Aspect of “social context” adverbs’ Description (on the message chat of the Indonesia )

Due to the diversity of meanings and connotations of a word one way or another connected with their formal (grammatical) utterance, the relationship of social context and grammar continues to be relevant. Thus, the analysis of the meanings of the english to indonesian demonstrates this relationship through its different meanings having different grammatical characteristics. Cf.: the meaning good’ (lit. in indonesian bagus )- adjective (lit. you are right ); adverb (lit. you are right ); (about a person)” implements a complete paradigms of mood, tense, aspect, voice, person, number.

Whereas the meaning does not implement in full the category of mood, person; and the meaning, loses its form of perfective aspect. Such examples reinforce the point that verbs have two distinctive meanings: one of them is the “root”, the second one - “event structure template” (Kemmerer, 2010, pp. 54-76).

DISCUSSION

The described multivalent verbs with the social context meaning permitted to see certain semantic shifts that caused changes in the grammatical functioning of the lexical units. Semantic domain indicates the content or the topic in an interaction. The semantic domain lies in a continuum with specialized in one end of the pole an (-) specialized in the other poe of the continuum. “The ( + ) specialized domain like discussion or seminars on chemistry, ideology, computer science are typically attended by specialists whereas those with a feature of ( - )
specialized like talking about hobbies or casual conversation can involve all persons from various background, no necessarily specialists.

Tenor as the con whose refers to those text of situation refers to those who are involved in an interaction. Typically, the tenors are human beings. However, there are cases where the tenor is occupied by animals or participant. On the basis of the status a participant may be equal or unequal to the roles. A number of factors such as age, sex, physical appearance, race, level of competence, occupation and social position determine the status of a participant. On the basis of the status a participant may be equal or unequal to his/her interlocutor. An interaction between a manager and the staff is a relation of unequal status whereas a casual conversation between two old friends is one with equal status.

Status refers to positions of participants in interactions. In almost all cases status set participants with roles. A number of factors such as age, sex, physical appearance, race, level of competence, occupation and social position determine the status of a participant. On the basis of the status a participant may be equal or unequal to his/her interlocutor. An interaction between a manager and the staff is a relation of unequal status whereas a casual conversation between two old friends is one with equal status.

Mode indicates ways and medium of interaction. Specifically, mode involves the role of language in interaction, participants’ expectation on the use of language, status of language, medium or channel. The component of mode include planning, distance and medium or channel. Distance is seen in the feedback and involvement of language in the representation of reality. The feedback is used to characterize the distance between the interlocutors. An interaction may occur with prompt, delayed or no feedback between the addressee and addressee. A face-to-face interaction is one where both sides of the interlocutors can give and gain prompt feedback.

Medium or channel indicates means of realizing reality in language. The medium can be either spoken or written in the sense that the spoken language at one end of the continuum and written language at the other end. The spoken language is coded in sounds or voices with various intonations such as conversation, discussion, arguing. Between the spoken and written lanugae lie various kind of interaction with increasing or decreasing defrees of soken or written features such as interview, seminar, note taking.

In particular, if we proceed from the premise that the word represents a unity of lexical and grammatical values, it is necessary to understand the mechanism of inclusion grammatical material in the interpretation of the dictionary meaning of the word. An attempt to give meaning to this mechanism is found in the article of A.L. Sharrandin “To the problem of grammatical concepts in an explanatory dictionary” (Sharrandin, 1998, pp. 235-241). Adopting basic provisions of this article, we attempted to reveal some LSV of analyzed multivalent verbs taking into account both specific lexical semantics and abstract lexical semantics of an LSV given in a dictionary entry. As a result, for example, a dictionary entry of the verb “eat” bears the following aspect (taking into account both specific lexical semantics and abstract lexical semantics).

Here is a lexicographical representation of the english of adverb good’ (in indonesia bagus) and its different forms and meanings:

1. good’ (lit. in indonesia bagus )- adverb (lit. you are right ); adjective, kind’ (liti. It is kind i.e.);
   Active limit social context indicate feeling, aiming directly at the object with the purpose of condition of the subject who felling and absorption (you are right )
2. otw ( on the way) ( in indonesia dalam perjalanan)- adverb ( I am in on the way)
   Active limit social context indicate fell, aiming directly at the object with the purpose of condition of the subject who take on the right (I am on the way)
3. good job (in indonesia pekerjaan bagus) – complement ( that’s good job )
   Active limit social context indicate mode, aiming directly at the object with the purpose of condition of the subject who sucess for doing the job ( that’s good job)
4. ok ( in indonesia baik )- adverb ( it’s ok ) – complement ( I’m ok – for person feeling the good at the situation)
   Active limit social context indicate mode, aiming directly at the object with the purpose of condition of the subject who sucess for doing the job ( that’s good job)
5. bay ( in indonesia selamat jalan ) – adverb phrase ( good bay )
   Active limit social context indicate mode, aiming directly at the object with the purpose of condition of the subject who giving the information that the person want saying for the second person leave the place.
6. ASAP ( as soon as possible ) ( in indonesia segera )
   Active limit social context indicate mode, aiming directly at the object with the purpose of condition of the subject who giving the information that the person want saying for the second person hopey to be happen.

CONCLUSION
These results may be of great importance, taking into account the necessity of studying the english language, its grammar (Sadikoglu & Bicen, 2014, pp. 5046-5052). As it was pointed, grammar is becoming a
prominent feature in dictionaries (Ellendersen, 2007, p. 82). And not only in dictionaries, but in real-time talk (Fox, 2007). The lexico-grammatical analysis of particular verbs of the physiological characteristic and the consideration of lexical semantics in terms of interaction with grammar allowed, to some extent, to identify a deep linguistic entity of such word classes, as lexico-semantic groups.

Linguists tend to use morphological characteristics when considering lexicological problems as “the lexical system of a language is not just a set of lexico-semantic groups, but firstly the system of parts of speech, within which there is a variety of lexico-semantic groups” (Kuznetsova, 1989, p. 84). In addition, "lexico-semantic groups, as an element of one or another part of speech (aparticular lexico-grammatical class of words), must also be in terms of the interaction of lexical semantics and grammar. Due to the formal expressiveness semantic differences become definite that allows us to distinguish between words with the same or a different meaning from the other words." (Sharandin, 1995, p. 5). Lexico-semantic classification becomes a continuation of the lexico-grammatical classification at that stage, when the distinctive features of grammar in relation to the language have been exhausted (Magfurova, 2004, pp. 90-96).

The card index of verbs of the physiological characteristic (1868 units) compiled from the corpus of defining dictionaries of the english language shows some inconsistencies and contradictions of presenting polysemantic verb lexemes. A different view of dictionary representation of verb lexemes is offered in this paper from the perspective of lexical morphology, namely: the meanings of lexemes are given in a certain sequence as a system of decreasing senses, which corresponds to a reduction in the number of grammatical forms and the relevant categories.

Furthermore, we believe that the verbal lexeme must be submitted not in alphabetical order but in order of representations of a lexico-grammatical class. As shown by the specific material, this dictionary view of polysemantic verbal lexemes takes into account not only the distinction between characters, but their interaction, resulting in mixing, neutralization under certain conditions. Neutralization, or a mixture of linguistic symbols in a weak position, functionally justified and driven by the desire to increase the communication speed. Currently linguistic literature on neutralization at different levels of functioning of language is quite extensive, and the development of this problem is considered to be a promising direction in the study of the morphological system of the language (Bulygina, 1969; Rudelev, 1972; Shelyakin, 1977; Vinogradov, 1972, p. 18). In our opinion, the use of the theory of neutralization in lexicographic practice will consistently comply with the postulate of the linguistic sign, according to which a linguistic sign language should not be multivalent.

Observations of unequal paradigms, organized by verbal categories and by the differences in the lexical semantics of a multivalent linguistic unit, allow us to set the following pattern: the complete paradigm shows not only the formal richness of a particular lexeme, but also the richness of its lexical semantics, which is depicted in such an objective process of neutralization.

Thus, the lexico-grammatical analysis of verbs of the physiological characteristic showed that the identification and description of the lexical semantics of the verb lexemes on the basis of the functioning of grammatical categories will continue to create a dictionary of a new type, namely lexical and grammatical dictionary of the english language, which would contain information about the capabilities of functioning in the speech of one or another linguistic verbal sign and situation that it describes.

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Emploi des Phrases Impératives dans la Bande Dessinée

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RÉSUMÉ

Cette recherche a pour but de savoir les fonctions de la phrase impérative, puis la phrase impérative la plus dominante et aussi de savoir la description de la phrase impérative dans la bande dessinée. La méthode que l’on utilise est la méthode descriptive qualitative. Les données sont tirées de la bande dessinée Astérix et Obélix. Le résultat de cette recherche montre qu’il existe les fonctions de la phrase impérative se composant de : l’ordre, la demande, l’invitation, la suggestion, le conseil, et l’interdiction qui se trouvent dans la bande dessinée. À partir de ce résultat on peut conclure que la fonction de la phrase impérative comme un ordre devient la fonction de la phrase impérative. Celui-là prend la place étant le plus dominant trouvé dans cette bande dessinée. La fonction comme un ordre est présentée 75 fois ou 69.4 % dans la bande dessinée. On remarque aussi que la présence de l’image aide beaucoup des lecteurs pour mieux comprendre l’histoire que l’auteur veut raconter.

Mots-clé : emploi, bande dessinée, verbe impératif, description

INTRODUCTION

Chaque langue dans le monde a sa caractère et le système, y compris le français. Dans la langue française on connaît le mode. Le mode (du latin modus, manière) est un trait grammatical qui dénote la manière dont le verbe exprime le fait, qu’il soit état ou action (la terminologie linguistique emploie la dénomination de procès). Dans la langue française on peut trouver plusieurs modes, selon Bescherelle (2009), il y a 7 modes entre autre : mode de l’indicatif, du conditionnel, du subjonctif, de l’impératif, de l’infinitif, du participe et du gérondif. Dans cette recherche on a envie de rechercher le mode Impératif. Il est un mode simple, utilisé souvent dans la vie quotidienne comme ce que l’on peut voir dans les exemples : (1) Venez nombreux !, (2) Soyez prudent !, (3) Mélangez tous les épices dans la casserole.même la langue orale ou la langue écrite comme dans la bande dessinée. Selon Delatour (2000), l’impératif est le mode de l’ordre, du commandement. En conscient ou non, on utilise toujours le mode impératif dans vie quotidienne soit quand on fait l’ordre à quelqu’un, demande quelque chose, ou bien interdit à quelqu’un de faire quelque chose. On peut voir dans les images ci-dessous qui se trouvent dans la bandé dessinée d’Astérix et Obélix intitulé « Obélix en course »
Dans le dialogue se trouvant bande dessinée d’Astérix et Obélix sur l’images 1., on peut voir qu’il y a un homme disant un mot au mode impératif en utilisant un verbe conjugué "RÉPÈTE !". Et dans la deuxième image, on peut voir un personnage qui bouge la main en levant son visage vers le haut. Sans lire le texte les lecteurs pourraient imaginer que le personnage fait l’ordre à l’autre personnage de se lever parce qu’il est en train de dormir. Il lui dit "PARS !".

A partir des phrases impératives très variés en type et en fonction, on propose ici deux problèmes, quel type de la phrase impérative trouvé et le plus fréquent dans la bande dessinée Astérix et Obélix ? et quelle est l’influence entre des images et les phrases impératives dans la bande dessinée Astérix et Obélix ?

Cette recherche a pour but de :
1. Savoir le type de la phrase impérative et le plus fréquent dans la bande dessinée Astérix et Obélix.
2. Savoir les influences entre des images et les phrases impératives dans la bande dessinée Astérix et Obélix.

Quand on fait l’ordre à quelqu’un ou bien de l’autre côté quelqu’un on fait de l’ordre, il va être une ou des phrases qu’on connait comme l’impératif. En générale, la phrase simple se construit d’un sujet, d’un verbe, et d’un complément. En plus, la phrase simple se partage encore de la phrase déclarative, négative, et interrogative. Dans cette recherche l’auteur va analyser toute forme de la phrase utilisée dans la bande dessinée très connue venant d’un pays qui produit plusieurs écrivains populaires, la France.

Selon, Tomassone (1996) l’Impératif est un mode grammatical exprimant une injonction. Cette injonction peut réaliser :
1. un ordre ou une commande
   exemple : Prends ton sandwich ! → Le mot “Prends”, ça vient du verbe "prendre", conjugué au mode impératif pour le sujet “tu”. Au mode présent de l’indicatif cela devient “tu prends ton sandwich, car on utilise le sujet “tu” dans la conversation familiale. La Situation que l’auteur imagine qu’il y a une personne qui dit à son ami de prendre le sandwich ou bien la mère fait l’ordre à son enfant de le prendre.
2. une requête ou une demande
   exemple : Donne – moi ton pain, s’il te plait! → Le mot “Donne”, ça vient du verbe “donner” conjugué au mode impératif pour le sujet “tu”. Donc, la situation que l’on imagine qu’il y a quel qu’un qui demande à l’autre de lui donner son pain. Puis la phrase “s’il te plait” comprime la demande.
3. une invitation
   exemple : Passe à la maison un de ces quatre ! → Le mot “Passe”, ça vient du verbe “passer”, conjugué au mode impératif pour le sujet tu. La situation que l’auteur imagine c’est une personne qui invite son ami de venir chez lui, en disant où se trouve exactement sa maison.
4. un conseil
   exemple : Puisque tu va à la poste, achète-moi une enveloppe et un timbre. Le mot “Achète”, ça vient du verbe “acheter”, conjugué au mode impératif pour le sujet “tu”. La situation familiale entre des amis, une personne qui demande à son ami pour acheter une enveloppe et un timbre car il sait que son ami va à la poste dont il en a besoin.
5. une instruction
   exemple : Tournez à gauche au feu, puis continuez tout droit sur 50 mètres ! → Le mot “Tournez”, ça vient du verbe tourner, conjugué au mode impératif pour le sujet “vous”. La situation que l’auteur imagine qu’il y a une ou des personnes qui sont perdues, puis elles demandent à l’autre personne dans la rue. Elle donne donc l’instruction de tourner à gauche au feu, puis de continuer tout droit sur 50 mètres.
6. un souhait, une bénéédiction ou une malédiction
   exemple : Passe une bonne journée ! → Le mot “Passe”, ça vient du verbe “passer”, conjugué au mode impératif pour le sujet “tu”. La situation que l’auteur imagine, c’est quand quelqu’un qui veut terminer la conversation avec une personne proche. Habituellement, on dit un souhait de passer une bonne journée.
7. une prière
   exemple : Pardonne – nous, nos offenses ! → Le mot “Pardonne”, ça vient du verbe “pardonner” conjugué au mode impératif pour le sujet “tu”. Au mode indicatif la phrase devient “Tu nous pardones, nos offenses !”
8. une permission
   exemple : Fume si tu as envie ! → Le mot “Fume”, ça vient du verbe “fumer”, conjugué au mode impératif pour le sujet “tu”. La situation que l’auteur imagine qu’il y a une personne qui visite la maison de son ami. Car il sait son ami est un fumeur, il lui permet donc la permission de fumer dans sa maison. Combiné avec une négation, l’impératif permet entre autres d’exprimer :
exemple : Ne touchez à rien ! → Le mot ‘‘touchez’’, ça vient du verbe ‘‘toucher’’ conjugué au mode impératif pour le sujet ‘‘vous’’. Situation que l’auteur imagine, c’est la phrase ‘‘Ne touchez à rien’’ est écrite comme une interdiction dans un musée ou bien une exposition.

10. un conseil exemple : Ne parle pas trop vite, j’ai pas encore compris! → Le mot ‘‘parle’’, ça vient du verbe ‘‘parler’’ conjugué au mode impératif pour le sujet ‘‘tu’’. La situation que l’auteur imagine, qu’il y a un ami qui demande à son ami de ne pas parler trop vite, parce qu’il n’a pas encore compris.

Donc, les six fonctions de la phrase impérative qui a été déclarées par Tomassone ci-dessus vont être la base pour catégoriser des phrases impératives trouvées dans la bande dessinés Astérix et Obélix.

La bande dessinée est un média qui a le caractère simple, claire, intéressante, voilà pourquoi elle peut être un média informatif et éducatif. La bande dessinée est un livre écrit pour raconter une histoire réelle ou bien fictive, complétée par des dialogues et des images harmonisées qui aident bien des lecteurs à comprendre et à imaginer l’histoire même s’engloutir de dans. Elle a aussi des genres qui convient avec les lecteurs très variés. Celle du genre de l’histoire des enfants utilise la langue très simple et facile à comprendre, à l’autre côté elle est supportée des images.

D’après Rodolphe Töpffer dans Bougrouz (2014), déclare que ‘‘ce texte est d’une nature mixte. Il se compose de dessins autographe au trait. Chacun des dessins est accompagné d’une ou deux lignes de texte. Les dessins, sans le texte n’auraient qu’une signification obscure, le texte sans les dessins ne signifierait rien. Tout ensemble forme une sorte de roman d’autant plus original qu’il ne ressemble pas mieux à un roman qu’à autre chose’’, Ça comprime que la relations entre les images et les textes dans la bande dessinée est forte, à l’autre mot ils s’influencent l’une des autres.

Les personnages Astérix et Obélix a été crée en 1959, comme les caractères principales dans cette lecture sériale. Le titre de cette bande dessinée est toujours leurs noms. Cette bande dessinée est très connu dans le monde et a été traduite dans plus de 150 langues mondiale. Elle est bien aimée par les lecteurs car les histoires sont très bonnes pour les enfants. En plus les adultes sont amusés par des scènes très drôles puis les jeux des mots. Bien aimé par des gens, utiliser la langue simple, les images sont très intéressantes, et puis les histoires sont très amusantes. La bande dessinée est un moyen qui suscite l’intérêt de l’apprenant et lui donne le plaisir de parler et de dialoguer, et d’apprendre plusieurs types de discours. Elle pourrait devenir le média qui supporte l’apprentissage de la langue française.

RÉSULTAT
Présentation du résultat est l’étape principale d’une recherche, car cela est la réalisation de la méthode choisie pour résoudre les problèmes causés la recherche en passant par plusieurs processus. Après avoir analysé des données, on a obtenu le résultat de la recherche sur les fonctions des phrases impératives existent dans les bandes dessinées ‘‘Astérix et Obélix’’ Astérix en Corse et Astérix chez les Belge qui est présenté ci-dessous.

1. La fonction de l’impératif comme un ordre

Arrête Obélix ! Lâche-Le !

Dans l’image ci-dessus on peut voir la phrase impérative ‘‘Arrête Obélix ! Lâche – le !’’ On peut voir qu’Obélix soulève un homme qui est un soldat romain en le claquant, puis Astérix tire le vêtement d’Obélix fortement. Alors, on peut conclure qu’Astérix fait l’ordre à Obélix d’arrêter le claquer le soldat romain qui est en train d’être interrogé.
Retournez au village ! C’est un ordre !

Dans l’image 2 ci-dessus on peut lire la phrase impérative ‘’Retournez au village !’ On peut voir dans l’image 2 ci-dessus la situation dans un chemin entre les arbres, à l’autre mot dans la forêt. Il se trouve trois personnes là. Une personne à gauche regarde derrière en désignant les autres personnes. Les autres personnes marchent comme s’ils suivent la personne devant. Alors, on peut conclure que la personne qui désigne les autres personnes fait un ordre de retourner au village.

2. La fonction de l’impératif comme une demande

‘’Dis-moi, petit, il y a une ville par ici ?

Dans l’image 3 ci-dessus on peut lire la phrase impérative’’ Dis-moi, petit, il y a une ville par ici ?’ On peut voir aussi dans l’image que la situation est en train de pleuvoir, Astérix et Obélix ont l’air fatigués, ils voutent en regardant un enfant. Et puis, il y a un enfant qui les regarde avec les yeux grands ouverts. Alors, on peut conclure qu’Astérix et Obélix qui sont très fatigués dans la route, demandent avec un air désespoir à un petit enfant s’il y a une ville par là.

3. La fonction de l’impératif comme une invitation

Rendez vous ici. Dans une heure ….

Dans l’image 4 ci-dessus on peut lire la phrase impérative ‘’Rendez-vous, et tiens-moi le chien.’’ On peut voir aussi la situation dans le port comme on regarde un bateau là. Il se trouve aussi une personne qui tient un
Le chien regarde l’autre personne comme si le donnait. Puis avec un visage surpris Obélix regarde le chien. On conclut que cet homme là demande à Obélix de faire un rendez-vous pour tenir le chien dans une heure. Puis il dit qu’il est fatigué.

*Ne me regardez pas comme ça, vous me donnez mal à la tête*

Dans l’image 5 ci-dessus on peut lire la phrase impérative ‘’ne me regardez pas comme ça’’. On peut voir aussi qu’il y a deux personnes là. L’une à gauche qui s’appelle Obélix tient sa tête comme s’il avait mal. Puis l’autre personne à droite regarde Obélix avec les yeux sortant des lumières. On a conclu qu’Obélix avait mal du regard de l’autre personne, et il lui demande de ne pas le regarder comme ça.

*Venez avec au village ! On va faire une …*

Dans l’image 6 ci-dessus on peut remarquer le dialogue ‘’Venez avec au village ! On va faire une petite fête pour arroser ça !’ On peut voir aussi qu’il y a un homme qui marche en voyant les autres hommes à son côté, en remuant la main au devant. Puis les autres hommes qui se lèvent en le regardant avec une regarde chaude. Donc, on peut conclure qu’il les invite à venir au village pour faire une petite fête, et biensûr, les autres hommes sont contents d’être invités là-bas.

*Entrez ! Vous m’expliquerez tout le bazar à table*

Dans l’image 7 ci-dessus on peut lire la phrase impérative ‘’Entrez’’. On peut voir aussi que la situation décrite, située devant une maison. Exactement la maison de personne qui lève le dos à la maison en la désignant par sa pouce. Les autres personnes, Astérix et Obélix se lèvent en parlant au propriétaire de la maison. Donc, on conclut que le propriétaire de la maison invite Astérix et Obélix à entrer chez lui.
4. La fonction de l’impératif comme une suggestion

*Buvons toute notre potion magique.*

Dans l’image 8 ci-dessus on peut lire le dialogue ‘’ Ils sont nombreux aussi ! Buvons toute notre potion magique.’’

On peut voir aussi dedans qu’il y a deux personnes là, un homme qui montre la main comme il voulait présenter quelque chose et il a l’air inquiet. Puis un autre homme qui boit des boissons et son corps est lumineux. Donc, on peut conclure qu’un homme suggère son ami inquiétant de boire des potions magiques.

*Suivons-le nous allons l’interroger*

Dans l’image 9 ci-dessus on peut trouver la phrase impérative ‘’Suivons-le, nous allons l’interroger.’’ On peut voir aussi qu’il y a deux personnes qui marchent doucement avec la tête baissée. On peut conclure donc que la personne, le petit marche au devant donne une suggestion à son ami de suivre quelqu’un au devant.

*Ne restons pas ici en tout cas*

Dans l’image 10 ci-dessus, on peut lire la phrase impérative ‘’Ne restons pas ici, en tout cas’’. On peut voir aussi qu’il y a deux personnes en uniforme de soldat. Ils se cachent derrière le Buisson. Ils ont l’air peur, en regardant quelque chose au loin. La personne à gauche dit qu’il faut aller prévenir le centurion. Donc, son ami lui donne une suggestion de ne pas rester là-bas en tout cas.
Dans l’image 11 ci-dessus on peut trouver la phrase impérative “‘Dormons, parce que je n’aimerais pas.. ‘’. On peut voir aussi que la situation décrite, située dans la chambre où il y a deux personnes sur le lit. Celui à gauche ouvre encore les yeux en parlant à son ami. Mais, celui à droite qui s’appelle Obélix ferme ses yeux et s’en dort, il lui donne alors la suggestion de dormir. Comme il n’aimerait pas d’être en retard au déjeuner. Obélix est décrit comme une personne qui aime bien manger et de sangliers.

5. La fonction de l’impératif comme un conseil

Allons, allons, Soyons Raisonnable !

Dans l’image 12 ci-dessus on peut lire le dialogue ‘‘ Allons, allons, soyons raisonnable ! Il se trouve aussi qu’il y a un homme qu’on sait comme Astérix ayant la bonne personnalité. Il en train de parler en regardant avec les yeux ouvrent large. Puis il soulève ses deux mains comme s’il voulait séparer quelque chose. Donc, on peut conclure qu’il est en train de conseiller ses amis se battant. Astérix leur dit qu’ils soient raisonnables.

Tâche de ne pas faire des mauvaise rencontre.

Dans l’image 13 ci-dessus on peut lire la phrase impérative ‘‘Tâche, de ne pas faire des mauvaises rencontre.’’ On peut voir aussi la situation décrite de dans, située au camp des romains. Il se trouve une personne qui marche seul passant la porte. Il a un ordre pour rencontrer les gaulois qui ont été eu peur par ses amis. Les autres amis l’attendent dans le camp et lui donne le conseil de tâcher et de ne pas faire une mauvaise rencontre.
6. La fonction de l’impératif comme une interdiction

Touche pas !

Dans l’image ci-dessus on peut lire la phrase impérative “Touche Pas !” On peut voir aussi qu’il y a deux personnes là qui se battent. Celui à gauche poignarde le sanglier par un couteau à sa main en glissant l’autre personne par la main aussi. Celui à droite glisse par sa main. On peut conclure donc qu’ils se battent pour le sanglier. La personne qui tient un couteau interdit de toucher le sanglier déposé à la table.

Halte ! On ne Passe Pas !

Dans l’image 14 ci-dessus on peut lire la phrase impérative “Halte ! On ne passe pas !” On peut voir aussi il y a quatre personnes là-bas, celui qui est à gauche porte un uniforme du soldat en tenant un bouclier et une lance, il se lève en levant son menton vers les autres. Les autres personnes, Astérix et des amis, le regardent comme s’ils voulaient passer la porte. Le soldat comme le garde les interdit d’y passer.

Personne ne va nulle part!

Dans l’image 15 ci-dessus on peut lire la phrase impérative “Personne ne va nulle part !” On peut voir aussi qu’il y a deux personnes là-bas, tout les deux portent un uniforme du soldat, les soldats romains exactement. Celui qui est à gauche détourné son visage, et il n’a pas l’air content. Puis celui à droit crie avec la bouche grande ouverte vers le soldat. Il le donc interdit de ne pas y aller.
CONCLUSION
Après avoir analysé des données, en se basant sur le résultat de la recherche présenté au-dessus, on peut tirer la conclusion suivante :
1. Dans la BD Astérix et ses amis, il se trouve la phrase impérative ayant six fonctions comme un ordre, une demande, une invitation, une suggestion, un conseil, et une interdiction. Donc, après une observation profonde, il montre que la fonction de la phrase impérative comme un ordre est la plus fréquente trouvée dans la bande dessinée Astérix et Obélix.
2. La présence de la phrase impérative aide beaucoup des lecteurs à comprendre l’histoire que l’auteur veut raconter. On peut aussi imaginer la situation du dialogue grâce à l’image présenté quand le dialogue se passe.

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The Biographical Accounts of Two English Learners from Kuantan Singingi Riau

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ABSTRACT

This paper reports a biographic enquiry of two tertiary English learners from Kuantan Singingi Riau and seeks to capture the developmental processes of the learners’ language learning approaches. By sharing their past language learning experiences, the two learners verbalized their struggles in language learning and revealed the deep impact that their learning settings had on their perceptions of self and language learning. Their adopted learning approaches, as revealed in their biographical accounts, seem to be extremely exam-oriented and are dependent on the learners’ self-will and effort as well as teachers’ support and attention. Both learners’ accounts suggest that their language learning approaches are influenced by the contextual discourses about learning English, stressful social processes and a sense of threatened self-identity as English major graduates in a highly competitive educational context.

Keywords: language learning approaches, biographic study and tertiary English learners

INTRODUCTION

In this paper, two English learners’ (Rinda and Dinda, pseudonyms) learning experiences illustrated how particular learning contexts and social processes pushed them to adopt highly school-based learning approaches and be dependent on teachers in an extremely competitive learning process. The learners were selected out of a larger and undergoing learners’ biographical enquiry for reporting because they were an unusual pair of learners. Both learners went to SMK (secondary vocational schools) and were granted opportunities to study at an English Study Program by the local government in Pekanbaru. They were, apparently close friends, always appeared together in and outside of classrooms, but both complained about isolation in learning yet neither of them was willing to form an alliance with each other. Moreover, Rinda was a high-profile learner with glittering academic record, but Dinda was an under-achieving one with little academic achievement. In the following sections, the study and the participants were firstly illustrated before moving on to present two learning biographies based on the learners’ own narratives. The important themes and issues were highlighted from the biographies for analysis. Finally, the report was closed with some reflections on how the two learners’ stories are able to inform teachers and researchers interested in the same field.

The Study

The enquiry concerning two learners’ experiential learning accounts inform us about the developmental process of their language learning approaches across various educational settings.

Research Participants and Setting

Rinda and Dinda were two third-year students from the English Language Department at a Teacher Training and Education Faculty in Pekanbaru. The faculty admits graduates from secondary vocational schools or regular high schools, who would never become tertiary students without due to one and another reason. Characteristic of such type of faculty was that more students come from rural and low-income families, where they receive less educational and financial resources to support their learning, have fewer further educational opportunities and bleaker employment prospects than their counterparts in urban centers or high-profile universities. However, they probably represent the majority of English learners in schools of Kuantan Singingi Regency.

Data-Collection

Interviews were used to collect the informants’ English language learning history since many researchers have found interviews particularly helpful to capture learners’ voices and enhance our understanding of their learning reality (Benson, forthcoming; Block, 1998; Gao et al, 2002). There were two rounds of interview: the
first interview, lasting about 45 minutes, was loosely semi-structured and engaged the learners in sharing their English learning past. The second interviews lasted about 20-25 minutes and were about specific issues revealing interesting cases after initial readings of the transcript of the first interviews. Both rounds of interviews were in Bahasa Indonesia and recorded on tapes for later verbatim transcription and analysis.

Data-Analysis

The data were analyzed following the basic operations in a grounded theory approach (Strauss & Corbin, 1998): asking questions and making comparisons. Essential to the process of analyzing data are the questions guiding my investigation. In order to undertake the analysis procedures, I was particularly informed by Layder’s (1993) research resource map. The learners’ statements concerning learners themselves and the situated activity (English learning) at institutional settings in the macro social context were analyzed. The statements related to ‘social settings’ were further divided into those about peer-to-peer, student-to-teacher, and student-to-school relationships, as recommended by Benson and Voller (1997) and Oxford (2001). I repeatedly compared answers to these guiding questions and clustered them according to different educational settings they had been through: junior middle schools (including any early English language learning activities), senior middle schools and the college. These steps helped me to establish answers to the central research questions:

1. What are particularly significant features of two learners’ language learning approaches?
2. What has influenced the learners’ English learning approaches in particular settings?

Learning Biographies

Before I describe what the students’ learning stories can inform us of in relation to the research questions, I shall present their learning biographies to pave the ground for analyzing their learning experiences.

1. Rinda’s Learning Story

1.1 In the Beginning

Rinda grew up in a small town and was sent to a private English tutor in her last year at primary school by her mother. She did not particularly like English in the beginning. However, after she started attending English classes at junior middle school, she found that she had advantages over other students in learning English. I was able to answer questions asked by English teacher at middle school because I had learnt them all before. My quick answers left a deep impression on my English teacher. From then on, she paid a lot of attention to me and always praised my performance. Therefore, I felt that I could do well in English.

Teachers’ attention and praises were crucial to her because they kept motivating her in learning English.

The more praise I got from my teachers, the more interested I became in learning English. Without their attention and praise, I would not do well in learning English.

In her final year at middle school, she had a new English teacher. He required his students to read loudly the words in a vocabulary list from A to Z every morning but he forgot on which section of the list his students had finished reading in the previous reading sessions. Rinda and her classmates were alarmed by the fact that they kept repeating themselves everyday while the school-leaving exam was around the corner. So they decided to rebel against the teacher’s instructions and read the vocabulary list in their own way. This particular incident marked the beginning of her effort to manage her own English learning, as she recalled:

I started learning English in my own way gradually although I was not totally aware of it. […] I just knew that it was boring to listen to the teacher and I liked to read what I was interested in. In the end, I borrowed grammar exercise books myself and worked on mock tests.

1.2 At Secondary Technical School

At secondary technical school, she met a teacher who had graduated from a prestigious university in Pekanbaru and spoke English with a ‘perfect’ accent. In the first semester, she and her classmates were alarmed by the fact that they kept repeating themselves everyday while the school-leaving exam was around the corner. So they decided to rebel against the teacher’s instructions and read the vocabulary list in their own way. This particular incident marked the beginning of her effort to manage her own English learning, as she recalled:

I started learning English in my own way gradually although I was not totally aware of it. […] I just knew that it was boring to listen to the teacher and I liked to read what I was interested in. In the end, I borrowed grammar exercise books myself and worked on mock tests.

At secondary technical school, she met a teacher who had graduated from a prestigious university in Pekanbaru and spoke English with a ‘perfect’ accent. In the first semester, she and her classmates did not learn anything except how to pronounce twenty-six English alphabetical letters. The teacher told her that she could learn other things easily if she could pronounce the letters accurately. The teacher also spent a lot of time correcting students’ pronunciation. Rinda apparently appreciated highly what the teacher had taught her.

The way she taught us English pronunciation will benefit me for the whole life. Upon my entrance to the school, she taught us now to study on our own. I still feel highly indebted to her and grateful for having a teacher like her.
She did seem to have learnt a lot from the teacher, particularly about how to learn English. We may notice that she took a similar approach to improve her grammar. After a semester’s learning (which was all about pronunciation), I felt that I forgot all the grammar and knew nothing about grammar. I then discovered a book called ‘The Ultimate Grammar (for the Beginners)’ and read it from the first page to the last page. I felt that I improved my grammatical knowledge by doing so. Later, I even went to buy the same grammar book for intermediate learners.

But why did she have such persistence for learning English in such an apparently stressful way? It was partly related to the fact that she had close access to the teacher as a student leader, which gave her a sense of responsibility for learning more English than others. I was then the liaison student between the teacher and the whole class. If the teacher asked a question and nobody was able to answer it, including me, I would be surely reprimanded by her. I had to learn more because my teacher and classmates expected me to do so. […] It was stressful. I do not want to say that I liked this kind of life. But there was no better choice, I guess.

1.3 At College
She chose to take tertiary education in Business English because her mother argued that Indonesia’s inevitable entry to the World Trade Organization would bring more English-related jobs. After entering the college, she found that she had more time for self-study and teachers were less involved in students’ language learning. She felt quite lost in the beginning but she quickly began to value the independence.

The society after my graduation is a big classroom, where I will have many things to learn. If I follow my teachers’ instructions to walk every step, or I only do what my teachers tell me to do, I will be in an awkward situation in the future. After all, I have to rely on myself in the future.

She welcomed opportunities to discuss with her classmates about problems in learning but she could have such conversations with very few people. The class in the college, unlike classes in secondary schools, was no longer a closely bound collective group any more. Although we belong to the same class, without close relationship, it is unlikely for me to discuss study matters with my classmates. […] Besides, we all lived in different dormitories. […] Even in the same dormitory, we tend to split up in smaller groups of twos or threes. […] There was little communication among the classmates. Therefore, I do not fully understand what are on other people’s minds.

The relationship between her and her fellow students became worse on occasions, such as winning a scholarship competition or student leaders’ election. She talked about the consequences of competition among the classmates for scholarship:

Competition caused fissures in our relationship. […] If someone got the first scholarship and others got none, the way that they look at you will be different. I did not know and did not try to know what they thought about me.

As a result, she felt a bit lonesome and wanted to be understood. In order to solve these problems, she was active in seeking the teachers’ advice and suggestions and would even go to consult psychiatrists in the college, which was quite rare among students. After passing the College English Test (CET) Band 6, one of the key national English tests, she lost a prime motivating learning target and wondered what to do next. Meanwhile, she had been asking herself many times how she could prove that she had better English as an English major graduate.

I have passed the CET-6 and now I felt like a ship without sailing directions. I feel lost in learning. […] I have been always asking myself: “how much English have I learnt? Is it enough for me to have CET-4 and -6 scores?” For graduates in accounting majors, they specialize in accounting at least. They also had CET-4 results. But what and how well have we, English major graduates, specialized in? I cannot answer this question.

Then she decided to take another test to improve her oral competency. But she could not find someone who shared similar learning objectives to work with her on enhancing communicative competence in English. It is a problem in the learning environment. Some students are motivated in learning English but not all of us are. Maybe some students feel lonely in learning, too. Because we do not have much communication, it is difficult for us to form learning collaboration.
Therefore, she believed that the college should take measures to promote English learning on the campus, including establishing a campus English radio, requiring all the students and staff from the English Department to speak English, organizing English debates or speech contests, and setting up English learning places like self-access centers.

At the same time, she had developed a highly quantitative learning approach (Benson & Lor, 1999). When asked on what occasions she felt that she had improved in learning English, her initial responses were directly related to vocabulary and phrases.

As an obvious example, I tried to memorize a word before and the word appeared in a book or my teachers’ lectures. I had some knowledge about that word but its re-appearance deepened my understanding of this word. I feel that I have learnt something. It is the same with a phrase. […] I could not think of other scenarios at the moment.

2. Dinda’s Learning Story
2.1 In the Beginning
Growing up in countryside, Dinda described her start in learning English at a countryside middle school:
Very few students in my class were interested in learning English because my school was in the countryside. But at that time, I cannot say that I liked English, I just felt so much interested in learning English. I did not work very hard at all. Only for exams, I worked a little bit. Then I always got decent scores.

Then one of her middle school English teachers took an interest in her and believed that she had potential for further improvement. He gave her special tuition to improve her learning methods, gave her extra exercises to work on, and recommended good test-preparation books to her. Somehow Dinda disappointed the teacher by choosing not to respond to his ‘favor’ with extra learning efforts.

But I did not fully understand why I had to do these. Maybe I was not fully motivated to learn English or I was too young to (make decisions). I thought my English was OK, if not excellent. […] I did not keep pursuing it. […] Had I persisted in doing more exercises, my English would not have been that terrible.

As a result, she soon found that she slowly fell behind others in later years at the middle school. The second teacher she met at the same school had a boring classroom teaching style. Facing the school-leaving exam, he kept giving endless exam exercises to his students.

It was all about exams. He didn’t teach what we were interested in. […] He tried to cram into your head. Exercises, exercises. And exercises were all about grammar. […] We felt so bored with his teaching. […] It was not unusual for some boys to get single-digit grades in exams.

2.2 At Secondary Technical School
Entering secondary technical school, she felt a strong urge to take a rest after going through a year of intense exam preparation activities. The school had a relaxing atmosphere and teachers there did not interfere with students’ learning. English teachers at the school often had teaching duties in other schools and had to leave right after they finished teaching.

They (teachers) might routinely ask whether we had any questions. Sometimes, they did not even bother to ask. We had few opportunities to talk to them. […] I was then only seventeen or eighteen and did not have strong self-control. […] I felt that I did not have to work hard. […] My teachers did not make us work hard as well.

She took the opportunity to have some fun until she realized that she would graduate with limited English skills from the technical school.

After two years, […] I did not learn anything. […] I did not think that I had acquired any professional skills. At that time, I was also an English major student at the technical school. My English was so bad that I could not possibly find any work. So I had to do further education.

So she decided to take State University Entrance Test like many others in the same school. The school organized a special class and assigned a responsible teacher for them. The teacher tried her best to boost their morale for test-preparation. In the end, she did manage to pass the exam and went to the college.

The teacher worked very hard so we might go to university. […] She was afraid that we were not motivated enough so she organized class meetings everyday. […] Because she had a tight control of our learning, I started realizing that I had to work hard, too. […] She also told us that we could have
choices on matters such as where we could go for further education, only after we had good scores in the coming exam.

2.3 At College

At college, she had more time to study by herself and remained a low-profile learner. She appreciated that some pedagogic activities, such as classroom drama performance, helped to increase students’ courage in speaking English in public. However, on many occasions, she experienced more failures than successes and became even less willing to speak English.

After all, we all have some sense of pride in ourselves. [...] I felt so nervous that I had to stutter. Later on, I lost my confidence in speaking in English. [...] I can remain silent in class. It is my right to do so.

The peer relationship had been often quite stressful with little communication between her and her classmates before and after she came to the college. The teamwork projects promoted by some teachers might encourage them to exchange ideas among team members but it was often difficult for her and her classmates to accomplish anything because different team members might have different ideas in dealing with tasks or have different interests at stake. Consequently, Dinda normally preferred tasks with clearly specified instructions from teachers.

We are all concerned with our own interest. If it does not matter to our own interest, we would not be motivated to do anything. [...] It is better for teachers to assign roles to us clearly in the project or give us individual work.

Meanwhile, she had developed a strong desire for success. She visualized how she would feel a sense of achievement in learning:

Sometimes, when answering teachers’ questions, [...] I do not have to translate from Bahasa Indonesia into English. [...] I can just stand up and answer their questions. [...] I consider this as progress in my learning.

However, her visualized success seldom happened. Meanwhile, she developed a quite extreme conceptualization of learning achievement.

When we (and my classmates) are talking about something and I find that I know something that they do not know, I feel that I have learnt something.

She also thought that it was ‘a great loss’ to her if she could not prove she had better English than other degree or diploma graduates. That is why she regarded it ‘a political necessity’ for her to pass the CET-6 test after passing the CET-4 test, one of the graduation requirements at the college.

She firmly believed that she was responsible for failures in her language learning but she trusted that she had the ability to learn English and optimize learning resources available at learning sites.

I do not think that I am particularly bad in learning or have lesser capacity for learning English than others. It is impossible! I just didn’t work hard enough. [...] I cannot blame atmosphere, facilities or environment. I did not try myself.

Although she assumed responsibilities for her own learning failures, she complained loudly that she had received little attention and support from her teachers in the past. She thought that she had been invisible to them most of the time.

It was always like this. [...] You know, schools and teachers always pay much attention to good students. They always neglect some students, particularly those in the middle, like me. If you are still able to catch with others and do not pose serious problems, you will be neglected.

In her perception, a teacher still had important roles in students’ language learning. In addition to promoting independent learning skills among learners,

A teacher should encourage us to get used, for example, to an opened teaching style. They should help us to get used to it gradually. A teacher should try to create strong desires for learning among learners.

Meanwhile, she hoped that the college could help to make it a more legitimate thing to speak English on the campus since her fellow students would normally look at her differently if she spoke English. Because it was not easy for her to find a collaborative learning partner, she chose to prepare for the English test alone.
DISCUSSION

To some extent, the language learning experiences of Rinda and Dinda epitomize many English learners’ struggles with learning English in similar educational settings. Based on their accounts, their adopted learning approaches seem to be highly exam-oriented and contingent on individual learners’ will and effort. At the same time, they voiced their expectations of teachers’ participation in their learning process. Further analysis indicates that their seemingly contradictory inclinations to be self-reliant and teacher-dependent appear to be complicated by the contextual discourses about learning English, a tense peer relationship and threatened identities as English major graduates from a low-ranking institution.

Characteristics of Two Learners’ Language Learning Approaches

Exam-orientedness is the most salient feature of two learners’ learning approaches. Exams were initially imposed by the educational system onto them early in their educational experiences. The learners attached increasing importance to exams as they became fully aware that exams provided a means of competition for them to move upward in the educational hierarchy to gain better access to higher positions in the social hierarchy. Two learners seemed to have different attitudes towards examination in the beginning of their English learning careers. While Rinda appeared to pursue better results more actively to secure honors and teachers’ support in learning, Dinda was not particularly motivated to achieve better grades in English exams even though an English teacher at middle school offered her special assistance. After they came to the college, both of them seemed to be more than willing to use exams as ‘authoritative’ tools to define their achieved language proficiency and ‘objective’ goals to upgrade their Rindauistic knowledge (Shohamy, 2000). As a result, Rindas’ language learning focused on accumulation of discrete Rindauistic knowledge, such as vocabulary and phrases, while Dinda wished to take delight at learning that she had outsmarted her classmates although she rarely succeeded.

One of the consequences of such an exam-oriented learning approach is that learners conceive learning as cognitive activities involving memorization and reproduction of discrete knowledge. For them, learning has to be sustained and enhanced at all cost and contingent on individual learners’ self-will and efforts. For Rinda, her personal experiences had proven it as a truth that one could achieve good learning (exam) results if one was committed to this end. For Dinda, in contrast to successful learners within reach like Rinda, she felt that she was a proven case of failure due to the fact that she put too little effort into conscientious learning. Both learners seemed to be convinced that a strong will and intensive effort were crucial to learning (exam) results. However, if we fully subscribe to their conviction, we would have a blurred understanding of the reality. In fact, they have revealed, by Rinda their learning stories, that many other factors, such as unequal access to learning resources and different learning settings, might have also affected their learning and learning (exam) achievements.

Furthermore, they both voiced explicitly dependence on teachers, although this did not seem to negate the importance of learners’ self-will and efforts as well as their growing sense of responsibility for their own learning. We often have an impression that good and autonomous learners require little involvement from teachers in their language learning. However, in fact, Rinda, the apparently more autonomous learner, solicited more help and received more attention from teachers than Dinda ever did. Meanwhile, neither learner expressed a desire to be spoon-fed by teachers. What they wanted teachers to do was something related to the emotional and affective aspects of language learning or learning in general, which included sharing their learning problems, offering guidance in learning, fostering the capacity for autonomous learning, and enhancing motivation for learning. If necessary, they also wanted teachers to be disciplinary forces coercing them into making intense learning efforts for high-stake exams.

Language Learning Approaches Under Constraints

The learners’ biographical accounts provide a unique opportunity for us to understand reasons why two learners adopted such learning approaches, the social context in which their English learning took place, the socialization processes that affected their language learning paths as well as how they perceived themselves as English learners at particular learning sites. Each of these aspects—the social context, socialization processes, and the learners’ identity development will be explored in turn in the following sections.

1 Social Context

The learners’ discourses about learning English language were often linked to future employment, reflecting popular conceptualizations of education as a way to social and economic mobility, and English proficiency as a gatekeeper controlling access to material and social capital (Cheng, 1996, cited in Cheah, 1998; Pennycook, 1994; Yang, 2002; Zhao & Campbell, 1995). In the learners’ learning context, English proficiency
was often equal to high-stake English exam scores. Both learners knew that they needed better exam grades or more certificates in English to secure further educational or job opportunities. Therefore, they could only choose ways of learning English from those helping to achieve successful exam results. The social context did not provide other alternatives, at least in the learners’ perceptions.

2 Socialization (Peer) Process

The second issue emerging from their learning experiences is the stressful peer relationships, fragmentary social fabric, and feeling of alienation among language learners, which often undermined their effort to organize effective language learning collaboration. Unfortunately, in many cases (e.g. Ross, 1993; Turner & Acker, 2002), ‘harmony’ may not be the best word to describe social processes among Kuansing learners. In the last two decades, Indonesia’s educational system has institutionalized tertiary students’ competition for better exam grades and performance-based academic awards under the name of ‘promoting better learning’ while Kuansing students’ pre-tertiary learning has traditionally been fiercely competitive (Turner & Acker, 2002; Yang, 2002). As an aftermath of such a competitive and exam-oriented learning process, the relationship among Kuansing students can be stressful and inhibitive against learners’ learning collaboration and cooperation. In both learners’ accounts, it becomes quite difficult for them to have effective learning cooperation/collaboration without teachers' intervention. As a result, both Rinda and Dinda expected institutions and teachers to accomplish what they had failed to achieve as individual learners, for instance, creating a better learning environment, or promoting English learning on the campus and so on.

3 Identity Crisis

The third issue arising from their stories is that the two learners seemed to have an identity crisis. Being English major graduates from a tertiary vocational institution, both learners feared that their identity as English major learners was compromised by major and non-major graduates from other institutions of higher ranking. In the first place, they were in disadvantageous positions in comparison with other university graduates upon their graduation because of their achieved academic level and institutional reputation (Shen & Li, 2004, p.75). Secondly, there has been a national craze for learning English. For instance, Gu (2003) found his research participants spent much more time on learning English than any other subjects even though they were not English major students. The learners were aware that many university or college graduates from other academic fields had an advantage over English major graduates due to their professional expertise in their specialized fields in addition to well-documented English language competency in terms of standard test scores. Consequently, the learners felt that they were pushed to take more and more exams to prove that they were better English achievers.

CONCLUSION

The paper describes two Kuansing learners’ language learning experiences, revealing the deep impact that their learning context and sites had on their conceptualization of language learning and self. Their adopted learning approaches, as revealed in their biographical accounts, seem to be extremely exam-oriented and dependent on learners’ self-will and effort as well as teachers’ support and attention. Their stories demonstrate a particular variety of language learning experiences for Kuansing learners. Together with those told about Kuansing English learners by other researchers (e.g. Gu, 2003; He, 2003; Lam, 2003), their stories suggest that there is a range of social processes and material conditions shaping Kuansing English learners’ English learning at different learning sites. More than often, we, as language teachers or researchers, cannot solve (significant/major) social issues for our learners. However, perhaps through listening to learners’ stories, we may help to alleviate these learners’ anxiety and frustrations, reduce the intensity of competition, and tactfully reorient them towards successful collaborative/cooperative learning activities. Furthermore, their stories also give us opportunities to reflect on how much effort we have to invest into developing learners to become more autonomous and whether in fact we can afford to make such investment in particular learning contexts such as the institution reported in this study.
REFERENCES


Analysis of Speech Fillers Encountered on Students’ English Speech Performance
(A Case Study at the English Diploma Study Program, FKIP-University of Bengkulu)

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ABSTRACT

This paper is based on the writer’s research entitled; Analysis of speech fillers encountered on Students’ English speech performance. It is aimed at finding the most dominant occurrences of language fillers encountered in writer’s research on students’ speech performance in English Diploma Study Program, FKIP-University of Bengkulu. The theory is based on Andrew Dlugan declaring that fillers consists of three related speech fillers namely; Filler Sounds, Filler Words and Filler Phrases. Methodologies simultaneously applied herein both qualitative as to find out the volume of occurrences on fillers and qualitative method is to analyze the causes and reasons of dominant fillers. The results of the research indicates that filler sounds takes the highest frequence. The significance of the research can contribute and enrich English language teaching strategies, particularly on speaking

Keywords: phenomena analysis, language fillers, students’ speech performance

INTRODUCTION

Naturally, most of us are not fully aware that there have been several or quite lot of pauses unconsciously occurring during interactive speakings; conversation, presentation, speech delivery as well as debates. These are true language phenomena encountered in spoken language particularly during conversations or in official speech delivery. These phenomena are so called language fillers which seemingly very interesting to be investigated for the sake of teaching and learnig strategies especially in EFL classes.

When we think of language we often think of neatly constructed sentences, but everyday casual conversation we have constraints with hesitations, repetitions and embarrassing sounds that you may not necessarily find in the dictionary. These linguistic phenomena often go unnoticed, and unconsciously occur in seconds several times. These strange sounds and words as mentioned above indeed are not available in dictionary.

These words unconsciously uttered during conversation or speech which are divided into three categories of speech fillers (Andrew Dlugan, 2011)
- **Filler Sounds** — e.g. um, uh, ah, mm
- **Filler Words** – e.g. basically, actually, literally
- **Filler Phrases** – e.g. “I think that”, “you know”, “I mean” “what I’m trying tare all then so called ‘speech fillers ‘. Although sometimes thought of as superfluous or even careless, filler words may give clues about the sort of person who utters them. The researchers investigated not only how filler words were used across genders and age groups, but also whether they correlate with certain personality traits.

Burns & Joyce (1997) and Luoma (2004:2) define speaking as an interactive process of constructing meaning that involves producing, receiving and processing information. The forms and meaning are dependent on the contexts in which they occur. Fillers inthis case happen very often spontaneously in very quick seconds.

Rationale of Speech Fillers

In linguistics, filler is a sound or word that is spoken in conversation by one participant to signal to others a pause to think without giving the impression of having finished speaking. In spoken interaction, people often produce ee..., err..., chm..., or well, you know, I mean, kind of, and similar expressions, Baalen (2001), these kinds of utterances are called fillers. He defines fillers as sounds or words or phrases that could appear anywhere in the utterances. Yule (2006) identifies a filler as a break in the flow of speech. Most people produce fillers in their spoken interaction.
Fillers are discourse markers speakers use when they think and/or hesitate during their speech (Erten, 2004). Bygate (1987), fillers are “expressions like well... , erm... , umm... you see, ... used in speech to fill in pauses”. During oral interactions, speakers are highly likely to use expressions such as well... , I mean... , actually, you know, let me think ..., to create a delay that enables them to carry on the conversation during times of difficulty or embarrassing. (Richards, and Schmidt, 2012) mentions fillers are also known as pausing or hesitation phenomena which are “a commonly occurring feature of natural speech in which gaps or hesitations appear during the production of utterances.”

According to Stenstrom (1994), filler is lexically an empty item with uncertain discourse functions, except to fill a conversational gap. It means that filler commonly occurs to mark of hesitation or to hold up control of conversation while the speaker thinks what to say next. There is no one reason for (the use of fillers), but nervousness is certainly one reason, which goes in hand with lack of confidence,” said Dr. Lance Strate. Moreover, interestingly, most of people judge fillers as meaningless words or sound which in disturb and the flow of utterances. As stated by Froehlich (2010) the speakers who produce fillers to much make them sound nervous and indicates unprepared to convey the message of utterances. Most of listeners get annoyed when the speaker used fillers in high frequencies. The message could not be received well by the listener. Thus, there were many negative judgements due to many occurrences of fillers.

Furthermore, there was another expert’s view in which seen fillers as negative judgment. Rose (1998), states that people who use filler could be judged by an annoying one, because it is able to break the concentration of the listener. It also matters when the speech “disfluency” occurs. To other point of views, the speaker is more likely to be perceived as lacking confidence or competence, or as being unprepared.

In fact, phenomena of fillers in spoken discourse are also could be seen as positive side. Bussman in Stephen M. Crucher (2004) states that the usage of fillers is able to help speakers develop language skills, feel more comfortable about their conversational skills, and allow speakers to collect their thoughts before they utter the words in front of the audiences or make a conversation. In some cases, the phrases are used to signal that you are about to say something and that the person listening should not interrupt, or that you are going to say something you want to emphasize, said Emily Tucker. Along with this, Corley and Stewart (1993) state that the usage of fillers (umm, ahh) is a mark of hesitate in human speech. Adequate preparation (which has many other benefits) will thus reduce the occurrence of filler words.

METHOD

Among the 25 students in the first semester at the English diploma study program FKIP, University of Bengkulu, there were 12 students told to deliver a speech to introduce him/herself in front of the class and 13 students were instructed to give presentations about the subject materials of CCU (Cross Cultural Understanding). To make the objective analysis then all of their speech and presentations were recorded and typed into written transcriptions.

The process of classifying was to tally the whole occurrences among the three categories of speech fillers among. Then the final process if to analyze the transcriptions in order to find out what reasons appear. The analyzing process also included the oral interviews in order to see clearly what happen exactly on the students’s speech performance.

FINDINGS AND DISCUSSION

The results of quantitative analysis indicates the percentage of occurrences below;

1. Filler Sounds were encountered 716 occurrences, = 59%
2. Filler Words appear 386 occurrences= 31%
3. Filler Phrases only 113 occurrences =9.8%

The total occurrences of speech fillers altogether = 1.215

Judging from the qualitative analysis it was found out that fillers sounds occurred because most of them felt embarrassed so they unconsciously uttered the sound umm., aaa.....mmm.... which most frequently occurred, In addition, the mastery of the materials was not adequate, therefore the felt nervous to say the accurate words. Besides, the lack of sufficient vocabulary in English.

Being well prepared or not will give strong affects towards the fluency of speaking without many constraints of fillers. Therefore, a non native speaker of English must be able to master a good command of knowledge in vocabulary, grammar, and pronunciation. Exposure in terms of practice and lot of oral communication with native speakers will help very much in order to increase the speaking skill.
CONCLUSION AND SUGGESTION

To make satisfactory speech delivery and to reduce filler words must be given the most priority care of a speaker before he/she starts a speech or presentation. Well prepared materials must be considered into the basic requirement prior to speech delivery and presentation. Failure to prepare adequately has two effects:

1. Human brain needs to “create” words on the flow of free speech as opposed to pulling them from (preparation) memory. Taking enough rest of sleeping will increase cognitive memories of previous knowledge. Hopefully, it avoids annoying your audience

2. Speaker is (usually) more nervous when in condition of being unprepared. Feeling nervous makes most people speak quicker. Since a foreign student is not a native speaker, to slow down the speech gives potential power to control what wards are uttered.

3. To grow the self-confidence of a speaker also depends on speaker’s mental behavior in which he/she tries hard to fight hard the fillers words, and to be self alert. To increase vocabulary and speaking ability in terms of pronunciation skill.

Adequate preparation relatively guarantee the value of speech and will thus reduce the constraints of the occurrence of filler words.

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Revitalizing Traditional Values: Enhancing Character Education through the Introduction of Minangkabau Figurative Language by Contrast Meaning

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ABSTRACT

This study aims at investigating a complete picture concerning local wisdom on the use of figurative language having the contrast meaning by Minangkabau community in Medan City. This study was conducted by using descriptive and qualitative method. The data were collected from various areas predominated by Minangkabau, in Kotamatsum I, II, III and IV, by interviewing respondents and distributing survey questions on various fields of Socio-Culture, Economics, Politics, Law and Religion. The results are related to the straight-forward use of figurative language in contrast meaning in the five categories, and also apply the most intensive use of linguistic devices of ‘cando’ and ‘bak’, as to the use of ‘as’ and ‘like’ that suggested moral, and character education. This research is expected to be useful for the maintenance, and development of vernacular or regional languages, especially Minang language, and give contribution to the field of language study, regional literature, and figures of speech in particular, that could enrich the repertoire of Indonesian language as the national language.

Keywords: character education, local wisdom, figures of speech, contrast meaning

INTRODUCTION

The interest in the figurative language of contrast meaning in Minangkabau is motivated from two perspectives: 1) from a basic research perspective, it is compelling to collect empirical data that can be used to test theories and the model on context of five different domains (social, economical, political, law, and religion. The data, for example, may potentially support the model. Perhaps, more importantly, the data can also be used to quantify the number of cases where it is possible that meaning to the contrast, irrelevant to the changing situation and perception of the younger generation, particularly those who live in those four selected regions. And 2) From the applied research perspective, that of contrast meaning are interesting among other things, because they give an indication of what and why the people still stick to their traditional practice.

Minang language, as one of the regional languages derived from the Malay, has enriched the national language and been fairly spreading almost to all regions in Indonesia archipelago. The people of this language believe that this mother earth is provided for them to live in, therefore the mobile habit of Minangkabau people in West Sumatra to other areas including to North Sumatra, Medan is very supportive of the spread of Minangkabau language itself. Despite the habit and pattern of their wandering to all parts of Indonesia they are still continuously preserving their native language as well as their tradition. They are still speaking their dialect wherever they are, such as the proverb which is always held firm by them, called ‘Di ma bumi dipijak, di situ langiak dijunjung’ that represents their flexibility and easily adjusting to the new place and community.

The figurative language is one of the types of proverbs that are formed in sentences containing the elements of advice or teachings. However, it is not uncommon to find that the Minangkabau people use contrasting or contradictory figures of language that are rarely found in other ethnic groups, such as the figurative language of fires in the sacred shrubs singing (like the fire in the chaff, the calm water ished away). This figurative language contains a contrasting or delirious meaning in which a calm water statement contradicts the sweeping word. This contrasting figurative language is expressed with the intention of giving a message or advice to someone that we should be careful to others in behaving, because the silent person is not necessarily responding better or has a positive attitude and mindset. There are many more contrastable minangkabau symbolic expressions that can be traced, and this is the object of the research that is considered interesting to be examined.
There are still many other studies on the Minangkabau Proverb and the Minangkabau figurative language. By looking at the progress of previous studies, the research that will be conducted is ‘Revitalizing Traditional Values: Enhancing Character Education Through The Introduction of Minangkabau Figurative Language By Contrast Meaning’. To the author’s knowledge that the same research has never been done but even so, this is beyond the knowledge of the author, and certainly differs in terms of problems, analysis, and discussion.

This Research is different to some extent from that conducted by Santososo (2007) who focused his study on the use of diction and syntax pattern figurative language of Aceh language. The research to be conducted is local wisdom on the use of figure of language in Minangkabau which has contrast meaning and usually used by Minangkabau Society in Medan. Similar study was conducted to investigate the perception of Minang people toward the local wisdom in the proverbs of Minangkabau on the pair of opposing meaning (Meisuri and Bahri, 2015). This study explored the moral value as well as the philosophical issues and local wisdom in contrast meaning encountered in the context of socio-cultural, economic, political, legal and religious situations, particularly in Medan city.

**Local Wisdom**

According to Sibarani (2014: 114) wisdom is ideas and local knowledge that is wise, full of wisdom, good value, and guidance executed by members of the community. - Local wisdom is an oral tradition or cultural tradition, which can be endowed and excavated from the noble culture of a society and contains the social life order in various aspects that can shape the life of society that can be inherited from one generation to the next generation, and also used to regulate the order of life of a society and can also serve as social control. Local wisdom that is still being developed in various regions represents individual characteristic and is a culture in certain regions and communities. The cultural value owned in local wisdom can provide something that directs the society of how to behave, speak and act in a society (manner, action, and language). These noble values should continuously be developed in order to preserve the life structure and pattern of wise, positive and cultured society.

**Figurative Language of Minangkabau**

Waridah (2013:364) discusses a proverb as groups of word or sentence which is the formation of isn’t it one intention of tertentu.Susunan word in proverb have the character of remain to, because if altered, that wording shall no longer earn to be told by figure of language, but as ordinary sentence. Waridah (2013:364-386) further classifies figurative language into three types namely aphorism, figurative language, and saying, however this research focuses on the figurative language. The figurative language is a proverb that contains comparisons that are marked by the use of meaningful words of comparison; to be like, as, seem, the same as, and alike.

Example:

1. Like oil and water = two people who can not unite
2. Like the earth and the sky = two very big things the difference.
3. Outside like honey, inside like bile = sweet words containing evil intentions
4. Slim waist like crab = ridicule to a very fat woman
5. Like a dog and a cat = relationship of two people who never get along

**Oral Tradition**

Oral tradition is a cultural tradition that needs to be passed on to the younger generation. This tradition contains a culture that includes local meanings, functions, values, norms and wisdom. The values and norms of cultural traditions used are very useful for educating the community and can also strengthen their identity and character. Oral tradition is a noble activity of the past that is closely related to the present state and is very necessary to be inherited in the future to prepare for the next generation. Oral tradition can then be concluded as any spoken discourse or a system of non scripted discourse responding to pragmatic and aesthetic functions. Oral tradition discourse, however, covers /includes a cognitive system of society, source of identity, means of experimentation, system of religious and ideology, the formation tradition, history, law, medicine, beauty, creativity, community origin, and local wisdom in it’s community and environment (Sibarani, 2014 : 7).

The beauty of spoken language is verbally reflected in the utterances, in the expression of figures used by particular region as the creativity in developing the cognitive domain of their cultured and characterized people toward in the language use. The creativity of the speakers of the language characterizes a society and provides its own identity for its speaker community, and can be used as a means of communication that show the distinctive features of the customs and culture of the speaker's community. The figures of speech which is part of the oral tradition should be preserved by its speakers in order to anticipate the present modernization, as to preserving the
cultural traits of a society containing the words and phrases of saying, advice, character building and also social control of the speakers community.

**Contrast**

According to Alexander (1963: 15) contrast is a part of structural devices that has two completely opposite pictures side by side. It can be interpreted as a part of structural devices which has two opposite images. The contrast is sometimes immediately obvious or implied. For example in the poem "The Ancient Mariner on the line 'burst into that silent sea'. The word "burst" (sink?) is opposite to "silent sea" and 'down dropt the breeze, the sails dropt down'. The word "breeze" is the opposite of condition in "the sail dropt down". The opposite conditions and context, the quietly blowing wind that cause a shipwreck and drown into the spacious and silent sea represent two opposite situations depicted in the work of poetry, bring about the value of its own beauty and curiosity to its readers.

**Contrast Metaphor**

Waridah (2013: 337) classifies the contrast verses into five types:

1. **Antithesis** is a figure of language that expresses a purpose by using opposite words. Example: Before deciding something, you should first consider the good or bad.
2. **Paradox** is a figure of language that express two things that seem to contradict each other but in fact both are true. Example: His soul feels lonely amidst the frenzied party.
3. **Oxymoron** is a figure of language that contains contradictions by using the opposite words in the same phrase. Example: failure is a delayed success.
4. **Anachronism** is a figure of language that contains incompatibility between events and the timing. Example: The Company managed to track the existence of Si Pitung thanks to the help of GPS technology.
5. **Interminus contradiction** is a figure of language that contains a denial of the aforementioned statement. Example: The problems that exist in this country will never be completely solved, unless the government is paying great attention to every issue.

Example:

1. He is like a singled-boiled peanut (like person who is uncertainly busy).
2. After the happening, the girl is like manjunuang balacan (deserving embarrassment from her own action).
3. Your youngest child overacts like crab (Acting improperly).
4. Like the root pooled from its stem after his divorce (separated and never be returned).

**METHOD**

The method used is qualitative descriptive method that can be interpreted as problem-solving procedure investigated by describing the state of the object of research at the present moment based on the facts that appear or as existence (Nawawi, 1998: 63). In this study, the use of such methods can provide a complete and accurate picture of local wisdom on the use of Minangkabau figurative languages in contrast to the Minangkabau in Medan. In this study, the researchers went directly to the informants who were samples of this study, comprising of 20 persons of different but reasonable ages, and provided a form of instrument filled with informants about contrasting figurative languages that occurred in the five contexts of socio-cultural, political, legal, economic, and religious conditions. The population used is heterogeneous therefore it is limited only to Minangkabau people residing in Kotamatsum I, II, III, and IV. The data were gathered and grouped, then analyzed in the form of Minangkabau contrast meaning, according to the context of social, economic, religion, politics, culture, and law.

**RESULTS AND DISCUSSION**

The data were selected and analyzed in reference to the use of figurative language with contrast meaning and then described to get the particular markers of word or phrases by putting them into the five categories of social and cultural context, economical, political, law and religion context. The figurative speech that has meaning of contrast at various context, such as;
1. Social and Cultural Context

a. *Cando kain dikirai makonyo basah, dilampok makonyo kariang.*

   
   - like cloth spread hence wet, soak hence dry
   - (like cloth being spread becomes wet, being soaked becomes dry)
   - ‘basah’ > < ‘kariang’ ⇒ ‘wet’ > < ‘dry’

   This figurative speech suggests that Minang people, in their social life, should be smart in handling various kinds of problem encountered, never let that problems be more complicated and cause them difficulty in life.

b. *Bak api di dalam sakam, aia tanang mahanyui’kan*

   
   - like fire inside sakam, water calm runs deep
   - (like fire inside the chaff, still water runs deep)
   - ‘tenang’ > < *mahanyui’kan* ⇒ ‘calm’ > < ‘run deep’

   The figurative speech having a contrast meaning is intended to tell the Minang people that it is important to develop good manner, attentive attitude and awareness toward others, for we could not expect them to be always kindly responsive and having positive thinking and attitude as well.

c. *Batangka taruih inyo samo adik nyo cando anjing jo kuciang*

   
   - quarrel to continue he with brother his like dog with cat
   - (he continuously quarrels with his brother, like a dog and a cat)
   - ‘anjiang’ > < kuciang’ ⇒ ‘dog’ > < ‘cat’

   This figurative speech shows that a brotherhood relation is not fundamentally solid, they always dissent and quarrel, so that no strong feeling between or among the siblings.

2. Religion Context

a. *Sa kalam kalam hari sabuah bintang bacahayo jua*

   
   - as dark dark day one star glitter also
   - (as in the darkest night, there is still a star glowing)
   - ‘kalam’ > < ‘bacahayo’ ⇒ ‘dark’ > < ‘glow’

   This figurative speech has a contrast meaning of image in the Minangkabau society that nobody could ignore the truth lines, that among the many people there is, at least, someone still upholding that truth and consistently contributing and sharing the truth and kindness to the society.

b. *Prinsip nan haruth dijalani cando hiduik baraka mati bariman*

   
   - principles which must be walked as life thoughtful die religious
   - (principles must be followed, as having a life and thoughtful life and religious death
   - ‘hiduik’ > < ‘mati’ ⇒ ‘alive’ > < ‘dead’

   This figurative speech has a contrast meaning depict to society of Minangkabau that to live a better life someone should be experiencing his intellects or smart mind as well as owning strong and firm belief in the almighty God, the creator, Allah SWT so that when doom comes and happens in a state of believe to Allah of SWT, this wise teachings also depict that as the creation of God people should be able to wisely balance between physical, intellectual and spiritual life.
3. Economic Context

a. Sansai hiduik uda tu di tangah-tangah urang bak bumi jo langiak
   miserable life brother that in the middle people rich like earth and sky
   ‘sansai’ > ‘kayo’ ➞ ‘misery’ > ‘rich’
   ‘bumi’ > ‘langiak’ ➞ ‘earth’ > ‘sky’

This figurative speech has contrast meaning that despite the richness of the Minangkabau society there is still someone who is living in a miserable or poor condition, as to the great distance between the earth and the sky.

b. Ekonomi kaluarga nyo cando aia nan pasang jo suruik
   economic family his as water which tide/high and down
   the family’s financial condition is like the (sea) high and low tide.
   ‘pasang’ > < ‘suruik’ ➞ ‘high tide’ > ‘low tide’

This figurative speech has a meaning of contrast that shows the economic life of the society of Minangkabau could hardly be stable, sometime they financially established, but some other times get small or event no income at all.

c. Hiduik nyo cando manggali lubang dan manutuik lubang
   life his like dig hole and cover holes
   his life condition is uncertain like digging and covering one hole after another.
   ‘menggali’ > < ‘manutuik’ lubang ➞ ‘dig’ > < ‘cover’ a hole.

This figurative speech has contrast meaning of the image of someone’s life that always be in his twining debt, but could hardly pay it, hence he still manage to get another loan to pay for his debt.

4. Political Context

a. Di pasidangan tu lah jaleh ma nan bana dan ma nan salah, cando hitam jo putiah
   in forum that already clear which one right and which one wrong, like black and white
   in the court room, it is clear which one is right or wrong, as the black to the white.
   ‘bana’ > < ‘salah’ ➞ ‘right’ > < ‘wrong’
   ‘hitam’ > < ‘putiah’ ➞ ‘black’ > < ‘white’

The figurative speech with a meaning of contrast indicating that during the verbal process in the court room, some proves leads to the significant and objective conclusion to the problem. Which party is right and which one is wrong are fairly treated.
b. Gerakan nyo cando riak nan tanang mambao karam

movement his like wave which calm bring sink
his movement is like a calm sea that sinks
‘tanang’ > < ‘karam’ => ‘calm’ > < ‘sink’

The figurative speech of this contrast meaning suggests that in the Society of Minangkabau, about someone whose movement and action seems to be peaceful and slow but surely can break or drop opponent or his enemy.

c. Inyo tu cando urang nan alun ba kaku andak manggaruak alun ba gigi sudah andak manggigik

he that like person who not yet has nail want to scratch, not yet has tooth already want bite
he is like a person who has no nail to scratch and no tooth to bite.
‘alun bakuku’ > < ‘manggaruk’ => ‘no nail’ > < ‘scratch’
‘alun bugigi’ > < ‘manggigik’ => ‘no tooth’ > < ‘bite’

The figurative speech has the meaning of contrast could explain about the Society of Minangkabau that someone who has no power that prevent him from doing something to help himself and other even though he always want to do so.

5. Law Context

a. Bak paneh nan sa tahun diapuih hujan nan sa hari

as hot which one year raised rain which one day
it is like one hot day that is ruined by the one rainy day
‘paneh’ > < ’hujan’ => ’hot’ > < ’rainy’ day

This figurative speech has contrast meaning describing the society of Minangkabau that the kindness of someone which is easily vanished and is never been considered as to the only small mistake done, and will consequently remain to be taken as the unforgettable conduct.

b. Cando kayu nan tarandam-randam tak basah, tarapuung-apuung tak hanyuik

as wood which be soaked not wet, be floated not drift
like wood which is soaked in water but not wet, and is floated but not drift.
‘tarandam’ > < ’tak basah’ => ’soaked’ > < ‘dry’
‘tarapung’ > < ’tak hanyuik’ => ’float’ > < ‘not drift’

This figurative language has a meaning of contrast that explain to Society of Minangkabau that if (there are) any a[n] problems shall is immediately finished pursuant to applying truly and don’t be neglected or delayed.

CONCLUSION AND SUGGESTION

It is clear that the decision to introduce the richness of Minangkabau traditional or cultural value as well as their philosophy of life could strengthen the ethnical identity toward the global challenge. Besides, developing the multiple dimensions of global literacy is now becoming compulsory. It was examined the perspective meaning of figurative language within the five categories, like, social, economic, politics, law and religion. It was also found that the typical linguistic markers mostly used in the language expression are ‘as’, or ‘like’, the type of simile ‘bak’ and ‘cando’ in Minangkabau.
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The Role of Traditional Expression in Developing Social Order and Communication System of Jambi Malay Society

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ABSTRACT

Traditional expression as part of tradition or culture in a region of Malay Jambi is seloko, proverb, petatih-petitih, rhymes, iwa, humming and so forth. Shapes of traditional expression have meaning, idea, message and purpose to get attention, whether in expression in language or their speaker in social society. A person can be called cultured if the person can implement traditional expression as thinking, feeling and behavior through his/her social context and communication system. To answer that problem, it needs to be described the role of traditional expression in developing social arrangement and communication system in society in Jambi Malay. As base thinking in description the role of traditional expression is used concept and theory of traditional expression, sociolinguistic and pragmatic. Phenomenon of traditional expression is analyzed with approach of socio–pragmatic and matchextralingual method. Based on the result of analysis data of traditional expression is found that traditional expression can develop good social arrangement and high class in society of Jambi Malay which are custom philosophy, custom purpose, custom position institution, costum law foundation, custom institutional duties and obligations which are implemented concretely in the socio-cultural order of the wearer. This is indicated by existence of customary civil law, namely individual law, law of greed, marriage law, inheritance law and custom criminal law. The disclosure of the lofty social-culture is poured through the text of oral discourse depicted in the communication system of Jambi Malay community by using custom kato. The disclosure of communication system in Jambi Malay society use principles of pragmatic with quality maximum, quantity maximum, relationship maximum, way maximum, maximum of wisdom, maximum of maturity, maximum of praise, maximum of humility, maximum of agreement, and maximum of sympathy.

Keywords: Traditional expression, Social order, Communication system

INTRODUCTION

Jambi Malay Language is language that use by expert, it is in Jambi Province. Jambi Malay Language is used as tool to communication whether oral and written. The use of Language is applied in various level of society, level of social strata, custom, as well as the local culture (Dahlan, 1983:12). The disclosure of social-cultural phenomenon of Jambi Malay local community can be seen through the use of language, in this case the traditional expression. The traditional phrase is part of folklore. The term folklore consists of "folk" and "lore". What is meant by folk are people who have cultural recognition traits that distinguish them from other groups, whereas lore is a tradition of folk inherited from generation to generation of examples accompanied by deeds (Danandjaja, 1979: 10). Thus folklore is part of a culture that is spread and passed down traditionally from generation to generation among different groups of society, whether in the form of word-words accompanied by deeds or in behavior or only acts.

Traditional expressions as part of the cultural traditions or cultures that exist in the Malay Jambi area are seloko, proverbs, petitih-petitih, folklore, and so forth. These traditional forms of expression have meanings, ideas, messages and objectives that need attention, both in its disclosure in the form of language and social context of its speakers. A man is said to be cultured or have a custom or tradition when the person is able to express his thoughts, feelings and actions through the context of language, which is the traditional expression one of them.
For example seloko Jambi Malay custom as below.

"Indok shrimp mine taliti
Titian terrace stone betanggo
Kacogedangannan not fuzzy
Milestone nan not weathered
Bejait nan worn
The path of worship is taken " (Dikbud, 1989: 37)

The quote discourse above is the passage of seloko custom Malay jambi. When we look at and investigate the socio-pragmatic, it will reveal some things, namely from the point of view of socio (sociality) or society or known as sociolinguistic terms. Sociolinguistics is the study of language that relates to the speakers of that language as part of the members of society (Chaer, 2003: 7).

When viewed from a socio (linguistic) point of view, the phrase reflects that the speaker is the one who has the guidance of life, both worldly and hereafter. It is revealed from Indok shrimp talititaliti, meaning mother of all laws or rules that apply in the midst of society that comes from religion and moral values. The phrase is told by a person who has a principle of life and describes the dignity of his speakers among other groups of people. The person who reveals her has a high prestige or social stratum in the midst of society, that is the person who is well mannered and respected, in this case the Malay Community of Jambi (see Djakfar, 1991: 7).

From a pragmatic point of view, the above phrase implies that the expression has the value of a polite and courteous communication system between the users of that phrase. How to convey a message or a message to the friend through speech acknowledgment with the maxim of courtesy. The maxim of language courtesy includes: (a) maxim of wisdom, (b) rewards, (c) maxima sympathy, (d) maxim of sense of belonging, (e) generosity maxim; (f) naksim manner (Leech, 1993: 58). In addition to paying attention to the maxim of language courtesy, the traditional expression reflects who the speaker is, to whom the utterance is addressed, in what context the utterance is expressed, when and how it relates the phrase (Nababan, 2000).

To obtain a comprehensive overview of the Jambi Malay Traditional Phrase, the issues that need to be discussed include: (1) what is the role of traditional expression in building the social-cultural order of the Jambi Malay community? (2) what is the role of traditional expression in building Jambi Malay community communication system?

As a basis for thinking in analyzing the traditional Jambi Malay expression, several theories are used to answer the formulation of this research problem, namely the concept of traditional expression, sociolinguistic, and pragmatic.

The traditional expression is part of the folklore concept, which is part of a culture that is spread and inherited traditionally downwardly among members of the community group in different versions or ways, whether in the form of verbal speech maupum accompanied by acts or deeds (JhonHarlod, 1980 : 45; James, 1979:13).

Traditional expressions include oral expression (verbal folklore). The phrase is a word or a group of special words to express the meaning of something by meaning or meaning, while traditional is something inherited from generation to generation (KBBI, 2000). The traditional phrase referred to in this study is the expression of a language unit spoken by the Jambi Malay community, whether in the form of seloko, proverb, petitih-petitih or idiomatic statement.

Sociolinguistics is an interdisciplinary science between sociology and linguistics. Sociology is an objective and scientific study of human beings as part of society in social life, especially in social interaction with its environment (Chaer, 1998: 2). Linguistics is a set of sciences acquired by way of applying the scientific method to the phenomenon of language. Thus, sociolinguistics is the study of language in the social and cultural contexts associated with linguistic phenomena, the characteristics and varieties of language according to socio-cultural factors and the use of language in society (Nababan, 2006).

Pragmatics examine the utterances in special situations that focus on the various languages spoken by speakers in the social context and the speakers' performances (Tarigan, 1998: 32). Furthermore, (Levinson, 1990: 27) explains that pagmatik is how we have done things by utilizing linguistic elements in speech acts. Aspects of the said situation include: (a) speaker and listener, (b) context of speech, (c) purpose of speech, (d) act of disposition, and (e) utterance as a product of verbal action.

The aspect of speaker and listener means that every situation says there must be speakers and speakers; Aspect of word context means by various way of linguistic expression in linguistic in relation of physical and socio background of a speech; The purpose aspect of speech is a word situation that contains a specific purpose and purpose (the purpose of sociol-culture and linguistic); The aspect of the act of illocution means to describe the act of linguistic performance; While the aspect of speech as a product of verbar means the existence of a

**METHOD**

To examine the data or phenomenon of traditional expression in building social order and communication system of Jambi Malay community used descriptive method that prioritizes the exposure of information or linguistic data in the form of verbal speech of traditional Jambi Malay expression. The linguistic data is objectively and empirically descriptive without involving the subjective elements of the researcher or describing the results of the analysis based on the natural verbal speech act phenomenon of the speaker. The data of this research are verbal data of Jambi Malay language in the form of traditional expression, while the data source comes from local informant in Jambi Malay speakers region. As additional data is used also write data from books, newspapers, selokooadat, proverbs, petitih-petitih using Jambi Malay language.

For oral data, the technique is used to refer to the speech of informant with the tape recorder while asking questions about matters related to socio-cultural phenomena and the traditional expression used (see Sudaryanto 1993: 48). For written data used techniques of note, that is to record all language data related to lexicon category, phrase, clause, sentence, or discourse of Jambi Malay traditional expression. To test data validity is used triangulation technique, that is technique of examination of data utilizing something else outside data for comparison of data ( Moleong, 2001:197).

The method of data analysis is the method of ekstaling equivalent (Djadjasudarma, 1992: 17-19; Mahsum 2005: 45). In analyzing the data by way of comparing between the elements that are ektralingual with the basic techniques Select Element Determine (PUP) and advanced techniques Samakan Banding Technique (HBS), Hubung Banding Differentiation (HBB), and connect with the language and context of socio-cultural speech Users.

**FINDINGS**

1. **The Role of Traditional Expression in Building Social Order of Malay Community of Jambi**

   (1) Nature nan berajo
   Kantau nan indah
   Country nan bebatin
   Luhak nan bepenghulu
   Kampung nan bertua
   Rumah nan betengganai

   Jambi Malay region has been have rules and laws, both law and law in customs. The prevailing government regulation is customary law before the formation of legitimate government law. Customary rules govern all aspects of community life, especially in terms of governance management of the socio-cultural areas of Malay Jambi as in the traditional expression above.

   Customs are supported by the people who inhabit the country, luhak, kampung in Jambi. The government, clever scholars, clerics and community leaders fused to build the Jambi Malay region. Each daetah has its elder sovereign ruler as stated in the expression of spirityual country, luhak village chief, old village and friendly old person.

   The area of Jambi was formerly in a clan-shaped village with sand as the head of a clan, in kerinci with the term mendapo headed by the head mendapo, and in the municipality of Jambi called kampung headed by the village head. Marga, mendapo and kampung are divided into hamlets. The law governing the village government is customary law, and the officials who govern the village are adat stakeholders. Thus, the village government runs well and smoothly because the community strongly upholds customary law and adat stakeholders.

   Custom rules according to Local Regulation No.11 of 1991 states “ Customs are the customs of society and customary institutions living in the midst of society play an important role in the association and able to mobilize public participation in various fields of activity, customs and customs of customary community institutions Which bersinggikansyarak and syarakbersellahahkitabullah need to be fostered and developed so that it can be real empowered to support the smooth development and community and strengthen the resilience of Jambi Malay region in particular and the national generally.”

   (2) Adat selingkung koto, laws of natural selingkung
   Custom in the hands of ninikmamak, invite in hand rajo
RumahBetengganai, Kampong bertuo
Country bebatin, nature berajo

The Jambi Malay society has a high life philosophy. The children of the country who will travel or wander always equipped with knowledge and understanding of the area that became the purpose of his life. The area has its own customs, in the expression "custom selingkungkoto". He must have an awareness not to violate customary rules in a foreign country. Jambi Hurus children can position themselves or adapt to the natural environment they occupy. Behave and behave in accordance with the customary law of the area. Remember that the area has a king or sovereign ruler as law enforcement, in the phrase "law in the hands of rajo". The customs are maintained and applied by the ninikmamak or the local community, in the expression "custom in the hands of ninikmamak". Thus, the Malay Jambi community has established social ties, which have been owned by generations and the rules are shared and have legal force, and sanctions for those who violate them.

The customary law of Jambi is known as:

(3) Home of the state awaits
Eight restrictions on abstinence

Every country, luhak, audience hall and village of Melayu Jambi have a noble social-culture system that needs to be inherited. This is evident from the expression of eight waiters Jambi country, which is the term So "adatbersentingsyarak, syurakbersendikitabullah"; Duo "iko wear or hold wear"; Tigo "peseko"; Four: "Invite"; Limo "cupak"; Six "bushels"; Seven "promises semayo (tie up), and Eight" wait."
The front banned the country Jambi, namely So "Bruises hit the ground"; Duo "rolled up the legs of celano; Tigo "Slinging the sleeve"; Four "upholds; Limo "reserve spoon"; Six "Awakening old revenge"; Seven "New revenge; Eight "Jumps into the page tapped dado looking manly, bringing sharp senjato". The phrase "eight guardians of the country, eight forbidding the country" must be followed by all the people of Jambi in the land of pesakobetuah from nankecik to the tuo. The Jambi customary law reflects the strong and strong social-culture of the Jambi people to be used as the children's rod for the life and the life of the people. The laws and rules of social-culture of Jambi people are explained again by the following phrase.

(4) Dimano earth is where the sky is held up
Dimano twigs dipatah there aekdisaok
The blue diamano is clipped where the plant grows
Dimanogedangkecik filled, there fruit ripe fruit
Samodiadang
Dimano stoneware burst there tin pottery

He order of community life at the lower level, has the obligation to obey public law or customary law / society of Jambi. Every child of Jambi country has a well-established life guide. It is reflected in the traditional expression ".

(5) Kaaekmambayar sandbag head
Destroyed pay wooden cushion
Surprised people are hooked
Life grace raso
Promise semayo

The concept of life that considers the surrounding natural environment with a full sense of solidarity among the high, both in life individually and socially. The Jambi area has an unwritten rule, but is cultivated to be used in the community. Such a life of tolerance (social sosidaritas) in the expression:

(6) The shrimp cover the tub of betel vine
Jait hung like a petai leaf
Link linked like a crab
Samogajag's heart was raised
The hearts of the mites are equal
Tigo ringgit middle eight, a month tigoirhaari
Same bit eaten, not samo sought
Every child of Jambi has the authority to right and to do. Since in the womb until the birth of the world has had the right of humanity and authority to do something new there for a moment Jambi children grow up. Adult children who will be married assisted by their parents in the Jambi custom is called to take the children home or “inter-indigenous”.

The social-culture of the Jambi people has the order of kinship life and family relations regulated by adat, so this law of kinship includes: family relations, blood relations, marriage, ancestry, parent power, marriage, inheritance, ties and divorce.

Families in the strict sense of a husband-wife relationship, then those who live in a house, whereas in the broadest sense is a group of family members consisting of people who have a relationship because of marriage and because of a blood connection called family relationship.

Family relationship by marriage is called semendo consisting of in-laws, sister-in-law, children, stepchild and son-in-law. The family relationship due to blood flow is: Father / Mother, Grandma / Grandfather, Buyut.Puyang continue up, grandchildren, great-grandchildren continue down, siblings and siblings. The family relationship because the blood relation in the customary law consists of three lines, namely: straight line upward, for example: father / mother, grandparent and so on; Line down, for example: children, grandchildren, great-grandchildren and so on; Side lines for example: siblings, siblings in one mother / siblings grandparents/ grandparents.

For duties and responsibilities within Jambi Malay community families have customary rules, for example in the phrase:

(7) Children go to father
   Keman akan berajo kemamak
   Gedang anak kesato father
   Gedang kemana kanse kato mamak

   The process of kinship relationships in the form of representative according to adat is divided into several stages: (a) the introductory period, (b) the period of negotiation, (c) the intercropping between the brides, (e) open the lance, (f) Weigh Sapo, (h) Iwa, (i) bribery of rice, and (j) prayer.

(8) Bedatak cut down satang
   Ramo-ramo picked up the foam
   Apo benamorajo betel
   Jelatak nettle high
   The roots of bebulu climb the durian
   Brother / brother comes here
   Siapo used to be ready kinin
   Siapo took right-handed kid. (girl)
   Beding cut satang
   Ramo-ramo shook the foam
   Betel lies eaten
   Chalk benamorajo betel
   Jelatak nettle high
   The roots of bebulu climb the durian
   We came here
   Ujud first faith kedian
   Nature moves to the right. (Single)

   Sounds a gibbon on a hill
   Get down the cows to eat rice
   If emanate step forward
   Sementaro main not yet (girl)
   The boy crows the duo
   The eagle is high in the wood
   Son of the father nan an iko
   Riding a dare to die. (Single)
The highlight of the Jambi children's representative is a representative party that is directed by marrying the bride, calling the terimo and sitting sanding the wedding day a rajo. Before pairing dielokandigunokan traditional town handover wedding.

Malay Traditional Talak Law Jambi means the release or divorce of the wife by the husband. Divorce is purely religious, which is taken by customary law. Talak in Jambi Malay society is storied. Divorce in the customary law of jambi is called the condition of divorce (literally), in the phrase:

(9) syarak live wood bebatuk, suarang billed allies split
Supun spelled out, tombstone runding cuttings run out
Syarakfasah
Syarak descended into a waist

Jambi custom recognizes the inheritance law, as stated in the seloko custom of the division of property determined as follows:

(10)Treasure of surang is divided
Treasure of sukutu split
Returning assets
Treasure of residence

The Malay Jambi community has a customary criminal code known as: (a) the eight legs, (b) luko is laid dead, (c) luko painting lembbululu, (d) escort of worship, (e) The elderly gedangkecik, and (g) the turning spot. The customary law shoots the eight laws, meaning it has the four rules above and the four rules below. The rule of the above four, namely: (1) stabbing the earth (boy adultery his mother); (2) tearing the egg (the father adulterating his biological child); (3) bathed meat bath (menzinahi wife of king or boss); (4) using flower of spawling (adultery brothers).

The customary law of the four under it: (a) a dung tube of sorrow, which means menubo fish own powder; (B) upas poison siso eat, meaning to poison others; (C) siurbakar lucky torch, meaning ado that burn keno rights of others; (D) dago dagisemun deny, meaning to oppose the boss or berate the big man. Luko is sealed built, which means an event of our actions a wounded or a wounded dead, whose death is built means we are to bless you (as a dead substitute). Luko is painted with a fur, meaning little wound and swelling. Worship to worship, meaning unintentional mistake. The laws of young people who make mistakes in pergulan. Gedang people applies kecik means community leaders make mistakes and washing kecik, for example stealing chicken.

The Role of Traditional Expression in Building Communication System of Jambi Malay Community

Speeches

The communication system of verbal speech or verbal communication of Jambi Malay language through traditional expressions illustrates pragmatic principles. The concept of pragmatic principles is governed by the principle of cooperation (PK) and the principle of courtesy (PS). The principle of cooperation in verbal communication explains the relationship between meaning and power. Meanings relate to the intent and purpose of speech acts (T), while power is related to the ability of speakers (N) and speakers (P). The polite satun principle describes a verbal communication system that uses a meaningful or polite (T) speech or means politeness and courtesy in using diction or word choice.

Principles of cooperation (PK) principles of courtesy (PS) in communication systems spoken Jambi local community using some maxim. The maxims are contained in the verbal speech of Jambi Malay through Traditional Expression. The maxims used in Jambi Malay speech communication system are as follows:

(1) Maximum quality, meaning linguistic utterance used in Jambi Malay expression describes diction or choice of selected words and intense and concise intense meaning that contains deep meaning to a thing, event or event in society. The " custom of selingkungkoto " is defined as 'customs prevail or applied in a country'. The agreed rules of society are spoken by elderstengganai, ranging from rulers, community leaders, parents, clerics, prominent people in the community of Jambi. The rhyme was revealed based on the rules that have been used for generations and also told the next generation. The pragmatic implication of the expression is the utterance of the maxim of wisdom reflected by the expression of speech:

Anak berajo ke bapak
Gedang anak berajo ke mamak
Gedang kemenakan sekato mamak
(2) Maksim quantity, meaning verbal speech Jambi Malay language describes the amount of diction or choice of words are syntagmatic and paradigmatic. Syntagmatism means a linguistic relationship that shows a horizontal relationship in speech. The relationship is illustrated in the phrase: nature nanberajo. The Diction has a nominal phrase structure or pattern (FN), big is also with rantauan fun, bebatin nan country, and so on. Paradigmatic relation, which means explaining the vertical relationship as in the expression of nature, rantau, luhak, village, and home.

(3) Maksim relationship, meaning word choice in syntagmatic relation giving or explaining relevant “content” information among the language units in traditional expression “child keajo to father, nephew keajam to mamak. Said Son and father; Nephew and mamak / uncle. Kinship relationship between child with father, nephew with mamak associated with the explanation of the content or meaning of duties and responsibilities of father and mamak. Father is in charge of raising children naturally and customary law. Mamak responsible to maintain, advise, and pay attention to adolescence and adult before marriage.

(4) Maksim way, meaning language speech unit (T) that is expressed in a certain way in the form of polite language. Careful in mnyampaikan intent and purpose. Wise in putting speech in the phrase. Skilled in packing phrases to be presented in the discourse of the adatsekolo, petitah-petith or pribahasasengga spoken easy to understand, understand and communicative. For example in the phrase:

Buah yang bernas jatuhnyo kerumpun
Buah yang hampa jatuh melayang

(5) Maxim wisdom, meaning related to speech (T) associated with social goals, polite behavior, and proper diction. Kerisan lectures that are competitive, fun, cooperative, and contradictory. Maksim of competitive wisdom, such as commands, demands, demands, begging, and so on. Maksim wisdom that is fun, for example: offer, invite, invite, greet, say thank you, congratulate. Maksim wisdom that is fun, for example: threatening, accusing, cursing, teaching and so forth. Maksim contrary wisdom, for example: threaten, reporting, announcing, teaching and so forth.

The maxim of wisdom is taught in the Javanese customary secreto "Tegur Sapo Appoints penger Penganten”, for example :

Bejalan melintang tapak
Bekato melintang peseko
..............................
Tanduk lancip nan mengeno
Kelaso gedang nan mendorong
..............................
Besutan dimato berajo dihati

(6) Maksim Generosity, verbal speech acts Jambi Malay traditional expression that is beneficial to others, speeches that give good fortune, both materially and non-material. For example:

Kok amagiah agih sampai
Kok bajalan sampai ka bateh
Jalan berempah nan ditempuh

(7) Maksim Praise, meaning verbal speech acts related to (T) that praise and give pleasure and joy to others, for example: seloko custom marriage open lanse; praise to the prospective bride betico of face, in word custom :

Bedayung mudik kesuai tabir
Sampan kotak biutan cino
Aduhai dayang bukakan tabir
Yang putih kuning hendak bejompo.

(8) Maksim Humbleness, verbal speech acts Jambi Malay language that describes the humility of sipenutur to friends by choosing speech (T) although speakers already know or have a higher than the speakers, for example:

Kok umua baru satahun jagung
Darah baru satampak pinang
Alun tau asin yo garam
Alun tau sakik yo hiduk
Awak kecik baru baru belajar.
(9) Maxim Agreement, meaning verbal speech acts Jambi Malay language that describes the seriousness to keep promises, rules, orders, restrictions and so on in Jambi customs. For example, the agreement determines the exact time and place of marriage ceremony. The phrase can be seen in a custom cell:

\[
\text{Anak gagak duo-duo} \\
\text{Anak elang dikayu tinggai} \\
\text{Anak bapak nan surang iko} \\
\text{Tunggang ilalang berani mati} \\
\text{Tuk menepati janji}
\]

(10) Maxim of sympathy, meaning verbal speech acts Jambi Malay language that describes the sympathy, respect, shyness, and mennyukai attitude, behavior, words of a person in community life. This was revealed through Malay Javanese traditional oral discourse, for example:

\[
\text{Lapun-lapun ke muaro} \\
\text{Kerap-kerap ke angso duo} \\
\text{Ampun-ampun kepado nan tuo} \\
\text{Maaf-maaf kepado nan mudo.}
\]

**CONCLUSION**

Jambi Malay Traditional Phrase is able to build a noble and high-minded social order in Jambi Malay society. Through the establishment of customary concepts and philosophy, customary, customary law, adat institution, customary institution functions, and customary agency's duties and obligations reflect that Jambi Malay traditional expressions are implemented concretely in the social and cultural aspects of the speakers. On the other hand, Jambi Malay Traditional Phrase is able to describe customary civil law: individual law, kinship law, marriage law, inheritance law, and customary law. All the rules of Jambi customary society are set forth in the form of discourse of traditional expression of Jambi Malay customs of seloko.

The disclosure of the noble social-cultural order is poured through the text of oral and written discourses. The verbal discourse is seen from the communication system of the Jambi Malay community in the customary event using the custom kato, while the written discourse is poured through the rules or customary law. Disclosure of traditional Jambi Malay speech communication system using pragmatic principles with some maxims, ie maxim quality, maxim quantity, maxim of relationship, maxim way, maxim of wisdom, maxim of generosity, maxim of prais, maxim of humility, maxim of agreement, and maxim of sympathy.

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Gender Differences in Using Language in The Movie of AADC “Ada Apa Dengan Cinta”

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ABSTRACT
This study was to investigate gender differences in using language in the movie of AADC “ada apa dengan cinta. The research used descriptive qualitative research. Talking about gender and language had several differences between male and female in using language. The data were collected from the script and video of AADC. The findings of the research showed that there were any difference between male and female in using language especially in pronunciation, intonation, vocabulary, syntax, using topic in language, manners, attitude towards language. Language and gender have a good relation especially about communication. Gender was determined about language that used in society or different situation. Gender also has good manners in applied language in their daily life. Gender have different characteristic in speaking.

Keywords: Gender, Language, Movie

INTRODUCTION
Movies are truly modern-day storytelling instruments. They have the power to reach massive audiences, which is why they should, and do, matter so much to society. Whether they are stories of afar or just everyday existence, good movies are a way for people, particularly youth, to understand and relate to the world in constructive ways.

Among the fine arts, movies combine plastic arts with dramatic arts. The fundamental component of filming is drama and the motion of picture, in contrast to other plastic arts as photography and painting. Namely, the heroes in the movies alter their attitudes and statures while the scenic environment is changing. Therefore film-producers are in constant search for suitable locations in both, urban or natural environment. In most cases the locations have to be pure, idyllic or peculiar, but in every case sites that are interesting and suitable for movie settings.

Movie is the one of applications that is followed by the people especially Indonesia. The currency of the movie based on the published of the movie itself, it will make the watcher will be curious to know about the plot of the story. Every people like to watch movie because there is the difference that will show in the movie.

Until now gender is still an interesting discussion. The term gender more leads to differences in behavior between men and women socially constructed by certain people (Fakih, 1996: 8). Term Gender also means sex or gender. However, gender must be defined as the distinction of the sex along with the interpretation of its properties Attached to the two sexes constructed socially and cultural. Usually the men and women have difference between issues their language in front of public or society. Women more direct than men and men more indirect in than women, so gender has differences in language in society. But in the movie we don not who will be direct or indirect in speaking. Language is a power that used to make one’s statement stronger. Someone uses language to influence people.

Moreover, it can hide the fact to avoid misunderstanding between the speaker and the hearer or the writer and the reader. Language has developed rapidly in such way that people may notice various functions as well as intentions in using language. The existence of these language phenomena in society contains certain functions or purposes. Leech (1974:40) point out that language expresses the feeling and attitude of the speaker and writer. In conversation, people tend to use language with many variations in order to deliver what they want. In daily life, when someone speak to other their usually use feeling to avoid of using bad words whenever it is something taboo to say it.

The study of gender is important to the study of language, and the first step to study gender is to explore the difference between men and women. It is quite clear that men and women have a lot of differences in many fields. Generally speaking, females have more fat and less muscle physically; women are not as strong as men and they mature more rapidly and usually have a longer life span. Females and males often show different
advantages and skills in doing their work. Why are the two genders different in so many ways? Besides some physical reasons, we are aware that social factors may account for some of the differences. Such as, women may live longer than men because of the different roles they play in society and the different jobs they tend to do. Men usually have to undertake more pressure than women in life. The differences in job skills may be explained in great part through differences in the ways by which they are raised. When talking about language, we can't help asking if men and women who speak a particular language use it in different ways? If they do, then we may ask in what ways they are different. Do the differences change through time? The purpose of the study is to know about the differences language that used based on the gender.

**Language and Gender**

Language, gender and society are three complex and closely interwoven terms. The question of whether language reflects or shapes the social life and consequently gender relationships and expectations is a central one. The answer to these questions will help us understand how men and women’s space, speech, perspectives and choices are both determined and reflected by language. There are so many questions that need consideration. For example how do the socio-cultural actors interact with language in order to determine men and women’s relationships in society? Why and how is gender deemed to be an important and powerful component in social interaction? How does its influence go beyond people’s thoughts, attitudes and beliefs? How can society explain the learning and maintenance of gender? How is gender negotiated in language and across cultures? How does the social construction of society shape women and men’s personalities in terms of social roles, expectations, language choice, and traditional beliefs and so on? The aim of this study will basically be to explore the importance of both language and society in determining and reinforcing female and male differences in speech (form and content), beliefs, attitudes, and behaviors. The emphasis will be on how gender is negotiated and represented in language and society, and how the linguistic form may reflect and shape the social and cultural conditions under which women and men live. Instead of gender being viewed as an essential characteristic of an individual’s psyche, it is understood as a thoroughly social construct, one that is produced by language and discourse (Weatherall, 2002). The investigation and identification of differences between men’s and women’s speech date back across time. Until 1944, no specific piece of writing on gender differences in language was published. As stated by Grey (1998), it was in the 1970s that comparison between female cooperativeness and male competitiveness in linguistic behavior began to be noticed. Mulac et al., (2001) concentrated on the term ‘gender as culture’ and ran an empirical study on linguistic differences between men and women.

**Male-Female Difference in Their Using Language**

Language reflects, records, and transmits social differences, so we should not be surprised to find reflections of gender differences in language, for most societies differentiate between men and women in various marked ways. The paper will examine the differences from the following aspects.

A. Differences in Pronunciation

Phonological differences between the speech of men and women have been noted in a variety of languages. Usually women pronunciation is better than men, such as the pronunciation of “-ing”. Shuy (1969) made a study in this field, and he found that 62.2% of men pronounced “-ing” in a wrong way, but only 28.9% of women didn’t pronounce right. This can also be shown in the learning of the second language. Usually female students have better pronunciation than male students, and that can explain the reason why more girls choose to learn language as their major than boys. Generally speaking, girls exhibit a better ability in language.

B. Differences in Intonation

Women often like to speak in a high-pitch voice because of physiological reason, but scientists point out that this also associates with women “timidity” and “emotional instability”. Besides the high-pitch voice, women prefer to use reverse accent as well.

Example:

Husband: When will dinner be ready?
Wife: Around six o’clock.

The wife is the only one who knows the answer, but she answers her husband with a high rise tone, which has the meaning “will that do”. This kind of intonation suggests women gentility and docility. The husband will surely feel his wife respect. Lakoff (1975) says that women usually answer a question with rising intonation pattern rather than falling intonation. In this way, they can show their gentleness, and sometimes this intonation shows a lack of confidence. As a contrary, men like to use falling intonation to show that they are quite sure of what they are saying. Falling intonation also shows men confidence and sometimes power.
C. Differences in Vocabulary

We can notice that men and women tend to choose different words to show their feelings. For example, when a woman is frightened, she usually shouts out, “I am frightened to death”? If you hear a man says this, you’ll think he is a coward and womanish. The differences in vocabulary can be shown in the following five aspects:

a. Color Words

There is special feminine vocabulary in English that men may not, dare not or will not use. Women are good at using color words that were borrowed from French to describe things, such as mauve, lavender, aquamarine, azure and magenta, etc, but most men do not use them.

b. Adjectives

In our everyday life, we can notice that women like to use many adjective, such as adorable, charming, lovely, fantastic, heavenly, but men seldom use them. When a woman leaves a restaurant, she will say “It’s a gorgeous meal”. If a man wants to express the same idea, he may only say, “It’s a good meal.” Using more adjectives to describe things and their feelings can show that women are more sensitive to the environment and more likely to express their emotions with words, which makes women language more interesting than men sometimes.

c. Adverbs

There are also differences in the use of adverbs between men and women. Women tend to use such adverbs like awfully, pretty, terribly, vastly, quite, so; men like to use very, utterly, really. In 1992, Jespersen found that women use more so than men do, such as, “It was so interesting” is often uttered by a woman.

d. Swear words and Expletives

Maybe because women are gentle and docile, they usually avoid using swear words and dirty words. They believe that these kinds of words will not only make others uncomfortable and give an impression of “no civilization”, but also destroy the relationship between her and others. Women always pay more attention to the grace of themselves and their use of language. We rarely hear that women utter such words like “damn, fuck you, hell,” instead they use “oh, dear, my god” to express their feelings. Let us examine the following examples:

Woman: Dear me! Do you always get up so late? It’s one o’clock!
Man: Shit! The train is late again!

We can often here similar ways of expressing shock in every day life. Men tend to use more swear words than men. Women pay more attention to their manners and politeness of using language.

e. Diminutives

Women like to use words that have the meaning of “small”, such as bookie, hanky, and panties. They also like to use words that show affections, such as diaries, sweetie. If a man often uses these words, people will think that he may have psychological problem or he is not manly.

Furthermore, women like to use words that show politeness, such as please, thanks, and they use more euphemism, but “slang” is considered to be men’s preference. From the study we can see that men and women have their own vocabulary choices in achieving emphatic effects. Though in the area of vocabulary, many of the studies have focused on English, we can not deny that sex differences in word choice exist in various other languages. People need to learn to make these distinctions in their childhood.

f. Pronouns

Women prefer to use first person plural pronouns when they suggest something, even when she suggests the other person, while men tend to use first person singular pronoun, and when he is suggesting the other person, he will directly use the second person pronoun.

Example:

Women: We need to be in a hurry.
Men: You need to be quick.

D. Difference in Syntax

Though there are no specific rules that govern different gender to use different grammar, we can observe these differences in almost every language.

a. Modulation

When a woman talks, she often takes what others think into consideration. She usually leaves a decision open rather than imposes her own ideas or claims on others. We often hear a woman say “well, you know…. I
think…. I suppose….kind of, maybe I am wrong but…, etc. When they want to get help from others, men and women express in different ways as the following:

Women: I was wondering if you can help me.
Men: please give me a hand.

From the above example we can see men tend to ask something directly, while women tend to be more polite.

b. Interrogative sentences

Women use more interrogative sentences than men do. Women look interrogative sentences as a strategy of continuing a good conversation. Lakoff (1975) pointed out that compared with men, women are more likely to use an interrogative sentence to express their idea, and they like to use tag questions, because tag questions can make the tone less tense. Fishman (1980) collected many couples’ conversation tapes, and he found that women used three times of tag questions as men did. In these conversations, they were 370 interrogative sentences, among which women used 263, almost two and a half times of men did. This point is similar to the difference in intonation between men and women. Just as Lakoff (1975) said that women might answer a question with rising tone, while men like to use falling tone to make a firm statement. According to Lakoff (1975), women tend to do this because they are less sure about themselves and their opinions than men. The different use of language also shows that women are more likely to be short of confidence. From another aspect, we can say that women are more polite and considerate than men.

c. Imperative sentences

A study observed a group of boys and girls on one street in Philadelphia, and the study found that the imperative sentences that the boys and girls use were different. The boys used a lot of imperative sentences but the girls used more “Let’s patterns”.

Example:

Boy: Give me an apple!
Girl: Would you give me an apple?
Boy: It’s time to go.
Girl: Let’s go.

The research also found that girls prefer to use sentences with modal verbs, such as can, could, and may. But they seldom use imperative sentences to give orders. To reduce the imperative tone, they use more adverbs like maybe, perhaps, probably.

d. Correctness of grammar

Women pay more attention to the correctness of syntax. While expressing her thoughts, she would make her utterance clear by using precise grammar.

Example:

Woman: We are going to go to the park today.
Men: We are gonna to the park today.

E. Differences in Their Attitudes toward Language

Women pay more attention to using standard language than men do, so they are stricter with the rules of the use of language.

Example:

Man: Are you comin’?
Woman: Are you coming?

Women tend to use the standard form. This point is emphasized in the difference of pronunciation. In Detroit, people like to use multiple negations, such as: I do not want none. Research found that men use much more of this kind of substandard form than women. This can be seen from movie “Forrest Gump. Influenced by the southern accent, Forrest often uses double negative to show negative meaning.

F. Non-verbal Differences: Differences in Manners

We have mentioned that women usually show politeness in their conversation, such as he use of “would you, please, etc.” Besides this, women also show that they are reserved when they talk. The following table is based on the research of Zimmerman and West on the interruptions men and women made in a conversation. We can see that men continued interrupting other’s talk, instead women are more patient. Even though they want to talk, they will wait until others stop their talking. Generally speaking, in a conversation involving both sexes, women often play the role of patient listeners. They do not interrupt others often, but encourage others to talk. However, men are eager to be heard, which pushes them to catch as many opportunities as possible. Men do not
like to be silent. This makes them appear to be more active than women. In other words, in a conversation involving both sexes, women tend to be silent.

G. Differences in Choosing Topics

In social interaction, men and women have different interests in choosing their topics. When men are talking, they are more likely to choose the topics of politics, economy, stocks, sports, current news. While women have more interest in talking family affairs, such as the education of children, clothes, cooking, fashion, etc. Women talk is associated with the home and domestic activities, while men are associated with the outside world and economic activities. Thus, while there is a popular prejudice that women talk more than men, empirical studies of a number of social situations such as committee meetings and internet discussion groups have shown the opposite to be true. Women may talk more in informal occasions than men, but they surely play the second role in the formal occasions and tend to speak less than men. Sociolinguists studied women silence in public situations as well as the linguistic work they do in their partnerships. Besides these differences, other sex-linked differences exist, such as women and men may have different paralinguistic system and move and gesture differently.

METHOD

Method of the research used descriptive qualitative research. The film of ada apa dengan cinta is the famous film that tell about romantic film. The film was published on 7 February 2002. And now the film has the second season that continues from the first season. The story is very romantic. Analyzing of the data based on the differences of utterances of men and women in the story. From that film there are 49 scenes from each act that played by the famous actors and actress in the era.

RESULTS

Based on the analysis of language that used in the film of AADC, it can be concluded women is very attractive in using language when they want to communicate with someone. There were any differences between male and female in using language especially in pronunciation, intonation, vocabulary, syntax, using topic in language, manners, and attitude towards language. There were a lot of differences of gender in using language when they want to communicate with everyone. The women more polite than men when they doing conversation. Vocabulary between women and men is very differences, beside the men is impolite, they vocabulary is not like women, they always think about the topic when want to communicate with someone. The women more direct than men because when women want to say something the women always choose the language that good for them.

CONCLUSION

This study had shown that language, gender and film were very complex and intermingled issues. We have seen how these elements affect and influence each other in connection with other social and cultural factors. The way women are addressed and spoken about in relation to men, and the way women and men use language in everyday life have proved very important to understanding the way women are depicted in the film of AADC. Women have an important role when they used language in daily activity. Language and gender have a good relation especially about communication. Gender is determined about language that used in society or different situation. Gender also has good manners in applied language in their daily life. Gender have different characteristic in speaking.

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Contribution of Nias Language in Maintaining State’s Civilization and Sovereignty in Unity and Diversity

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ABSTRACT

This paper discusses the roles of Nias language in developing a peace education and defending the civilization and sovereignty of a Unity in Diversity State. The discussion tries to explore and present the uniqueness and the richness of local wisdoms embedded or reflected in the Nias language from my “Nias Eyes” perspectives and of course, its contributions in developing the peace education and defending the sovereignty of the Unity in Diversity State, Indonesia, towards peaceful and harmonious ASEAN Community. The local wisdoms which have been existing and generated from old generations to young generations of Nias could be discovered in Nias Oral Traditions like typical Nias proverbs (amaedola), stories (manӧ-manӧ or hikayat), legends (nidunӧ-dunӧ or legenda), poetry (hendrihendri or bӧlihae), poem (hoho), typical Nias traditional mass dance (maena), and dragon dance (mondrӧni hiwӧ). The significant roles and functions of ethnic languages with their strong, unique, and rich local wisdoms discovered both in oral or written traditions are believable could become strong “adhesive elements” in creating and maintaining an eternal unity and peace, harmony, civilization and further more sovereignty of the Unity in Diversity State, Indonesia, as golden heritages of previous generations in encouraging and creating future golden generations of Indonesia.

Keywords: amaedola, manӧ-manӧ, legenda, nidunӧ-dunӧ, hendri-hendri, bӧlihae, maena, mondrӧni hiwӧ

INTRODUCTION

The paper, entitled, “Nias Language Contribution in Maintaining Civilization and Sovereignty of Unitary State of Diversity” has become my main concern in preserving Nias language and culture especially the Nias Oral Tradition. In this forum, I would like to discuss about Nias language as the only language in Nusantara (Indonesia) which is vocalic. Serious research on culture and specifically here, about the Nias language, can be said to be very few and has a very limited literature compared to other Nusantara languages. This is because the Nias language and culture is still scattered in several major libraries in various European countries such as Switzerland, the Netherlands, Germany, Austria, Denmark, Belgium and Italy as told by Father Johannes Maria Hammerle a German missionary who also has a strong interest about Nias. Such thing could happen because according to Father Johannes who has served for nearly 50 years in Nias, the previous research was carried out by European missionaries who had come to the Nias Islands several hundred years ago. It is undeniable that there is still very little research on the language and culture of Nias conducted by people of Nias own ethnicity. So far, it is still very limited and only limited to the “personal opinions” of Nias people who have not been supported by scientific literature on various social and electronic media sites. The study of language and culture of Nias in particular in this regard, the current Nias Oral Tradition, in fact, is “a very attracted field of research” for cultural and linguistic experts. In this forum, I would like to say that this topic is very relevant to be discussed in this international forum, mainly because now it seems that there have been signals of disharmony or impatience within our social and communities” life which could distract the peaceful and harmonious atmosphere in our social life also our Indonesian life from the very beginning of independence until before the Reformation era has actually “knitted” quite well in the framework of “Unity in Diversity” of our nation and society as an independent and sovereign state. Therefore, I would like to provide a input or contribution in the form of writing with a title as mentioned at the beginning of this paper.

As for several Nias Language Contributions in Maintaining Civilization and Sovereignty of Unitary State, viewed from the view and position of the writer as native speaker of Nias (Nias Origin), the writer points out the following; (a) Nias language as a means of development of peace education to preserve civilization and state.
sovereignty through various forms of Nias Oral Tradition; (b) Nias language as a means of maintaining the civilization and sovereignty of a Unitary Diversity state through various local wisdom rituals; (c) Nias language as an important means of preparing future Indonesian golden generation; and (d) Nias language as a means of disseminating and socializing the cultural treasures of the archipelago to the international community. However, before I explain more about the various roles above, I first of all briefly describe the unique language and culture of Nias, because there are words of wisdom that say, "Because not know, then no love ". Therefore, I firstly would like to present at a glance about the language and culture of Nias.

A Brief Of Language And Nias Culture

Nias language (in Nias 'Li Niha'), as suggested by Viaro (2006: 1), including the Austronesian or Polynesian Malay family. Viewed from the history of languages in the archipelago in the 20th century ever proposed by Sultan Takdir Alisyahbana (STA) in his book which is quite famous, 'History of Language and Culture Development of 20th Century' about the languages in the archipelago (Indonesia), he said that the Nias language is a 'vocalic' language because at the end of each word it is closed or ending with the vowels, namely 'a, i, u, e, o, and ö' (letter 'ö' with Using two dots on it) like an umlaut in German. It is not only the letter 'ö' that uses umlaut, but the letter 'w' also uses umlaut on it, as in the word 'take' or 'mouth' in Indonesian, written in Nias, 'bawa', which in phonetic transcription is read [baʷa], and other examples, as in the Nias word 'bowoa' which in phonetic transcription is read [bowɔa], which in Indonesian means 'pot'. Likewise, the vowel 'ö', which in Indonesian, sounds like a weak 'e' [ə] as in the Indonesian word 'weak, tent, and to'. Here also the writer gives examples of words that use vowel 'ö' in Nias like the word 'göna' which in phonetic transcription is read [gonə] like reading or sounding the word 'pineapple' [nonas] in Indonesian. Also, in other instances of the word Nias such as 'köfa' in which the phonetic transcription is read [köfa], which in Indonesian means 'ship'. Furthermore, in Nias, the word with the number 'öfa' which in phonetic transcription is read or sounded [ɔfa] which in Indonesian means 'four' which phonetically transcribed is also read [əmpat]. The Nias language also has other uniqueness such as the pronunciation of Nias words which mostly use glottal stop (?) As well as words with only one syllable, such as 'a' [a] which means 'ordered to eat' in Indonesian, as in the sentence 'A iad[a]! [A iad\? A] which in Indonesian means, 'Eat now!' Another example is the word 'ö' [ə] which in Indonesian can mean 'food' or 'this'. Likewise the word 'Ta' [\? A] which in Indonesian means 'Eaten' and 'Ta' [\? I? A] meaning 'Fish'. So also for example with the word 'lau' [lau] which means 'Yes' in Indonesian or 'ok' in English. This vocalic Nias language case can be seen in this rather long sentence, for example 'Mofandodo ba Amerika mahemolu sihulö wongi' [mofandodo ba Amerika mahemolu sihulö wongi] or in English, 'I'm going to leave for America tomorrow morning'. Thus it can be said and proved that the Nias language is the only language that is vocalic in this archipelago - according to what is said by STA in his book mentioned earlier above

The Nias culture, in Nias mythology, says that the ancestors of the Nias tribe came from Gomo, located in the central part of southern Nias today. According to Nias mythology, the ancestors of the Nias tribe were descended from the 'seventh heaven', and descended just above Gomo, which is now one of the subdistricts within the district of South Nias. However, from previous researches conducted by European researchers, such as Geldern (Loeb 1935: 308-312), he said that before Christianity appeared in Nias, Nias was inhabited by tribes similar to the Meo tribe of Burma and the Dragon tribe of Assam, India whose culture is characterized by a feast or celebration of statues and worship of an ancestral statue (in Nias 'Fanomba Adu') is done to raise one's social status. According to Viaro (2006: 2) relating to the culture of erecting statues or menhirs in Nias, it has existed before the entry of Buddhist and Hindu culture in Indonesia. The historical study of Nias culture especially in this case, the ethnic origin of Nias, is the most recent and very scientifically convincing research conducted by Professor Ingo, an expert on German Genetics. He pointed out that of the 600 samples of Nias ethnic blood he obtained in Nias, from South Nias to North Nias taken from those who had no blood relation and his DNA had been studied by him in the Genetics laboratory in Germany, he found - after comparing them with indigenous tribes DNA around the world, that the ancestors of the tribe of Nias came from Taiwan (Formosa). The findings are presented by Professor Ingo and his colleague Fr. Johannes Maria Hammerle, Director of Nias Heritage Museum, at the International Symposium entitled "Insular Diversity: Architecture Culture and Indonesian Identity" at Vienna Technisch University (VTU), Vienna City, Austria from 14 to 24 May 2011. After knowing briefly about the Language and Culture of Nias, the writer will try to discuss the four subtopics of the discussion by exposing the various roles of Nias Language in Maintaining the Civilization and Sovereign and Unity of Diversity State.
Nias Language as a Means of Peace Education Development to Maintain Civilization and Sovereign State Through the Various Form of Nias Oral Traditions

After briefly describing the language and culture of Nias, in this section, the author discusses the role of Nias language in its function as a vehicle for the development of peace education and maintains civilization and state sovereignty through various activities of Nias oral tradition (Nias local wisdom). Like the role of other tribal languages comprising more than 300 or more ethnic languages throughout the archipelago, Nias language can also play a very important role in promoting peace education in maintaining the civilization and sovereignty of our beloved country. Nias language which is an integral part of the language and national culture within the scope of the Unitary State of the Republic of Indonesia (NKRI) has a very strategic role especially in creating peace in the community and maintaining the civilization and the sovereignty of the Unitary Diversity Indonesia country, especially for those who almost 900,000 people domiciled in Nias Islands as an integral part of NKRI (United Country of the Republic of Indonesia). Nias language is also very rich with its oral tradition. The mastery and development of Nias language in the Nias Islands can certainly provide a very positive contribution in order to maintain peace within a single community or community of diverse people, through various activities that use oral traditions, such as ‘amaedola’ (proverbs) that can be used in everyday life which of course provides a moral message that can remind, encourage, soothe or give peace within the community, such as some of the following ‘amaedola’:

1. Hulö zonowi ba Na'ai, na sökhi mbua,
   Na sökhi lai, ta'asese'ö wamakhai.
   Meaning: If the relationship (relationship through marriage between two families) before good, then the next connection is expected.

2. Talafa alawa waoro, ba alau nasu mbanua
   Talafa adogo-dogogö, ba alau zigelo danö.
   Meaning: Do not be too arrogant nor too humble - humble yourself (be indifferent). Be ordinary.

3. Böi fake gelemu go'o ... ihöö ai alawa ba ihöö ai musindro löösi
   Fake gelemu wakhe ... ihöö ai alawa ba ihöö ai aöndró böô me mo'ösi
   Meaning: If we have earned a degree of any height remains humble and polite.

4. Hulö latawi mboro'e, ebua höôgö moroi ba gi'o.
   Meaning: It’s better to resolve the issue in a family way than to wait for the authorities to act / get it done.

5. Alöö nafo na no mungang, ahöi gö na no mu'a, a'wai zi lö mondööi zi lö taya ha taromali the sambua.
   Meaning: To do good to someone is a great crown in life.

6. Hulö La'ewa nidanö, ba ifuli fahalö-halö.
   Meaning: The sense of brotherhood is very strong and difficult to be divided although many things that are challenges among the lives of people who are brothers.

7. Kauko ba hili kauko ba ndra'so, faolo ndra'ugö ba ufaolo göi ndra'o, faoma ita faofao.
   Meaning: If we have earned a degree of any height remains humble and polite.

8. Aoha noro nilului wahea, aoha noro nilului waoso, alisi tafaday'a-power, upstream tafae'wolo-wolo.
   Meaning: The work (problem) that worked (solved) together will be more easily completed.

Similarly, ‘hendri-hendri’ (traditional poetry), a form of Nias oral tradition that has existed since the time of Nias ethnic ancestors in the form of pantuns, is always spoken in a very sacred atmosphere at the moment of submission and acceptance of 'ba'wî bôwô' The surrender and acceptance of indigenous pigs is a fundamental part of the Nias marriage tradition). As for the example of hendri-hendri at the time of surrender and acceptance of 'ba'wî bôwô' which in Nias is also referred to as 'folau olola mba'wî', can the author present here, in accordance with the 'ôri Laraga' (Nagori or Adat Laraga) version, as follows:

Party of So'wató (Male Party of the Bride):
1. Ae ba böi samini-mini ono matua ba zowató, ba böi samirara-rara ba hisa moroi tou dome, momöi mame'e sumange sizai hili ndrawa Ace.
2. Ae ba böi samini-mini, ono matua ba zowató, ba böi ua mirara-rara, notohare mbawi mböwö sageu ya'ai kindrö-kindrö, bawi si'falali ifö, tokhai nifö ba mbagolö, no möi saita ba zowató, ba ae tuturu umönö hezo ziya'a ba da'o, me dua nofagöö-göö, ba ya'ahowu sa'atö, meturiau höönö-höönö, ba zilazi banua bö'o.
3. Ae oya siai numönö fôna, ba awen na numönöda, zholu luo meta'ore, zamohohou samolala, zamohohou era-era zamasao yawa yaita, ba mba'ol duhe si dofa, ba mba'ol ndra'oo më'ëha, furi zatua tendromali
4. Oya s'ài numönö fôna, ba awen na numönöda, zolohe lauru ana'a, fanua gëmë nia bôwö, falô humede mbabatö, falô moli dalifusö.
5. Namö sa mëföna mbanua andre ba zowató, hiza irugi ma'ökhö hatô hohou si fadölö, isawö manu fazöfö metohare'ö umönö.

INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
6. Ae hadia zi’ugu-ugu, hada zirara-rara, ae ba’umönöda I’daö, möi ia wame bawi bööwö, sumange zitenga böö ba zowatö

Party of Tome (Male Party of the Bridegroom Party):
1. Hiza ba notohare dome, ae badalu newali, mo möi mame ono mbawi, bawi sihuöl zandhari, anuzu döö döö zamaigi, bahatö dali sa ami ba ana ebolo döö mi, melö hadöi sumange mi, ba turiau hängö-hängö ba zilazi mbanua böö.
2. Ae andrö dibai magamö-gamö, andrö dibai ma’ondrasi, meso bazina nomo mi gumbu nnidanö sörömi başa-başa döö zimöi, owifa dome siköi.
3. Ae oya si’ai numönö fönä, umönö simö molemba, bahada’a numönömö zimöi mame bawi mbööwö, bawi zihulö zandhari zaila wamaigi zowatö, anuzu döö döö dalifusö, bahatö dali sa’amis bana’ebolo döödömi.
4. Ae hiza ono geu manawa danö, oida numönö solemba, andrö wamöi mulömöö, raya balaligeu bööwö, raya ba mboto mazingö, lumöma na’ilau angi, lumöma nasa nemali.
5. Ae andrö si’ai alawa luo, andrö tedou wa’abongi no matöröi wo ewali ba wamalali an’a, balö same nifalali, an’a si sambua uli, andrö wali’umange mi, ba turiau höngö.
6. Ae usisamba bu’u-bu’u umönö simö molemba, andrö möiga wamabööbö, ba gu’ö samasui tanö.
7. Ae hulö humombo luo ana’a, hulö humombo luo førö, möi ia sa muolemba mbua nohi siotu bagahe.
8. Hulö alua nowo hagori, hulö alua nowo mali, bahadia si’ai yawa nösì hawo’a-wó’a zîöö, ba mibologö döö mi melö hadöi sumange mi.
9. Oya si’ai mbanua matörö, oya mbanua ma ondrasi, ba awena mbanua andre, zîö tebulö afore, zîö tebua lauru fákhe.
10. Ae andrö dibai magamö-gamö, andrö dibai ma’olembai gawöni seboli, lumöma nasa nemali, lumöma na’ilau angi.

In addition to the two oral traditions of Nias above, there are many other forms of Nias oral tradition that are also still used and maintained to this day which can all contribute to promoting peace education and more particularly in maintaining the civilization and sovereignty of the country, Indonesia, with its BhinnekaTunggal Ika in the outer regions of Indonesia (in the western part of North Sumatra Province). The prominent Nias oral traditions used today are: (a) ‘bölilahe’, the form of lyrical / lilti verse that is sung on the way to the bride's house sung by men and women from the groom's party; (b) ‘mondroni hìwö’, ie, poetry / song in the form of motion and dance with a dragon-shaped motion that is twisted and danced by men heroically; (c) ‘maenë’, a form of poetry performed in the form of motion and mass dance by men and women in various daily activities of Nias ethnic especially at weddings, organizational events, and for competitions; (d) ‘sidunö-duñö’ (legend), a wellknown oral tradition form among Nias ethnic groups, such as the legend of ‘Laowëmaru Nidunö-duñö’, ‘Luo Me’wöna’, and ‘Nadaoya’; (e) ‘manö-manö’ (stories or folklore) as one of the most well-known among the Nias ethnicists, namely ‘Laosi ba Bë e Sanani’ and ‘Laosi ba Buaya’ (fable); And (f) sinunö (hymn and folksong), etc.

Nias Language Education as a Tool for Development and Peace Keeping the Civilization and State Sovereignty Ika a Diversified Single Local Wisdom Through Various Activities Traditional Rituals Nias (Local Wisdom)

Nias Language specifically its Nias oral tradition is a means of education development of civilization and the peace and maintain a diversified state sovereignty with its Bhinneka Tunggal Ika which is reflected in the various activities of the customary ritual that represents the wealth of local knowledge (local wisdom) Nias. Nias language that is used mainly by the approximately 900,000 people who inhabit the Nias Islands, or as said by a former Member of Parliament, Arisman Zagötö, there are ± 1,400,000 in Indonesia, in various rituals cultural activities play an important role in safeguarding the unity and the unity of the Nias ethnic community in daily life especially in the various rituals of Nias ethnic tradition activities, such as in weddings. The stages in ancestral traditions such as Nias ethnic marriage ritual traditions that are still maintained to this day by the Nias ethnic group as has been presented in the previous section of this paper, with its various stages, systematically, starting from: (a) mamaigi niha (searching or hunting for fiance potential candidate); (b) mame laeduru sitobini (leaving a hidden ring with the potential fiance’s family); (c) fanunu manu (“baking chicken”); (d) fanunu manu sebula ("grand baking chicken"); (e) femanga bawi nisila hulu ba fangöö bongi ("eating splitted-spine pig and determining the day of wedding"); (f) fame’e ono nìhalö ba famözi aramba (crying of bridegroom and beating a gong); (g) folau bawi ma folohe bawi bööwö ("delivering customary pigs"); (h) halöwa (wedding day); (i) famegö (giving meals); (j) famulü nucha (returning costumes); and (k) manöörö bawi dalifusö (visiting bridegroom’s close relatives), and so on. In one of the stages of the wedding party in Nias, for example, one day before the party (on Folau bawi), always use the ‘Hendri-hendri’ or ‘poem’, that is to say the arrival of ’tome’ or
the prospective groom to the ‘sowatō ’ or the base in which the prospective bride is already waiting at the house of the customary party; who stated the purpose of their visit, the story of their journey, and the story of rearing pigs custom delivered to the „sowatō“ (bridegroom’s party) at the beginning of the event of ‘folau bawi‘ (delivering customary pig) in a way that is mutually blared between the parties’ tome ‘and’ sowatō, such as the following:

Tome (the prospective groom, who just arrived at Sowatō's home) said:

Soō yomo andrō, Amagu Balugu ... 'Are your lords the king is at home'
Soō yomo andrō, Amagu Balugu ... 'Are your lords the king is at home'
Soō yomo andrō, Amagu Balugu ... 'Are your lords the king is at home'

Then, Sowatō replied (longer than usual):

So ... 'There ...'
Tome says: Ba, tamane Amagu Balugu ... 'And this is how my lord the King'
Sowatō replied (with a rather long voice tone):

Mmm ...
Tome says:

Örö wó he me no marugi tou naró gosali ndra ama ...
'Because we have reached the house of the Kings'
Sowatō replied (with a rather long voice tone):

Mmm ...
Tome says:

Ba ma manofu-nofu dödömi, hadia mbörö wa'atoharema,
'That has been grown up for nine years'

Solangi ba nasi, 'That swim in the sea'
Si siwa fache fa'ara ... 'For nine years'
Sowatō replied:

Mmm ...
and so on...

Nias language as a means of peace education development is always used in daily activities among the people of Nias. This is very interesting because with narrated (berpantun) in Nias language is expected to create peace and security in various community activities and community of Nias especially in Nias Island. The use of Nias language certainly does not forget the national language, that is, the Indonesian language. Various positive values or local wisdom that can support the creation of a Unitary Diversity community in the Nias Islands of North Sumatra is of course very supportive in maintaining the peace, civilization, and sovereignty of the Unitary Diversity state. According to the experience of the writer, using Nias language in the Nias ethnic community, the relationship between fellow citizens can run well and harmoniously, thus it is very important to maintain the peace, civilization, and sovereignty of the state, and the growth of the Indonesian communities which is “unity in diversity”.

INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
**Nias Language as an Important Instrument in Preparing Indonesian Golden Generation**

Nias language plays a vital role as an important instrument in preparing the future Indonesian golden generation in that particular part of the Indonesian archipelago. In the daily family life activities in the Nias Islands, Nias parents always use Nias as the language of instruction in performing various routines in each family and outside the house. Nias parents always give advice to their children using Nias language. It is also applied to other Nias ethnic community activities, such as attending meetings in villages or neighbourhoods, offices and more particularly in attending church services as well as in other activities, such as being met at meetings in government offices or at meetings in other social forums.

Although there is Indonesian as the national language, the Nias language is still used in various activities in these places. Teachers in schools are also still many of them who use Nias language to their students to make their students better understand the lessons provided by teachers. Thus, the school students are expected to better understand the lessons given to them as candidates of the future Indonesian golden generation.

**Nias Language as a Means of Disseminating and Socializing the Cultural Treasures of the Archipelago to the International Community**

Nias language as the language used widely in the Nias Islands is very helpful in disseminating and promote peace education and to introduce part of the repertoire of artistic and cultural wealth of the archipelago which are derived from Nias Islands to the international community. Nias is very rich with ancestor’s artistic and cultural heritage, like Maena dance (can be danced in big groups), Faluaya dance (War Dance), Mogaele dance, Hiwö dance, Moyo dance, Sobagoa dance, Famatö Harimao dance, Feta Batu dance, supported by various the unique traditional musical instruments, such as Aramba (Aramba Dua and Aramba Duria), Göndra, Tamburu, Faritia, Surune, Duri mbewe, and Doli-doli which all danced and uttered in Nias language. Heritage and arts performances and Nias tribe's ancestral culture can be said to be a magnet to attract tourists as well as domestic and foreign tourists from different countries to come to Nias. With the geographic political division of Nias Islands into 5 districts / municipalities is expected to accelerate the development and progress of tourism in the Nias Islands area. Various types of local arts of Nias which are all danced, chanted or sung in Nias - as the writer suggested above were expected to play a vital role to promote and introduce as well as enriching the art and culture of Nias to the international community that it can assist the country in improving the foreign exchange used in development and welfare of the Nias ethnic communities in particular and the Indonesian community in general.

**CONCLUSION**

Nias language role in introducing and developing peace education in order to maintain civilization and sovereignty with its Bhinneka Tunggal Ika is regarded as a noble task and obligatory to be implemented by all ethnic communities in Nias in the territory of the Republic of Indonesia. The role of Nias language which is rich with its oral tradition and local wisdom like ,amaedola, hendri-hendri, nidunö-dunö, manö-manö, hoho, simunö, maena, mondroni hiwö, dahö-dahö, poetic folk songs (folklore), and poetic traditional Nias dances, each of which contains the values of high moral that can become elements of adhesives for the progress and development of peace education in order to strengthen, and to defend civilization and sovereignty which could promote a feeling of unity in diversity for the sake of the Unity State of the Republic of Indonesia. Nias language as an integral part of the national language is should be given a serious attention by the central government, in this case by the Center for Strategy Development and Linguistic Diplomacy, Agency for Language Promotion and Development, Ministry of Education and Culture especially in conducting the study of language and oral tradition of Nias which is so rich up to the moment. This has not been studied and published optimally as it has been done with hundreds of other tribal languages scattered throughout the archipelago. Presumably, through this International Seminar and Annual Meeting of Western Region’s State Higher Learning Institution Cooperation Board 2017, it can be responded to by the newly formed institution. Nias language which is a legacy of gold ancestral of Nias ethnic which can also be said as an important element in enriching the State language which can be used as a tool in the development of peace education and reinforce as well as strengthen the civilization and sovereignty of Indonesia which is "Unity in Diversity" for creating future golden generation of Indonesia.
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Biography of Writer

Yulianus Harefa is a full-time Lecturer of English at Department of English of the Faculty of Cultural Science in the University of North Sumatra, Medan since 1986. Completed his BA (Hons) in English at the Faculty of Arts, University of North Sumatra, Medan in 1985. His further degrees were all completed in Australia like his Postgraduate Diploma of Education in TESOL which was completed in 1990 at South Australian College of Advanced Education (SACAE), Adelaide, Australia. His Master of Education in TESOL was completed in 1995 at the University of South Australia (UniSA), Adelaide, Australia where his area of expertise is English Applied Linguistics with a specialization in TESOL (Teaching English to Speakers of Other Languages). Harefa’s current interests are in Language Teaching Methods, Curriculum Programming and Development, Public Speaking, Language Acquisition, Business Communication, ELT Management, Cross-Cultural Understanding, and Translation / Interpreting. In addition to being a foreign language teaching specialist, as a native tribe and native speaker of Nias, Harefa also has a strong interest in the preservation of Nias culture and language and more specifically the field of Nias Oral Tradition. His short term assignment as Head of Tourism and Culture Service for the City Government of G. Sitoli in Nias Island and international living and visiting experiences in various countries contribute greatly to his career especially in improving his students' English competency. So far, Harefa has also published four of his books, they are „*English for International Communication: Improving Student’s Speaking Skills*“, „*Foundation Course in Australian Studies*“, „*English for Tour and Travel Undergraduates*“, and „*Foundation Course in English Teaching Methods*“. 
Mantra on the Syair of Batubara Melayu Ethnic Dance: A Heuristic Study

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ABSTRACT

The art of dance dobus Melayu ethnic Batubara is an art that shows the ability of human extraordinary, immune firearms sharp, fire resistance and others. This art is usually performed as a complement to traditional ceremonies or for the entertainment of the community at the night or night reception at the wedding reception of ethnic Malays Batubara in Batubara Regency, North Sumatra. The dobus show begins with a mantra recitation by the caliph or the handler, who is an expert in this art. Beginning of the show, the caliph or the handler to read the prayer to the Messenger, dhikr to Allah SWT. Which was accompanied by a percussion instrument. Form of art combined with dance moves, accompaniment music, singing sounds of singers, spells in singing with magical nuances. The dance movement is an interesting part of the field of dance. Companion music when played is a field of study in the field of music art. The singing sound of the singer became a study for the field of sound art. Art dobus by the society Melayu Batubara is a folk art that is ritual inheritance of ancestors from generation to generation. Mantra dobus sung with the local language Melayu Batubara mixed with Arabic by khalifah or handler as the leader of Dobus. The meaning contained in dobus dance art mantra that uses the local language of Melayu Batubara is studied by the semiotic theory of Michel Riffaterre, namely Heuristic reading. Heuristics is a reading based on language structure which is a convention of the first-class semiotic system. This heuristic finds meaning (meaning) of its elements according to language ability based on language function as a communication tool about the outside world (mimetic function). This reading uses the concept of oppositional signs, to reinforce the meaning of the mark. Based on the heuristic analysis of meaning, the mantra of dobus ethnic Melayu Batubara is religious, asking for salvation to Allah so that no accident occurs when doing dobus game attraction with sharp weapon media, knife, fire, etc.

Keywords: Dobus Dance Charm, Batubara Malay Ethnic, Heuristic

INTRODUCTION

Art as a part of Literature is an element of life, because as a social institution of literature can reflect the state of society and cultural life of an ethnic group. Endraswara (2003: 7) states that, literature is a unique organic phenomenon full of a series of meanings and functions, although these meanings and functions are often vague and unclear. This illustrates to us that everything belonging to a literary and cultural group must have meaning, only sometimes that meaning should we mean precisely on the basis of different perspectives and theories.

Literary works present in two forms, namely oral literature and literature. Teeuw (1988: 39) suggests that, in oral literature the use of language is often much more complicated and preserved or deviating from the ordinary in ordinary language. Meanwhile, according to Endraswara (2003: 150), "Oral literature is a work that spread is delivered from mouth to mouth from generation to generation".

Oral literature is part of a culture that grows and develops in the midst of society and is passed down orally to the oral as a common property. In general, oral literature is packed through signs that contain many meanings. The meaning contained in it reflects the reality contained in the community of speakers. One of the works of oral literature is the art of dance dobus.
Dobus dance art by the people of Batubara Melayu is a traditional art of the people who are rituals inheritance of ancestors from generation to generation. This dobus game reveals extraordinary game play, or reliability in playing a sharp, fire-resistant weapon, accompanied by lyrics of songs and drums. Dobus art originated from Aceh, is expected to enter Sumatra in the early XVII century and until now still growing and developing and maintained by the supporters, especially in the coastal area of Batubara Regency.

This art is usually displayed as a complement to traditional ceremonies or for the entertainment of the community at the wedding ceremony on the night of berinai or wedding reception night for the ethnic Malays Batubara or at the circumcision of Rasul. Dobus game is a form of art combined with the art of music, dance, sound art, and art kebatinan with magical nuances.

The dobus game will generally begin by singing a chant containing a mantra imploring immunity until the show is over, led by a caliph or a handler. The goal is to get safety during the dobus performance. Then after sung the immune spell, then the immune attraction is demonstrated in accordance with the wishes of the players that pierced the hand with rencong, slicing the limb with a knife or machetes, eating fire, inserting a wire needle into the tongue, cheeks, and other body members to penetrate without removing blood, slicing the limbs up to the wound and bleeding but can be cured instantly just by wiping them and watering the wounded body with lime juice in the bowl.

According to Musthofal Akhyar, a Batak society leader who resides in Tanjung Tiram, Batubara District, stated that before the dobus performance begins, the caliph or handler dobus performs the lime ceremony while reading a series of prayers for the Creator, the Apostle's soul, Ambiya, the ghosts of the bidders can, and a series of greeting spells to the gentle creatures of the watchman or the guardian of nature to beg his blessings are not harassed from the effort of offering blood and blood. Thus Dance Dobus is inseparable from religious and magical values. During the Dutch colonial era, the early art of dobus was used to raise the spirit of the fighters and the people against the Dutch. Along with the development of the era, art dobus only serves as a means of entertainment alone the players dobus led by a khalifah (Lead dobus), assisted drummers concurrently singer 7 s.d. 10 people, the dancers can be 1,2,3, or 4 people and can also alternate with drummers drummers.

The tools used in dance art dobus as follows:

A. Weapons:
1. rencong (a sharp point-shaped iron weapon, with a head), used to pierce the hands, abdomen, and thighs of the dobus player,
2. machetes / knives, used to slice the hands, neck, and other body parts dobus players,
3. light bulbs to be chewed or eaten (same as lumping horse game in Central Java and East Java),
4. bicycle fingers (needle shape) will be inserted into cheek area, tongue and skin of dobus player
5. Iron chains are burned

B. Fresh Flour:
Freshwater ingredients in the process of dance art dobus namely:
1. lime,
2. white bowl filled with lime juice,
3. kerosene,
4. potpourri, turmeric rice, rice washing, slat, perenjis leaves, incense,
5. white cloth seven cubits
    All these materials are used to cause supernatural powers.

While the instrument music is rebana 7 s.d. 10 pieces, both large and medium.

Mantra Part of Old Poetry
One type of old literature in the form of poetry is a mantra. In the study of old poetry, Mantra is one of the oldest types of old poetry in Indonesia. Mantra as the beginning of the form of poetry with oral tradition has a characteristic when compared with other traditional poetry, such as rhymes. According to Syarifuddin (2009: 81), "Mantra is one type of oral tradition. This oral tradition exists that is still intensely used by some ethnicities in the archipelago and there are also ethnic who have left it."

According Kerfas (2012: 118), "Mantra is a sound, syllable, word, or set of words that are considered capable of creating spiritual change”. Words or utterances that have supernatural powers with the composition of the poetic elements (such as rhyme and rhythm) that are supposed to contain supernatural powers are usually spoken by shamans or handlers.

In line with the above, Hasanuddin (2003: 584) states that, "Mantra is the composition of words poetry like rhyme, rhythm, which is considered to contain supernatural powers, pronounced by shaman / handler to match other magical powers. Word selection, use of the magical power rhythm for the mantra. The main objective of
composing a mantra is to attain supernatural powers or supernatural forces. The rhythm of the language is so important with the intent to create magical nuances, the mantra arises from the imagination on the basis of animist beliefs. Based on some opinions above can be concluded that the mantra is a series of words and phrases that have magical powers and contain meaning. The structure of the mantra is called the mantra-forming element that can be observed visually, whereas in the contents of the mantra is called the overall meaning hidden behind the mantra structure.

Structure in the mantra is rhyme, rhythm and meaning. Sound is something we can hear by a normal person or an abnormal person, meaning that the sound has a certain meaning, either orally or through sign language. The sounds of the spell language that are usually heard include high low, down, and straining. Mantra sounds usually have similarities and loops either in one line or on another line. The repetition of sounds in the mantra is the understanding of rhyme.

Mantra has certain features compared to other oral literature. Mantra has sentences containing supernatural powers. Sometimes the words in the mantra are unknown meaning so it requires a profound interpretation, and when to say his words regularly and rhythmically will generate magical powers. But the spell can only be used by certain people only. Its peculiarity lies in the sanctity or the power it generates and in terms of its speakers. The structure in the mantra is rhyme, rhythm and meaning. The structure of the mantra is called the mantra-forming element that can be observed visually, whereas in the contents of the mantra is called the overall meaning hidden behind the mantra structure.

The birth of the mantra in society is the embodiment of a belief or belief. The belief in the existence of a supernatural force that pushes to realize that power into the real form to meet the needs. However, due to the limited knowledge and understanding of the community on the mantra in the art of dance dobus so that the reduced interest of the community towards the arts.

**Mantra Semiotic Study**

Semiotic comes from the Greek word, semeion which means sign. Semiotics is a literary research model with regard to signs (Endraswara, 2003: 64). Meanwhile, according to Kridalaksana (2008: 218), “Semiotic is the study of symbols and signs; such as traffic signs, morse code, and so on”. Some of these semiotic meanings refer to the semiotic view derived from theorists on language by Ferdinan de Sausure (in Pateda, 2001: 4) that language is a sign system, and as a sign of language representing something else called meaning.

Based on the origin of that mark, the type of mark can be set. Because the symbol produced by humans becomes the subject of conversation of people engaged in the field of semantics, which is specifically examine the meaning of the symbol, while the symbol itself is a sign, and the sign becomes the subject of discussion of people engaged in the field of semiotics. Thus semantic position in semiotics can be explained.

Selden (1991: 126) said that the elements (marks) in a poem often deviate from normal grammar. Poetry seems to define its meaning only indirectly and threatens the picture of literary reality. It is only necessary for ordinary linguistic competence to understand the meaning of poetry, but the reader requires literary competence to deal with the unfamiliar often encountered in the reading of a poem.

Structural analysis of semiotic can follow certain stages. According to Semiotic Theory of Michael Riffaterre (Rusmana, 2014: 353) in understanding the meaning of literary works that is poetry, must be able to follow the meaning: (1) Heuristic and (2) hermeneutic. Michel Riffaterre has stood his name since launching the 1978 Semiotic of Poetry. He views the activity and the essence of poetry and rhymes as playing with words without content or empty of messages, both feeling, morals, and philosophy.

One way to study the mantra as well as other literary works is done through semiotic theory. Mantra uses language as a medium to communicate with supernatural powers. Inside the mantra there are signs of writing, ideas, limb movements that include hand gestures and gestures. The entire expression above is included in the sign which is a semiotic study, and the signs are in the mantra. However, the language that will make the mantra can be studied in this study as well as other literary works. If the language uses a sign, which in itself includes a semiotic study. So the work of literature also includes semiotic study.

The semiotic approach that will be used is the semiotic Michael Riffaterre model based on the consideration that semiotic Riffarterte is more specialized in poetry analysis (Rusmana, 2014: 353). Mantra is one of the old types of poetry. Therefore Riffaterre’s semiotic study which discusses how to understand the meaning of this dance mantra dobus by using heuristic reading.
Heuristic Concept Concepts

Rusmana (2014: 354) states that, "Heuristic readings are readings based on the structure of the language or semiotic is based on a first-level system convention". Meanwhile, according to Nurgiyantoro (in Lestari, 2013: 121), "Heuristic work is the reading of literary works on the first level of semiotic system. It is an understanding of meaning as it is conceived by the language (concerned) ".

So the needed stock is knowledge of the language system, the competence of the language code. Language is a first-rate semiotic system that already has meaning (meaning). Heuristic work produces an understanding of meaning, translate or clarify the meaning of words and synonyms.

From the interviews and the sources, there is a heuristic meaning in the mantra of dobus Melayu Batubara, namely:

**Data 01**

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“Mulaihi dobus silaweuet pike
Sembahyang di ledong ale
Lamo tobat di Laut Pandan
Ado Allah dalam ati”
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Mantra from data 01 above is an opening poem sung at the start of dobus dance art. Data 01 that is (1) Mulaihi dobus silaweuet pike, meaning start start performances of art of debus dance which is played with devotion sholawat to Allah SWT. (2) Sembahyang (prayer) in ledong (ledong) ale, means to worship seriously and solemnly. (3) Lamo repent in the sea Pandan, means to be alone in worship to ask forgiveness and ask for protection. (4) Ado Allah in ati, means a person in a person to worship God beginning with the heart. The above mantra function is to ask God for protection to be immunized against dobus weapons.

**Data 02**

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“Badobus kemari pa’i
Tubuh nabi balingko-liŋko
Anak dobus kemari anco
Bedaha ilig bak ulon mata”
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Mantra from data 02 above is the second poem sung during dance art performances dobus. The weapon players dobus perform a dance while stabbing himself with rencong guns to bleed. The meaning of heuristic in the data mantra 02 is (1) Badobus kemari (bro) pa’i, meaning dobus dance art performance led by handler dobus (dobus leader). (2) The body of the Prophet balingko (balingko) means balingko, so members of art dobus players come and sit in a circle. (3) The child dobus kemari anco, meaning dobus player who plays dobus weapon will be injured and bleed around his limbs pierced with dobus weapons. (4) Bedaha (bloody) ilig (downstream) tub ulon (ulon) mato (eye), meaning blood flowing to the end of eye dobus (art weapon of debos).

**Data 03**

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“Bosi pute lumbago Adam
Aku tovo ilang bison
Aku tovo denan doa
Ancu lulaul hai bosil”
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Mantra from the above 03 data is the third mantra sung during the dance art performance dobus. Mantra is a suggestion for the players to not hesitate and believe with the debus handler who can heal the wound. Heuristic meaning in the data spell 03 that is the leader of debus that heal the wound by asking for help to Allah SWT. Sharp iron when inserted into the limbs is bloody and can be cured quickly.

**Data 04**

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“Bosi adam bosri Muhammad
Tak inat gunuŋ mencadok
Hoyom dipajo tubu di umat
Ancu lulaul hai bosil”
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Mantra from data 04 above is the fourth mantra sung during the dance art performance dobus. The spell makes players forget themselves against the sharpness of the debus weapon. The heuristic meaning in the data spell 04 is strong and sharp iron. Must not be worshiped by humans. Sharp iron (weapon debus) when inserted into the body will be injured but can be cured by the handler dobus (dobus leader).
Data 05  
“Memanjat gunung beypai”  
Mendapat sireh sejunjun  
Jangan takut tajam bosī  
Ujun belipat panjal bebalul”  

Mantra from data 05 above is the fifth mantra sung during dance art performances dobus. Heuristic meaning in the data spell 05 that is climbing the volcano, get sireh leaf sejunjun, invite people not to be afraid to play debus. One of the tools of art of debus that ends tied with cloth and base is a sharp iron.

Data 06  
“Lailla haillah kaliman Tuhan  
Mayang seyogo…  
Seyogo mayang iman pilun  
Sekuntum jabal… ya… robhana…”  

Mantra from data 06 above is the sixth mantra sung during dance art performances dobus. Heuristic meaning in the mantra data 06 that there is no god but Allah, serogo serogo, serogo mayang, faith pilun, jabal aja ya .. my God. The function of mantra above is to ask for help only to the one God to be healed by a sharp weapon.

Data 08  
“Urobbi… tuduη urobbi  
Sojuk api… mehulo-hulo  
Dayi mano… ae muyati  
Sojuk sayi… ke buluh roma”  

Mantra from data 08 above is the eighth mantra sung during dance art performances dobus. Mantra is according to the debus handler creating a magical effect. Heuristic meaning in the mantra data 08 is a dashing debus player and dare to play debus. The mantra function above is a member of the suggestion that the debus player is confident and not afraid of sharp weapons.

Data 09  
“Imolah kito belapi-lapi  
Lapilah tuηkat Cik Abu Yasim Imolah kito beymain api  
Api Allah Nabi Ibyohim”  

The mantra of the above 10 data is the 10th mantra sung after the ninth spell during the dance art dobus performance . The heuristic meaning in the 10th data spell is that let us race, the race to seize the stick of Cik Abu Yasim. Let us play fire, Fire of Allah the Prophet Ibrahim. The function of the mantra is to give suggestion and invite the debus player to play hot fire but with God's help, the fire becomes cold to the body until the Roma reeds.
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization

Mantra from the above 12 data is the twelfth mantra sung on dance art performances dobus. Heuristic meaning in the mantra of data 12 that is asking for help and protection to Allah SWT, to be healed from stab wounds and burns due to debus weapons.

Mantra from the above 13 data is a thirteenth mantra on dobus dance performance. The meaning of heuristic in the mantra of data 13 that is khalifah (debus player) play debus with stabbing himself for the help of Allah SWT. The mantra's function is to give suggestion to the players of debus so as not to fear pain from the debus weapon because God will give help.

Mantra from data 14 above is a fourteenth mantra sung at a dance art performance dobus. Heuristic meaning in the mantra data 14 that is only to Allah ask for help and protection in playing debus.

Mantra from data 15 above is the fifteenth mantra sung at the dance art performance dobus. The heuristic meaning in the data spell 15 is the sharp weapon dobus penetrates the skin that is flexible to the flesh of the body. Inevitably, the weapon of debus has been covered with blood.

Mantra from data 16 above is a sixteenth mantra sung at a dance art performance dobus. The heuristic meaning in the 16 data spell is dobus player who has drained blood to the dobus weapon. Then healed by rubbing and pressing the point of the wound that issued the blood with the help of Allah SWT.

CONCLUSIONS AND SUGGESTIONS

Suggestions
1. Dobus's performance is inseparable from religious and magical values.
3. Mantra in Dobus ethnic Melayu Batubara poem in Batubara Regency, North Sumatra with religious power, asking for salvation to Allah so that no accident occurs when doing the game attraction with sharp weapon media, knife, fire, etc.

Suggestions
1. Dobus dance arts should be preserved sustainability by the people of Batubara which became one of the cultural heritage,
2. It is expected that future young men can safeguard and preserve their cultural heritage and use it for a positive purpose.
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Values In Folklore as Alternative Builders of Nation Civilization

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ABSTRACT

The folklore of literature is a reflection of the circumstances, conditions, and administrative stance of the support community. Literature can not be separated from the dynamics of local communities, as well as the literature of Bengkulu region. There is a close and intimate relationship between folklore and nature and society. The authors in the literature sought to express and express the values of life, moral values, and customs that underlie daily life. Every literary work including folklore has certain position, function, and values for its people. For example, the folklore of the people of Bengkulu, describes the idea of society about the phenomenon of environment and their culture. The reflection of thought that is conveyed in Bengkulu literature is the values that can be utilized by the listeners / readers. Some examples of values contained in folklore Bengkulu such as the value of honesty, responsibility, cooperation, discipline, independence, firm and polite, believe in his own ability and others. In the process of learning literature, it is expected that educators are able to transmit these literary values while teaching. Thus students or students are able to understand, appreciate, perform, and imitate the values in the literature, especially the values that can arouse the love of the nusa and nation. These values can be used as an alternative to build the nation's peradapan. Developed nation is a nation that not only prioritizes physical development, but more on the development of the character of the nation itself. Excavation and development of values that can build the nation's tide should be born from various ethnic groups in Indonesia. One of them, the values contained in the folklore of Bengkulu.

Keywords: values, folklore, civilization of the nation

INTRODUCTION

Folklore can not be separated from people's lives, including Bengkulu people everyday. This can be seen in every custom is always accompanied by various like, phrase, and parable. There are many traditional ceremonies, such as performances kejei, begadisan, graduation ceremony, marriage and others, where the audience alternated convey the art of rhymes, rejung, fairy tales and so forth. Literary works including folklore generally instill the values of kindness, beauty, and education to the intended person. Literary works are not merely entertainment, but a tool to express the memory of the philosophy of its people, including responding to the beauty and awesomeness of nature. This is reinforced by the opinion of Cassirer (1996: 138): "Artists who expose the forms of nature are equal to scientists who reveal the facts of nature or the laws of nature. The art form that can be seen today is the emission of intelligence, the work skills and the persistence of its creators in the past ".

Regional literature including folklore is a literature that originates from an area and develops through hereditary stories. In the development of regional literature delivered or told by word of mouth. Webster in Rafiek (2010: 54) states that the oral literature is part of a folklore that describes cultural life such as fairy tales or stories, phrases and others. Meanwhile, according to Hutomo (1991: 2) states that oral literature is a literature that includes the expression of literature citizens of a culture that spread and hereditary (word of mouth). Danandjaya (1991: 50) classifies oral literature in several forms, one of which is the prose of the people. Prose folklore can be classified again as a myth, a legend, and a fairy tale. The content of people's prose stories can be about events that are considered to occur in the community of their owners. Many folklore have valuable values for the speaker community or for society at large. This people's prose story also has a very important function in life, because it reflects people's lives and instills a sense of love for their own culture. Prose of the people can also describe the peradapan of a region or nation.

The message and the values depicted in the people's prose story are very diverse, as well as in the literature of the Bengkulu region. For example many Bengkulu folklore that contains the teachings and values of education, be it moral education, polite, and ethics. Many stories (tales) are often ditokohi by animals but symbolize human nature and behavior. Behavior of animals invites us to laugh, with the happening of hilarious
situations, then become a symbol of evil and hypocrisy. Animal figures invite readers to contemplate the social limps caused by human activity itself.

This prosaic folktale story has not been widely documented and inventoried. Whereas the prose of the people can be used as learning materials in schools. Many of the educational values it contains, so as to shape the values of positive character education for students.

Literary learning is basically aimed at having students feel sensitive to valuable literary works, thus encouraging students to be interested in reading them. By reading literature the students gain a good understanding of humans and humanity and can gain positive educational values, which can shape their character better. In the end the values contained in this folklore can be used as an alternative to the nation's builders.

**DISCUSSION**

**Type of Literature (Bengkulu)**

The literary type of Bengkulu region is very diverse. There is a prose, lyrical prose, and poetry. There is also an oral literature contained in the show or in certain ceremonies. Literature in the form of folklore of the myth contains the beliefs and beliefs of a group of events or events that do not make sense, and associated with the gods, the occult, and the ruler of nature (Danandjaya 1991: 50). The mythical stories include: White Crocodile, Crocodile Buntung story, Seven BatinBete, BeringinKeramat stories and others. Legend stories containing moral teachings and existing relics, including holy places are considered as evidence of the truth of this story (Danandjaya, 1991: 50). The legend stories include: Legend of PutriSerindangBulan, The Origin of BatuLambang, Origin of LubukTanjung, ButeuKuyung, Origin of Tubai Language, and others. Fairy tale is a story that is not considered to be true, contains elements of education and entertainment (Danandjaya, 1991: 83). The fairy tale that existed in Bengkulu, among others: the tale of the Apocalypse, Remidu and Remayu, PakuRamlai, Golden Bear Bird, Grandmother Sangonjen, and others.

Oral literature in the form of people's poetry is very diverse as well. There are types of rhymes, rejung, mantras, puzzles (yellow), singing (bekindun), and traditional expression (Sarwit, 2004: 240). This form usually consists of several sentence sequences, some based on the dimension, some based on the short length of the syllable, the loudness of the sound pressure, or just by rhythm. The peculiarity of this form is that the sentence is not free-form, but is bound in form.

Another type of literature found is literary prose lyric. This literature is a blend of prose and poetry. This type in Bengkulu literature there are several kinds, for example, found in the region of South Bengkulu, Pasemah, and Padang UlaTanding. The other type is tadut / tadutan, oral literature containing teachings or religious messages. Tadut often raised religious themes, containing knowledge, moral ethics, moral. The contents were delivered by being sung

**Values In Literature**

**Educational Value**

Humans as individual, social, religious, and cultured. Educational values that are implied and written in folklore are expected to develop good character, positive thinking, and virtuous noble character.

**Religious value**

According Nurgiyantoro (2002: 326) religious value is an angle that binds humans with the creator of nature and all. According Koentjaraningrat (1992: 32) Religion is a belief system that contains all human beliefs and images of the properties of God, the supernatural being, all values, norms and teachings of the religion concerned. Religious values aim to educate people to be better according to the guidance of religion and always remember God. The religious values contained in the folklore are intended for the audience of the folklore to get the inner reflections in life that are based on religious values.

**Moral value**

Moral value is something to be conveyed to the listeners / lovers of folklore through the meaning contained in it. Moral values in folklore usually contain a view of the values of truth, honesty and others. According to Nurgiyantoro (2002: 321) the moral values in the story are usually intended as suaru means associated with certain practical moral teachings, which can be taken and interpreted through stories that are heard or read.

**Social value**

According Nurgiyantoro (2002: 326) social value with respect to the value of society. Social value is a wisdom that can be derived from social behavior or social life. Social behavior in the form of a person's attitude towards events that occur around him, which has to do with other people, way of thinking, and social
relationships. Social value refers to the relationships of individuals with other individuals in a community group. The social function of literature, in this case, is examined to the extent that literary value is related to social value and to how far literary works (Noor, 2011: 28).

**Contribution of Values in Folklore to Build Nation's Stations**

Since ancient times, the ancestors of the people of Bengkulu have instilled the values of education to his descendants. This is done on every occasion of customs, marriage, or death accident. For example in the text tadut (tadut) which often raised the themes of religion. Its contents are very closely related to religious knowledge, morals, moral values, ethics. Example of one texts text in the form of lyrical prose following.

\[
\begin{align*}
\text{Tuapelemu di syariat, hak Allah hak Allah hak Allah hak Allah, Tuapelemu di tarikat} \\
\text{Lailahailallah ha laiahailallah, Tuapelemu di ma uripat, AllahuAllahuAllahuAllahu} \\
\text{Karangansitisitisuwui, Urangmatjangantangisi, Tiapidupbakalanmati} \\
\text{Deniebakalkantinggal.}
\end{align*}
\]

Judging from its contents describes about human life in this world is set by God the creator. In the science of human religion admits there is no god but Allah. In the end man will meet death or death. Because we do not need to cry, because every living human being will meet his death. This text contains very deep religious values. This text reminds people of life after death. Therefore we should not be lost in the life of this world alone.

The tradition of advising through pantun is also popular in Malay society, including in Bengkulu area. The tradition of advising through rhymes includes indigenous activities that are still alive to this day. The shape consists of four lines. Each line consists of eight to ten syllables. The first and second lines are called sampiran, lines three and four are called contents. Bengkulu people also recognize the form of pantundalah tradition to advise, for example pantun existing in the community of the valley, the people of northern Bengkulu, serawai community, and in the city of Bengkulu itself. Examples of rhymes that can evoke unyielding stance, work hard and others.

- Gedangombakmuara Bengkulu. Seraksampaitepijalan
- Jangandikenang masa yang lalu. Rusakbadanbinasoiman
- Dusun besojalanapanjang. Jalaneteruskesurabaye
- Jangan di bakarjangandipanggang . Suditaksuditolongdibase

Some folklore that can contribute in character education and can be used as alternative builders of the nation, such as the value of courage found and stories Remidu and Remayu. The two twin girls were able to confront the robbers who would rob their valuables. When all the villagers ran into hiding in the forest, they stayed home to deal with the criminals. This can be seen in the excerpts of the story text. "Remidu and Remaja do not want to run away with other residents. Both welcomed the bandits with sweet food, dancing, and singing. The thieves are annoyed, fascinated, and amazed at their voices. They forget the intention to rob, so that the robbers finally fall asleep, then Remidu and Remayu also managed to save themselves and their property ", (Emi, 1998,76)

The value of a mother's sacrifice to her child can be found in We Wee's story. Told a mother who was widowed to bone to find the resin sap in the forest to support her two children, until finally her two children lost to follow her mother into the forest. In a state of panic the mother came home and did not meet her children, she struggled back into the forest to look for her two children, but unfortunately when her little boy was found dead, and her big boy turned into We We or a small apes.

The value of tawakal in accepting destiny can be found in We We story and the story of Amparent Stone of Ivory. In We We can we see how a mother who finally receives her son's fate dies because of starvation lost in the forest to catch up with her mother looking for resin. A mother's tawakal nature is also shown when she accepts her son's destiny to be We We or a small ape. But the mother kept on singing her and kept her child entertained. If he missed his son delivered through the pantun: amunnjale until kehempas, batangbesilediundangrakit, amu mate la lame sampai, ndakbetemusukarskit, haibadan.

In addition to the tawakal in accepting the destiny of patience is also shown a mother in this We We story, how he tried and patiently in the face of trials, ranging from the death of her husband at the time of his two small children, to the fate that must be lived alone because the second loss His children. The mother remains patient and persevering in the face of trials.

The Amparent Stone Story of Ivory also contains religious values of patience, trust, and always never forget to pray. The text tells of a young king whose wife left behind. Then he remarried with a beautiful girl but apparently his heart was evil. The young king has two children a man named BugaDiwo and one daughter named PutriGani. When the king is in the palace his young wife pretends to be fond of her two children, but when the king goes out of the palace perform the evil behavior of her stepmother. One day the king left for a long time, the
two king's sons were never fed, so they starved. They are looking for ways to ask for rice or rice chips in the rice mill. They are very patient in the face of his evil stepmother. One day the two children of the king were accused of stealing food. They were beaten as hard as they could. Though they cried out in pain to be pitied, but her mother ignored her. Finally the two sons of the king ran to the big stone ivory stone, then fell asleep. When they wake up tears flowing on their sad and hurt, with tearful tears they wail and pray as they say "tidy bumbungseruas, raise the ivory stone, mak and the bad fathers eat, we want to go back to the sky door, the seeds of puar allegedly Rice, flowers dadap suspected fish, we were accused of thieves fish, we were accused thieves eat. So thanks to the patient and with the will of God all their prayers are granted.

The moral value found in the story is the value of honesty. Of the 3 texts almost all contain the value of honesty. In the text of the Ampar Transparent Stone Story we see how two little boys who were accused of stepmother stole food because where they were playing found food crumbs and rice-like poems. But honestly they say that the food they ask for the rice mill, and the red fruit is not fish scales, Although they are honest, but his stepmother does not believe and continue to torture them.

The value of honesty is also seen in the story of Remidu and Remayu. Thanks to the courage and honesty these twins can save their precious possessions from the criminals.

Social value refers to the relationships of individuals with other individuals in society. The social value seen in the We We story is the value of help, where the people of the village agreed to work together to help the mother pluck the produce of her fields and help the mother to make a hut in the village for her residence. They also always come to comfort the mother who has lost two children, one died and one became We We or small apes.

The nature of forgiveness can be found also in the story of Amparent Stone Ivory. The figure of the Young King in this story has a commendable nature. The Young King was willing to forgive all the painful acts his wife committed against his children. The king's wife finally realized his mistake and apologized to the young king and his two children BugaDiwo and Princess Gani.

Literature of Bengkulu area that contains many values of education is very useful if used as a learning material in school. Thus it is expected that the values in the literary works can contribute to the character education of the nation. In the end the values contained in the folklore of Bengkulu can be used as an alternative to the nation’s builders.

CONCLUSIONS

Values depicted in the work of satra should be conveyed, owned and shared by learners, students and students. The success of a person is not solely by intelligence in the field of knowledge alone. But also has the character and noble character. So also in the life of society and state. The literature of the region with its various types contains many educational values such as honesty, responsibility, courage, uphold ethics and others, can help shape human character, and ultimately can shape the character of the State. Local wisdom in the form of Bengkulu literary values can be included in Indonesian language learning. Thus, the educational values excavated from regional literature can contribute to the education of the nation's character. The values of character education of the nation should be extracted from local wisdom, so that the character of the nation in accordance with the character of Indonesian people born from various ethnic groups. Teachers and lecturers including those responsible for the process of learning literature in schools, are required to better understand, explore, develop local literature learning materials that contain many educational values. In the end is expected to serve as an alternative to the nation’s builders.

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Spreading Literature Domination of Readers' Response on Novel Laskar Pelangi Karya Andrea Hirata: A Study of Sociology of Literature

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ABSTRACT
Wahyudi (2013) in the Poetics Journal says literature as a reflection of society is not a direct reflection of the reality of society as a whole. This means that the author has the freedom to give a touch that is completely different from the historical record. So it is possible that the literary works produced by authors are requests from the public or the reader itself which will affect both the author and publisher's profit. This phenomenon will be the author of the analysis on the popular novel Laskar Pelangi by Andrea Hirata using the theory of literary sociology Alan Swingewood. Based on the analysis it can be seen that Laskar Pelangi novel is a literary work that was born because it is influenced by the interest of certain parties (publisher or producer) so that a literary work which does not reflect an era but is the result of market demand that has been influenced by the interests in the process Production. But specifically in the case of Laskar Pelangi, the story also reflects the state of society at that time but has been given certain touches by the author and publisher in order to penetrate the market that was still fixed on the theme of religion and love.

Keywords: Bentang Pustaka, Laskar Pelangi, Sociology Literature

INTRODUCTION
Literature is a place for writers to express a thought about a certain way in a way such as through novels, drama, and poetry. Through novels, dramas, and poems it will be seen how the condition of society at that time, because the work of literature can reflect the state of an era. Wahyudi (2013) in the Poetics Journal says literature as a reflection of society is not a direct reflection of the reality of society as a whole. This means that an author has the freedom to give a completely different touch with the notes still based on the truth. This causes a new reality to emerge which, of course, is no longer purely like the realities of society. The author in his literary work does not retell the social fabric of society as it is but the author expresses his own ideals about social society in terms of his ideology. Literary works produced raised the values or events that exist in the community so that people or readers feel close to the literary work because it indirectly describes himself and the surrounding social conditions.

So it is possible that the literary works produced by authors are requests from the public or the reader itself so that the sale is a success that benefits both the author and the publisher, something like that is highly visible in popular works. Moreover, when authors and publishers make certain compromises in order to strengthen their cooperation in making literary works in accordance with the wishes of the reader or the public. This phenomenon will be the author of the analysis on the popular novel Laskar Pelangi by Andrea Hirata using the theory of literary sociology Alan Swingewood.

So with regard to literature and society Swingewood put forward two methods of research work of sociology of literature that is sociology of literature and literary sociology. Literary sociology with its basis in the literary text, which relates structures to genre and society (Swingewood and Laurenson, 1972: 78). Swingewood tells the method of literary sociology that the talks begin from the literary text itself and then be connected to the social conditions of society. In this analysis the authors will use Swingewood's method of literary sociology by exploiting the elements associated with the author, publisher, and reader contained in Andrea Hirata’s Laskar Pelangi novel. Furthermore, Swingewood puts forward his three approaches in literary sociology: literature as a reflection of the times, the literature seen in the author's creation of his work, and certain historical literature and moments.
RESULT AND DISCUSSION

The most popular perspective adaptation of the documentary aspect of literature, arguing that is providing a mirror to the age means the most popular perspective taking on the aspects of documentary literature that pay attention to the mirror of the times (Swingewood and Laurenson, 1972: 13). Swingewood says this approach is the most popular approach than any other. Where the basic assumption of this approach is literary work as a mirror of the age or society in an age.

Literary works as a reflection of the age is the fruit of the author's thought means the role of the author in the form of imagination and his expectation of something represented by his work this resulted in that literary work is not always exactly the same as reality. According to Swingewood literature is a document that can be used to see the social conditions of society at a time. Swingewood argues that the age continues to grow as well as the pattern of social structure so it does not rule out the ideology raised in a literary work may be influenced by certain interests because of the diversity of class and social status that could be a work of literature does not represent the social state of society on one era. The basic assumption of the first approach is literary work as a mirror of the age or society in an age. If connected with Laskar Pelangi then this shows that the story contained in Laskar Pelangi is an adjustment to the state of Indonesia at the time the work is published.

Andrea made a story based on her own life so this novel Laskar Pelangi is autobiografi author. Laskar Pelangi is a novel in which is told about the story of 11 Belitong children who were given the title of Laskar Pelangi. This is reflected by Laskar Pelangi's work at that time was as a tin miner. Belitong is one of the gold fields in Timika, Irian Jaya by America considering the prosperity of the tin of Timah, which is the most influential company in Belitong, even a hegemony more precisely, state enterprise. The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation's Civilization. The Markt, where the aim is for the reader to feel close to the literary works. The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation's Civilization.
The second approach to literary sociology moves away from the emphasis on the work of the literature itself to the social situation of the writer means that the second perspective on the sociology of literature takes other ways by emphasizing the field of production and more specifically On the social situation of the author (Swingewood and Laurenson, 1972: 17). Swingewood says the second approach emphasized is the production part and more specifically the writer's social situation. In the production of literary works, where literary works are concerned with the value and elements of art have changed with the presence of popular literature.

At first the position as the authors viewed the eye but now has become a promising profession because with the development of industry, especially in the field of publishing and printing make the position of the author more easily get the results of his efforts after or while making a literary work. This approach tries to be a way to answer the question of why a work can arise and what traits there are in the literary work. Where there are works produced because it is a masterpiece of literature adihulung without regard to certain factors in order to sell in the market, and there are works produced to meet the demands of society so that the purpose of the creation of literary works has shifted into a container commercialization.

Laskar Pelangi was first published in 2005 by publisher Bentang Pustaka where in those years novel Islamic theme and love still dominate Indonesian market. The presence of Ayat-ayat Cinta (2004) novel by Habiburrahman El-Shirazy was greeted by Indonesian society and the presence of the film version in 2008 received similar enthusiasm. This led to many novels present with the same theme. Similarly, Habiburrahman El-Shirazy who confirmed his name as an expert in the making of Islamic novels consistently gave birth to his newest Islamic novel On the Sajadah Cinta (Trans TV Synchronized, 2004), When Heaven's Fruit Love (2005), Pudarnya Enchantment Cleopatra (2005), When Cinta Bertasbih (2007), When Cinta Bertasbih 2 (December, 2007) In Mihrab Love (2007), Earth Love, (2010).

The presence of Laskar Pelangi as a novel that contains motivation in the middle of the novel that the average theme of religion and love at that time brings a strong allure in attracting Indonesian readers. The saturation of the novel that themed—that alone makes the theme raised novel Laskar Pelangi touch the hearts of readers. The story of Laskar Pelangi reflects Indonesia's current situation, although the focus of Laskar Pelangi's story is about the condition of Belitung people. For example, students who drop out due to limited costs, many unworthy schools, and governments that lack attention to educational facilities that are the main roads in enriching Indonesia's own human resources. All these things are beautifully illustrated in Laskar Pelangi so that many readers of various circles and ages fall in love with this novel.

The similarity of the situation in the novel to the situation that many occur in Indonesia causes the reader to struggle to realize his dreams in the limited cost as do the figures that exist in Laskar Pelangi. The contents of the story that reflect the lives of many people is what touches the personal side of each reader to make this novel popular. This is demonstrated by the sale of novels published in 2005 and has been reprinted seventeen times until January 2008. In addition, Laskar Pelangi film became the fourth best-selling film with 4.6 million viewers.

The success of Laskar Pelangi accepted by society can not be separated from the efforts made by the publisher of Bentang Pustaka. Span Library that goes into the publishing group Mizan is a publisher who is more concerned with the attractiveness of the contents of a book or novel to be published. Landscape itself was originally just one publisher of many publishers that mushroomed in Indonesia. Bentang became a famous publisher since Laskar Pelangi was born under its publication. As has been discussed earlier that Laskar Pelangi was born when Indonesian people are still fun to consume novel with the theme of love and islam it can be said is a courage for Bentang as a publisher in giving birth to a novel that is contrary to the market taste at that time.

There is a compelling reason why Bentang as a growing publishing business is becoming a more advanced publishing endeavor to risk issuing Laskar Pelangi and its follow-up (Tetralogy of Laskar Pelangi but which will be discussed in this analysis only focuses on Laskar Pelangi) amidst the vortex of religion-themed novels and love. Plus the existing market has been patterned with the theme so as to increase the difficulty of Span to divert the reader to the theme that carried Laskar Pelangi. This is where the Bentang Pustaka attempts to find opportunities in the middle of the novel islam and love by publishing a light novel but has a high motivation value such as Laskar Pelangi.

In addition, according to the author, Andrea made a compromise with the publisher so that his work can be published by the Span. The fascinating theme that Andrea brings in her novel seems to be the main thing that makes the Span interested in taking risks by giving birth to a novel that does not follow the market appetite at that time. It seems that authors and publishers agree that such themes as Laskar Pelangi are what Indonesians need with the ever-evolving country situation that can motivate the reader amidst the difficult circumstances of society and this is the target of authors and publishers in changing the tastes of future readers.

The first thing he did about Landscape in his novel Laskar Pelangi was to present positive comments on the original sheet of the novel. Of course this adds to the interest of the reader because the novel he bought is a novel that is recognized by many people. The comments were expressed by various circles, both housewives,
writers, directors, publishers, mass media, writers, and also famous humanist TV presenter in each episode of the themes he picked up.

The praises were revealed from Sapardi Djoko Damono who is a writer and professor of the University of Indonesia, Riri Riza and Garin Nugroho as director, Kak Seto as chairman of Konmas Perlindungan Anak, Tempo, Femina and Kompas as well-known mass media, government officials, And Andy F. Noya as a talk show presenter who has been awarded two Panasonic Award awards. Famous figures like them give praise to Laskar Pelangi so readers will think that this is a very good novel. Efforts made This landscape that improves the image of Laskar Pelangi as a novel that contains so that the effect on the sale of his novel that continues to increase. Promotions by presenting authors in certain bookstores so buyers can get autograph authors directly also launched by Span.

In addition, the landscape also still see many opportunities from the initial response of the community to the publication of Laskar Pelangi. The longing for inspiring novels made the reader's interest in the novel bringing useful stories after the reading of the novel. The span immediately increased its promotion through one of the famous talk show program Kick Andy. At this event, he did not present an author who became important but he presented a motivated reader after reading Laskar Pelangi. Most are teenagers who become the spirit of pursuing his dreams behind all the limitations he has. Stories touch after the reading of Laskar Pelangi this is appointed in the event. This of course touches the humanist side of the person who sees it and is curious about the contents of the novel why it can change a person to be better, and of course this once again has an effect on his ever-increasing novel sales.

In addition to its light and motivating content so that it can be understood by anyone, Bentang's vigorous effort to promote Laskar Pelangi is what makes Laskar Pelangi become known to many people so that its popularity finally made many directors interested to make novel Laskar Pelangi become a movie. The courage of Bentang published a novel that did not follow the market appetite at the time made this publication gain material gain and got the name of the reader's heart.

This novel has grown into a film and ticket sales are profitable for authors, publishers, and producers. This novel is a representation of the community's own imagination hence the novel master world sales. The dominance of publishers and film producers in commercializing this work is enormous, with the help of authors finally born a work missed by the market and society. So the novel Laskar Pelangi reflects the basic assumptions of the second approach of emphasis on the field of production and more specifically on the authorship situation where Laskar Pelangi is a novel present at the request of publishers analyzing the saturated market situation for works whose themes are just that. Laskar Pelangi then was promoted to the utmost by the Span so it became very popular in Indonesia.

A third perspective, one demanding a high level of skill, attempting to trace the ways this means that this approach requires a higher skill, it is related to the business To understand, to trace, and to trace how a literary work is accepted by a particular society in a certain period of time related to a historical moment (Swingewood and Laurenson, 1972: 17). The focus of this approach is on public acceptance of a literary work. The basic assumption of this third approach is literary work as a reflection of a particular historical moment.

Changes in social conditions of society become an important key how a work accepted or not by society at a certain time. Speaking of acceptance hubunganya seen from the social conditions of society at a certain time. Acceptance of a work is due to the similarity between the state of a social society with the circumstances in a literary work. As Lowental quoted Swingewood as saying that the acceptance of certain literary works in certain cultural times and cultures is related to the social climate of his culture (Swingewood and Laurenson 1972: 21)

The success of the publisher and publisher in the birth of Laskar Pelangi made the novel accepted and favored by the market and readers. So the analysis using this third approach will explore how the acceptance of society on Laskar Pelangi. Andrea's work received a remarkable response especially when he raised the theme of education amid the poverty of Belitong people at that time. His work is liked by all circles, many teenagers are inspired from this work to realize his dream in all the limitations that exist. Laskar Pelangi besides being favored in the country itself is also favored in some other countries this is indicated by reprint Laskar Pelangi which reached the 17th print in January 2008.

The novel transformation of Laskar Pelangi from novel to film (2008) becomes clear evidence that film producers can capture the desire of the public to make the reader's imagination of Laskar Pelangi visualization published in 2005 still get the readers' hearts so readers want to make it happen in the same glasses. The film received a similar enthusiasm in which Laskar Pelangi became the fourth best-selling film along the way of Indonesian cinema which successfully watched 4.6 million viewers. In addition also made a musical drama Laskar Pelangi which was held on December 17, 2010 until January 9, 2011 in Taman Ismail Marzuki, Jakarta experienced a tremendous kesusksesas as well. The enthusiasm of readers and spectators is still increasing since the first time Laskar Pelangi was published.
Laskar Pelangi is also widely used as the object of study by literature students Sistiarsih, Novie. 2011. Ethical Value In Novel Laskar Pelangi Karya Andrea Hirata,. Nofitasari. 2012. Deiksis Social In Novel Laskar Pelangi, Nandra, Ignes Olyen. 2011. Novel Laskar Pelangi and Novan Mayan (A Comparative Study), Hiasa, Fina. 2012. Nation Character Values in Tetralogy of Laskar Pelangi and others. This shows that Laskar Pelangi not only be a novel reading but also provoke readers from academic circles to make it object of research.

Laskar Pelangi was also awarded the ITB Buch Award 2013 in ITB Berlin's largest tourism exhibition, The Rainbow Troops as the first winner of the general fiction category at the New York Book Festival 2013. In addition various overseas publishers soon distribute the Tetralogy of Laskar Pelangi in Their languages are Yillin Press (China), Nha Nam Publishing (Vietnam), Solo Press (Taiwan), Da Vinci Publishing (Korea), soon followed by Union Agency, a leading literary agent in Japan, and publishers In America, Australia, Germany, France, as well as some other Asian and European countries. Novel The Rainbow Troops (international edition of Laskar Pelangi) is warmly welcomed at various overseas festivals (Fukuoka, Vancouver, Singapore and Wordstorm-Australia) (http://harangan-sitora.blogspot.com)

CONCLUSION

The rise of Laskar Pelangi has changed the landscape of the history of publishing and cinema. In publishing, Laskar Pelangi has printed more than 5 million copies through official retail and on the black market reached 15 million copies. That means, in less than a decade, 20 million copies are owned by readers. The boom of Laskar Pelangi's work gave birth to a genre called Autobiographical Novels so that the publishers competed to find writers who were able to pick up their life story and as much as possible as novel as big Gramedia publishers who published Trilogy 5 Menara and Ibuk, and PT Grasindo which published 5 cm.

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Http://harangan-sitora.blogspot.com
The Inventory of Tales the Endangered Pasemah Tribe and Its Relevance as Learning Materials for Literature

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ABSTRACT
The aim of this paper was to describe about Pasemah’s tribe tales who is being endangered and to know the relevance as learning materials for literature. The data of this research was the folklore collected from the result of recording. To analyze the data, the researcher used a descriptive analysis method. The validity of the data was gained by conducting direct consultation to the expert (the member of Pasemah tribe). The technique of data analysis used in this research consisted of three stages; classifying, interpreting, and concluding. The results showed that: (1) there are 11 folk tribes of the endangered Pasemah tribe. (2) Judging from the criteria of good literary works as teaching materials, there are 8 relevant stories as learning materials for literature and 3 irrelevant stories. Based on the results of this study, the folklore of the Pasemah Bengkulu tribe needs to be preserved so that its existence is maintained, especially among the people of Pasemah Bengkulu, especially Indonesia.

Keywords: Inventory, fairytale, endangered, the literature learning

INTRODUCTION
Bengkulu is a province consisting of various ethnic or tribal areas. Each of the region's enit or tribe has an oral tradition, as a social institution to nurture and retain the various types of folklore it has. Various types of folklore has a position and significance that is very important for the ethnic concerned.

Unfortunately, based on the repertoire of folklore as described above, some of them is threatened with extinction. It means that the tale of it is no longer or very rarely spoken or heard in any situation. People who can tell the tales very hard to find. If any, generally have old age. Nowadays, young people are not interested in oral traditions, storytelling tradition. In other words, there is no a way to regenerate the folklore through those young generations. As the result, only few children know and understand the folklore they have. If this issue is not overcomed, the various folklore will be extinct. If that happens, it is a big loss for the ethnic and for all of us. In fact, in folklore there are many things, values, which are worthy and relevant to the our life.

This is why inventorying these endangered folklore stories is important because we can save cultural peculiarities and valuable cultural treasures. Thus, there will be good value regeneration and is expected to be a means of defense and development of folklore which is one type of oral tradition that still exist in Bengkulu, especially those tribes in Pasemah Padang Guci.

Related to the defense and development of regional literature as mentioned above, in RI Government Regulation no. Law No. 24 of 2014, about Development, Development and Protection of Language and Literature, as well as the improvement of the Indonesian Function Article 24 paragraph 1 mentioned that the development of Regional Literature is done to: "(1) increase creativity and appreciation of the regional community towards Regional Literature; (2) improving the ability of local people to understand the values contained in the Regional Literature; And (3) create a conducive atmosphere to the growth and development of Regional Literature ". Furthermore, in paragraph 2 stated that the guidance of Regional Literature is done through: (1) literary education; (2) literary training; (3) provision of facilities to encourage the development of the literary community; (4) provision of facilities to present literary works; And (5) the creation of a conducive atmosphere for literature ".

Based on RI Government Regulation no. 57 years 2014 above, one of guidance and development of oral literature, especially the folklore of the people of Pasemah tribe is to make it as a teaching material in learning literature in school. In this case can be done subjects Bahasa Indonesia.
**Folklore as Folklore**

In the word of literature, it is generally known that there are two types of literature, namely oral literature and written literature. Oral literature is a literature that is delivered or passed down through generations by of spoken (spoken). One form is folklore, which is often also referred as the prose of folklore.

Folklore is a story that circulates orally which is a belief in society. Meanwhile, Jorgensen (2007: 75) interpret the folklore with the term traditional story. Traditional story is not a fragment and its nature, not static. Traditional stories are perceptive and are told in turn. The variations and changes that exist in traditional stories are a dynamic process in life.

In relation to literature passed down from generation to generation and delivered orally, the people are one part of folklore. Oral literature is often known as folklore or folklore that has traditionally been lived and defended by the community of its owner (Nurgiyantoro, 2013: 10). Thus, it can be said that folklore is one part of folklore.

Judging from the form he said, folklore consists of two syllables, namely folk and lore. Folk is defined as a group of people who have certain social features and also have a culture that can differentiate with other groups. Brunvad says folklore as a story material in culture traditionally inherited or distributed by members of certain groups in various versions, directly or customary law (Danandjaja, 1994: 2).

Barone (2011: 60) argues that, folklore is part of traditional sastrat. The story is short and the storyline or event is often kailengankarakter yangbaik or evil. In addition, the characters in the story in the form of Kura animals usually have the same character with humans.

Thus, from the above explanation it can be concluded that folklore is one of the ancient oral literary forms passed down from generation to generation from generation to generation, developed among the people, unknown the name of the author. Folklore is also regarded as a belief that has tradition in society, maintained by the community owner, and is one part of folklore.

**Tales**

Aarne-Thomson says, generally, the fairy tales are divided into three types, namely animal fairy tales, an usual fairy tales, jokes and anecdotes, and fairy tales berumus (Dundes, 2007: 93). Animal tale is a fairy tale whose characters are animals, both wild animals and pet animals, such as mammals, birds, reptiles, fish, and insects. The animals in the story are like human beings who can speak and have knowledge. For example, this fairy tale of a deer, the Monkey, the, Snail, and others.

The usual fairy tale is a fairy tale whose characters in the story are human. This tale usually tells of the sorrows experienced by humans. This type of fairy tales in Indonesia are often found in the type of "Cinderella", such as the fairy tales of "Garlic and Red Onion", the tale of "Ande-ande Lumut", the tale of Joko Tarub” and others.

Jokes and anecdotes are fairy tales whose stories can make laughter. This fairy tale is also called a kind of humor story. Martins (2012: 88) says humor is the ability of a person to enterain ourself/himself, or others according to the mechanism of cognitive stimulus response. This tale is funny for both the narrator and the storyteller. However, for certain figures (who become the target of fairy tales) can cause the pain.

Although these jokes and anecdotes are funny stories, but both of them are different. Anecdotes are a funny story or story that involves a person or a character whose event really exists, while a joke is a funny fictitious tale that is collective, like a tribe, a class, a nation, and a race.

**Good Literature as Literary Material**

Wibowo (2013: 131) suggests there are four values in a good literary work as teaching materials, namely aesthetic values, human values, ethical values, and religious values.

1. **Aesthetic value**
   This literature containing aesthetic value is the genre of satra which generally contains the beauty, the elegance, the good, and the equivalent in all its elements. Beauty can be interpreted as a feeling that exists in the heart of a person due to object and psychological encounters that create a sense of joy, happy, comfort, and feeling emotion, so that in the end will lead to satisfaction in self (Nurgiyantoro, 2014: 104). Then, Saryono (2009: 54) says "aesthetic value is easy to find and encountered in diction, plot, style, majas, advice, etc.

2. **Humanist value**
   This literature containing humanistic values are containing human values, human right and dignity describe the human situation and condition in solving existing problems.
3. Ethical value
This literature containing ethical values that contain values that refer to how humans behave, act, and perform the things that are true, and are responsible for what is done.

METHOD
This research was descriptive qualitative research. The data in this study was the folklore of Pasemah Padang Guci tribe. The folklore collected through interviews, recording, and/or recording of five informants. Testing the validity of data is done by consult data (data validation) to the expert (community). Data analysis technique was done by classifying, interpreting, and concluding.

FINDINGS
Based on the research that has been done, the results showed that the folklore in the area of Pasemah Bengkulu Padang Guci was one kind of arts of speech, by the local people commonly called by the term guritan and nenandai or andai-andai
Judging from the number of stories found based on research that has been done, there were 11 stories, namely: (1) Sang Piatu, (2) The Kancil, Snail, and Lengkukup, (3) The Poor, (4) The Apes and the Turtle (7) The One with the Grandmother, (8) The Eagle with the Turtle, (9) Buffalos’ Promises, (10) Mr. Beluk, and (11) The Setue and the Kancil.

DISCUSSION
Based on the research that has been done, the fairy tale is one of the most common types of folklore found in the folklore of the people of Pasemah Bengkulu, Padang Guci. Fairy tale is a literary genre that arises from the modification of elements and characters of folklore written to educate, inform, convey the ideas of a person by exposing social reality. Danandjaja (1994: 83) says "fairy tales are created for entertainment only, but stories in fairy tales usually contain truths and lessons about moral values, can also be satirical".

As mentioned above, the fairy tale consists of four types, namely animal fairy tales, fairy tales, jokes and anecdotes, and fabled fairy tales.
1) The Tale of the Beast
This is the type of fairy tale that most found in the folklore of the people of Pasemah Bengkulu Padang Guci. This type of tale in addition as an entertainer is also told as a lullaby that contains the values of character education to children. In accordance with its type, this type of fairy tale figures of animals or animals. The animal figures in the story can speak, cry, and cleverly resemble human nature and behavior.

Based on the research that has been done, researchers found several types of animal tales. The story of this type of fairy tale, namely (1) The Kancil, Snail, and Lengkukup, (2) Sang Beresan Besan with the Kura, (3) The Kancil and the Tiger, (4) Elang Besan with Tortoise, (5) The Buffalo, and (6) The Setue and the Kancil.

2) Ordinary Fairy Tales
Animal fairy tales, the community of Pasemah Bengkulu Padang Guci also has a fairy tale story (original folktales). The story of the people of Pasemah Bengkulu Padang Guci which is categorized as a fairy tale is one of them is the story entitled Si Mskin (SM). This story tells of a child starving and asking for food to his mother. However, each child asks for food, the food does not exist because of the poor situation where they are in.
In addition to the story "The Poor" (what does it mean?), another story that is classified as a fairy tale is the story "Sang Piatu Together with Grandma". This tale tells the Apocalypse and the Grandmother who are in lack life, eating only eggplant every day, eggplant rice side dish also eggplant. The orphan and grandmother are very poor people. In addition, they are also disliked by the envious King. However, at the end of the story the life of the Apocalypse and his grandmother turned into an all-sufficiency for her kindness to the Kancil Sepia who was trapped in the Sang Piatu's snare. The Piatu does not kill Kancil Sepia because of its tolerance. Therefore, Kancil Sepia feels grateful to the Ladies and grandmother to meet the needs of the life of the Ladies and grandmother. In the meantime, the King died of his own self-willed act, as seen in the following quote.

3) Jokes and Anecdotes

Folklore Tribe Pasemah Bengkulu Padang Guci which is a category of fairy tale joke and anecdot is the story of Mr. Andir (PA). This story tells a couple of husband and wife, namely Mr. Andir and Nduk Andir. Pak andir is a husband who is very lazy when doing housework. He will work if he will get the money (wage). That's why Mr. Andir does not want to do the work in the household because he will not get wages. The cuteness contained in the story entitled Pak Andir. When Mr. Andir was told to make a dimple. So, Pak Andir want to make the dimple that he cheated the dimple from Nduk Andir. Since Mr. Andir cheated the dimple, there are people who ask for help made dimples, wages are available in place make the dimple. Without reason, Mr. Andir with the spirit immediately accepted the offer because he hopes he will get wages. He did not know that he was being deceived by his wife. The dimple that was made was none other than his own mortar. It can be seen in the following quotation.

Pak Andir pulang menelusuri jalan yang ia telusup menuju pondok tadi. Namun, Pak Andir terkejut ketika sampai di pondoknya. Ia melihat lesung yang dibuatnya tadi ada di bawah pondoknya (PA).

After feeling cheated by Nduk Andir who is his own wife, Mr. Andir blushed and disappointed because he did not get the wages as he sticks.

The next story that belongs to the joke category is a story titled "Pak Beluk". In his story, Pak Beluk is a grandfather who has no wife anymore. Because he was not married again, he went down the street in the hope that there were people who want to be his wife. However, he does not want if women who want to with him still can eat a lot. Pak Beluk is looking for a wife who has little meaning, the reason that he is not difficult to live it. Finally, at the end of Pak Beluk's story meet a woman who hardly wants to eat anymore, so she ate at least. Pak Beluk immediately wanted and married her. However, not long after marriage, the woman who had just married by Mr. Beluk died because he was old. Apparently, old age was merupan cause of eating just a little. The foolishness of the figure of Pak Beluk is seen in the following excerpt.


In addition to the story "Pak Andir" and "Pak Beluk", another story that belongs to the joke category is a story titled "Sang Piatsu". The Apostle is the main character in this story. In his story is told he managed to deceive the King. The King is deceived by the One as in the following quotation.

"Mengapa nasi ini bau seperti ini wahai Sang piatu?" tanya Sang Piatsu kepada Sang piatu. "Iya, sewangi-wanginya wahai Raja, nasi hasil dari sawah yang berada di hilir sungai, memang begitu" jawab Sang Piatsu (SP).

Based on the above story,a quotation looks the King deceived by the Apocalypse. Rice harvest of rice fields belonging to the King before being given a first dikentuti by the Orphans so that the aroma is rotten, so the King did not want to take the results paen rice fields, rice fields worked by Sang Piatsu. The cunning effort of the Piatus was successful, finally the rice paddy crop was given to the Sangatu. The king thought that the smell of the unsightly rice was due to the harvest of rice fields downstream of the river, because usually the river's downstream is where people dump the dirt. The King has been deceived by the LORD.

Relevance Stories as Literature Learning Materials

Based on the character analysis and character education value contained in it, each folktale in this research contains many positive character value, but there is also negative value. Folklore of Pasemah Bengkulu Tribe which contains many positive character education value can be used as an example and negative to be abandoned, so the story of Pasemah Bengkulu people is possible to be used as a literary learning material. Literature Learning in this case of course learning literature in elementary, especially elementary school located in Padang Guci. This is in line with the research ever conducted by Munaris (2011), who argued that character education can be integrated in the learning of literature in the Indonesian language subjects to the elementary level. Then, the content of the values contained in the folklore of Pasemah Bengkulu Padang Guci is at once a manifestation of contextual and characterized learning that is important to be taught to the students.

Judging from the Curriculum Level of Education Unit (KTSP), literary material about folklore is taught in class V semester one. The Standard Kompetensi Dasarya (SK) is "Understanding the explanation of resource persons and folklore orally" and Kompetensi Dasarya (KD) is "Identify the element of the story of the folklore he heard".

CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on the statement, it can be concluded that, there are 11 tales of people tribal Pasemah Padang Guci that almost endangered. The stories found: (1) The Setue and the Kancil, (2) The Kancil, Snail, and Lengkukup, (3) The Poor, (4) the Sang Beresan Besan with the Tortoise, (5) Mr. Andir, (6) The Kancil and the Tiger, (7) The Two with the Grandmother, (8) Elang Besan with the Turtles, (9) The Promise of the Buffalo, (10) Pak Beluk, and (11) Orphans.

Based on the 11 tales, there are 8 legends that are relevant as literary teaching materials and 3 irrelevant tales. The irrelevant story entitle: (1) Pak Beluk, (2) The Apostle, and (3) The Setue and the Kancil. The stories are not relevant because they do not contain the values of character education, and it can give a negative impact on students.

Suggestions

Based on the results and discussion of this research, the researcher can be given some suggestions to the parties concerned. The suggestions are as follows.

1) In general, the results of this study are expected to be utilized as a means to enrich the treasury knowledge of literature, especially oral literature.
2) In the field of education, the results of this study are expected to serve as teaching materials in learning literature in educational institutions, especially in schools.
3) For the local government of Kaur Regency, this research is expected to be utilized as one of the regional culture preservation in Kaur District, Bengkulu Province.
4) The results of this study is expected to be utilized by the community as a source of information about the folklore of the Pasemah Tribe people in Bengkulu Province, especially those in the area of Padang Guci Kabupaten Kaur.

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Strategy of Maintaining Silat as Identity of Minangkabau Society in Multicultural Heterogeneity

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ABSTRACT

This innovative research, aims to: (1) Provide explanations of various terminology that appear in Minangkabau community about the term of silat, martial arts, and martial arts. (2) To contribute to understanding the nature of silat Minangkabau, and maintaining cultural values contain from hegemonic globalization cannot be separated from the influence of high technology. (3) To analyze the philosophy of art and the philosophy of martial arts with the multidisciplinary approach to understanding the original silat Minangkabau. (4) Revealing the super highway impact on the existence of silat as a symbol / symbols "martial arts" ethnic Minangkabau having a specific identity. (5) Looking for answers about the causes of silat Minangkabau not or less favored by the people today, and what kind of martial arts that liked or popular with the public at this time. This research was conducted in an effort to find the right concepts and strategies for the development of silat Minangkabau that can not e searated from the specificity and uniqueness as a reflection of cultural values of the society. The research method is qualitative research techniques through interviews, surveys, direct data collection, clarification, followed by a review of data in the literature, and the collection of primary and secondary data. The results of the research conclusions while the errors in associating the word 'martial' with the word 'martial arts'. Naming of fundamental historical element that is capable and cunning in the fort where the longhouse. For the 'silat' as belonging to the Minangkabau society, must do various strategies / effort in maintaining the martial arts as belonging / identity silat Minangkabau society sometimes said to be a martial arts or martial arts.

Keywords: Silat Minangkabau, Philosophy, Identity and Development Strategy

INTRODUCTION

Understanding the true martial could not be regarded as a art or culture. Because point of view 'silat' literally is something that does not need to be displayed dexterity and no need for the audience. Why is that since 'silat' usually appear suddenly and abruptly with their opponent without planned, thus meaning literally martial arts can only be interpreted as knowledge possessed by a person's defense against itself, but for the science it needs to be developed of course 'silat 'will have restrictions in teaching it.

Starting from the union view on the word 'strategy' (intended by the researchers is the effort). Something that is contrary to the literal meaning of martial arts, the fact that developed at this time, there have been errors of meaning intended. An idea of how a community effort to maintain its 'silat' as the martial arts community property Minangkabau in the view of the researcher's unbeaten start to the proliferation of the emergence of martial arts that do not belong to the Minangkabau society, as an identifier distinctive culture that is caused by the presence of heterogeneity multiculture such as taekwondo, karate, kung fu etc. It was considered important before 'silat' was really lost in the era of the super highway community.

METHOD

Presumption causes of the emergence of martial arts that originated not from the Minangkabau culture, possibly from other countries such as, Chinese / Chinese, American, in other languages, researchers will say Minangkabau in this situation is covered by a variety of 'art' 'culture' (heterogeneity multicultur) leading to political identity (identity politics). Thus the results of this research in the future will answer the identification of the problem (1) the cause of the waning 'silat' as belonging to the Minangkabau society, and (2) what efforts can
be done by owner/supporters silat Minangkabau sometimes silat is said to be the martial arts, or martial arts. Various mistake in associating the word 'martial' with the word 'martial art' that would be described in the following discussion.

RESULT
Silat in Minangkabau Cultural understanding
‘Silat’ cursory can be said one of the defense 'self' that leads to the defense of the values/norms/rules that exist within sipesilat itself. Reflecting the proposer research trip ever done, some thought to the source of the proposer, that formerly every region in Minangkabau word 'martial' has its own naming the fundamental equation that is as capable and cunning in the fort where the longhouse. Such stories can be understood by the former culture that boys when puberty they are no longer living in the longhouse, but stayed in the mosque or cross. In filling activities in the evening the boys in the yard surau studying martial arts called 'martial'. In the contemporary era factual it may not be proved because the era of the all the technology, or the fear of parents to their children when they are outside with negative influences, such as the presence of drugs or are no longer functioning of the surau or broken as its function in the past.

In heterogeneous societies multiculture, it can be seen that in the present society to meet the everyday lives have a technique adapted to their region of origin, and sometimes resistance can occur due to a variety of interests, in this case called resistance region or territory. Desmond Morris says in one of his theory 'region' is space that needs to be maintained. There are three kinds of area community groups that need to be considered: that of the tribe, family, and personal. This theory if one considers the Minangkabau culture in the area, it is adjacent. Mixing of inter-ethnic and cultural defense (heterogeneity multiculture) according to the Minangkabau culture can be juxtaposed with the traditional philosophy balaku salingkuang village, (custom prevailing in the circle of the country). Regarding this, Morris said determination of the truth of the area is to understand the geographical limits of power “I'm more power in my territory and you more power in your territory.”

Habits that affect the system running within any community to mutually maintain their property in accordance with the area and each area.

Identity 'referred to in this research that the' symbol 'in a culture that has always maintained that does not fade crushed by globalization. When the 'silat' is a symbol that is linked to the identity of traditional performing arts situation could be described as an expression or manifestation (implementation) the idea into a specific genre of traditional arts. In our view, the various statements written by researchers, either in the form of research reports, thesis, or other writing, the issue of silat more interesting to be understood, presumably in linking 'silat' with 'art' is not easy, because martial arts do not need spectators, while art takes the audience. This temporary rebuttal statement, the researcher with a scientific background as a lecturer in the field of performing arts. Other incidentally say 'silat' can be associated with 'art' because silat own motion, because the dance is the main medium of motion. Presumably this mess various needs straightening understanding that in the future determination of the notion silat as' self-defense 'does not blend with the mixed-martial as' art can ditotonkan. A full description of the various answers from 'waning silat' is necessary 'unopposed' (meaning their business/to provide justification).

Philosophy of Silat
Philosophy parried by the Minangkabau society, need to be exposed for their presumption flow type name or silat Minangkabau by the Minang or outside the Minang. The term 'martial arts' by Minang designation only parried tiger, martial fowl, Lalok buayo silat, silat tuo, surau silat, silat lake, luncua silat, silat pakiah myopic, and so forth. It is interesting in this study, why Minangkabau unwilling or never called silat martial art known as Minang. Perhaps this is pluralistic, but it does not need to worry, because the life of Minangkabau society diverse, Zulkifli said that diversity is enriching, and uniformity it is impoverishment.

Next, another case of ‘silat’ viewed from an aesthetic standpoint. Emri, lays silat or silat Gunuang tuo is parried a commonality with martial sitaralak of Pariaman who do not have the caliph as well parried by Islam. Emri say, martial arts or martial tuo Gunuang spawned a variety of art forms, especially the form of dances. Silat dance was originally indeed contain properties parried, then turned into the martial arts, and has become a dance.

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1Morris, 126.
Gunung silat research has spawned Mancak dance, dance Sewah, piriang dance, dance piriang suluh and randai Salapan.4

Then O’ong in his writings say, ‘silat’ etymology is not always accepted by experts in the area parried. On the island of Madura, Bawen island, and some areas in East Java, most people understand the word ‘martial’ of two different sentences. ‘Arts’ is a beautiful form of motion to avoid, along with elements of comedy. For that, as presented O’ong, it is undeniable that the ‘philosophy’ (philosophy) for the Minangkabau silat is an effort to find and establish the truth. Bersilat is a path, or family to achieve and uphold the right things.5

DISCUSSION

In relation to the naming changes that lead to the name presented differently, and may not be uniform theory of the behavior of the area (territorial behavior) delivered by Desmond Morris, probably would be able to answer why it is impossible uniform naming the martial arts. Morris said place and identity is a space that needs to be maintained.6 To answer the diversity of naming the martial arts, it seems necessary approach as stated by i made bandem (2005), recording commonly used for documentation purposes, cataloging and inventory of map-making art, while the data collected can be either primary data and secondary data.7 Research work can be concluded that the ‘silat’ is more synonymous with the ‘martial’, but when it is used as something to be developed, ‘silat’ can be said to be ‘martial arts’, whereas when ‘martial’ exhibited the martial arts can not be taken literally, but it leads to ‘martial’ or ‘the art of dance galombang, using flowers silat’.

Subject factual about martial arts, Jean Jaques Nattiez say, the nature of of a work of art is at its origin, arrangement, and how it is perceived artwork. Against this reason, the analysis of art, and even approaches to the interpretation of art penaman less special or ‘less scientific’ requires a theory related to practical results, methodological of a holistic vision of the music.8 Work penelitian done helped by directives or views expressed by Nattiez, where to show the relevance of a concept tripartis facts show by testing basic concepts of the field of art and social studies researchers have to understand: the concept of art itself, the concept of his art, the object status of the demonstration, and the properties of the symbolism of the art object under study.

Citing i made bandem delivery, in some communities see that the different martial arts with martial arts, as seen in Minangkabau society are indeed the Minang tradition, even recognize that this may affect the Minang people overseas. Only, in the Minangkabau society in the contemporary era awakened perception that martial art is based on the aesthetics artes libiberales, which appeared ‘sensitivity art’ in a high position. Meanwhile, in kagunan not only sensitivity, but also the skills gained an important place in the process of artistic creation. The word art (art) comes from the verb - Latin ar which means stringing together, combining or composing. There is a tendency to think that the art is believed to be of individual expression.9 Researchers say ‘silat’ is believed to be the heart of a work of art that is useful for life. If art was inspired by the vision of personal (individual), and work is a technique that embodies art, verily between martial arts and can be inseparable, or complementary.

Working system accumulation at the time of interview data that wear patterns, it can assist the completion or clarification of the content of the word ‘martial’ and martial arts. In time people will respond or responds differently, no one agrees, there is not yet understood, and there were less willing to argue. Various responses clearly different underlying arguments. And it’s true that the underlying assumption of this, it should be a discourse that needs to be rolled out in the introduction to be developed, then be formulated as a result of research investigation, that cross chaos understanding and perception of the weakening ‘understanding of the martial arts’ can be mapped with clear and crisp. This study actually had to sit the position of ‘silat’ which can be targeted against targets in the era of the super highway hightechnology.

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6 Morris, 126.
7 I made bandem, "Uniqueness of Art Field Research" (Jakarta: DP3M Higher Education, Research Discussion Forum and Community Services Arts Division, Directorate of National Education Republic of Indonesia, 2005), 2.
9 Interview with Prof. Dr. I made bandem, in October 2005, in the Rector of ISI. Presented in this paper as a result of the record after the lecture that i made bandem spoken in the atmosphere of the interview (talk).
CONCLUSION

In the observational study investigators about the existence of 'silat' cultural identification Minangkabau society can bring a sense of community owners desire that leads to love of the existence of martial arts 'tradition'.

The existence of 'silat' can be seen as a 'martial art' that exists everywhere in the contemporary era, only the ownership of a particular community as part of their tradition that is contextual, while in the community, especially not ethnic Minangkabau made 'martial art silat 'as part of the original tradition of the Minangkabau people.

The existence of 'martial arts' in the globalization era full of challenges with a variety of communities and cultures (heterogeneous multicultur), if not careful will eliminate the value filsofi owned 'silat' which they are loved martial contemporary like, karate, taekwondo, kung fu and etc.

In order of importance, this study cannot be explained in more detail on the observations and views that concern, so it is necessary to hold further research that can contribute (to innovate in thought) are more serious and profound.
REFERENCES
The Enactment of Rules Affirmed in *Lohok Tiga Laras* as a Means of Preserving the Indonesian Civilization

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**ABSTRACT**

A traditional literary work might reflect a national identity which in turn improves the national defense. The national defense of Indonesia can be preserved when its people are aware of the heterogeneous rules or cultures of their own. For that reason, the entire traditional works, i.e., literary works, folk tales, customs, beliefs etc. need to be sustained and socialized so that they can be comprehended by all Indonesian societies in order to uphold superior relationships and compatible situations. One of the Indonesian traditional works is *Lohok Tiga Laras* (LTL) written by Oemar Ngebi Suthodilago Periai Rajo Sari approximately in the fourteenth and fifteenth centuries. This assumption is in accordance with the inscription of Aditiawarman in which the Minangkabau Kingdom developed more or less in these centuries.

**Keywords:** enactment, LTL, cultural norms or rules

**INTRODUCTION**

Most of us are aware that the world we live in today is a mutually dependent world in which every city and town of a country is affected by the actions of other people, and cooperation among them has become more essential than ever before. However, genuine cooperation must be emphasized, and it is impossible to have emphasis for someone from another area unless one has some knowledge of that people's culture. One of the best ways to learn about the culture of other people is to read the work written by the people from other parts of the world in general, specifically from the local people of a country.

This piece of writing analyses a literary work of Jambi which is named *Lohok Tiga Laras* (LTL). LTL is written as regulations concerning with etiquette or traditions used by the King and the Nobility in the Sultanate of Jambi. Then, these regulations are socialized all through the Jambi Province. The regulations which are printed in LTL are based on the customs in Minangkabau hence in the past, the Minangkabau Kingdom was powerful. For that reason, the enlargement of the culture in the Sultanate of Jambi was influenced by the Minangkabau culture. That culture was taken from Minangkabau by the King of Jambi Sunan Pulau Djohor and Princess Selaro Pinang Masak. Of course the etiquette of Minangkabau was not accepted fully; they were selected one by one in accordance with the Sultanate of Jambi. In the beginning, all of the rules in LTL were adhered to completely but when the Dutch came to this region, they made up new laws or ordinances. Consequently, the traditional rules were shifted by the Dutch's ordinances; nevertheless the minor traditional regulations are still used up to now, particularly in villages.

Oemar Ngebi Suthodilago Periai Rajo Sari is the writer of LTL where in approximately it was written in the fourteenth and fifteenth centuries. This assumption is in accordance with the inscription of Aditiawarman that Minangkabau Kingdom developed more or less in these centuries. At that time, the famous kingdom of Hindu i.e. *Sriwijaya* had lost its power (Amran in Maria, 1995:52). It is believed that the introduction of the Moslem religion into Minangkabau in West Sumatera, Jambi, and Riau is as a starting point of the writing of LTL. LTL discusses with reference to etiquette in societies upon the traditions, habitual activities, and also some norms of the Moslem religion. Lohok means region while Laras means balance. Briefly, about the fourteenth and fifteenth centuries, the three regions above i.e. Minangkabau, Jambi, and Riau, conventionally have equal opinions, beliefs and customs.

**Theoretical Review**

To recur, LTL is one of the Jambi Province literary works. A literary text has three features. First, ideas are informed implicitly, meaning that a writer does not express his or her opinions directly to reader by using simple sentences, high frequency words and common diction. Second, kinship between the writer and the reader is not directly interactive. The texts of a literary work have multi meanings and multi interpretations intending that the reader of the literary work need to explain or interpret what the writer intends to say. The characteristics of language used in literature are not alike the features of language used in a general communication, especially
in formal communication because the writer of the literature tries to symbolize his or her ideas differently so as to respect the reader if there is an unpleasant thing that the writer wants to elaborate. In short, the writing of a literary work much influence by its writer culture. 

Culture reflects a national identity. The development of a national identity is the main point for improving the national defense. Although Indonesia has different kinds of cultures and varieties of ethnic groups, these features do not decrease the feeling of a national unity if its people are aware of the heterogeneous culture of their own. Consequently, this diversity increases the treasure of the national culture. For that reason, all of the traditional works, folk tales, customs, beliefs etc. need to be preserved and socialized so that they can be comprehended by all Indonesians societies in order to maintain good relationships and compatible situations. 

To define what a culture is, there is no exact definition and its meaning varies to some people. According to Wales (2006), culture is ideas, behaviours, and products. The ideas can be in the form of beliefs, values and institutions. Language, customs or habits, foods are categorized into behaviours, whereas, literature, folklore, art, music, and artifact are grouped into products. In short, culture defines as what people think and do. 

One of the products of culture is LTL that initially its script is in handwriting and at the present time it is kept at the National Library in Jakarta. In the promotion of traditional literature, in 1995 LTL has been transliterated by Siti Maria, one of the members of Proyek Pengkaji dan Pembina Nilai-Nilai Budaya Pusat, Direktorat Sejarah dan Nilai Tradisional, Direktorat Jendral Kebudayaan, Departemen Pendidikan dan Kebudayaan (A Research Project and Foundation of National Values, Directorate of History and Traditional Values, Department of Education and Culture). She transliterated the manuscript of LTL from Arabic orthography into Latin orthography. 

Though the entire texts of LTL have been transliterated into Latin orthography yet their meanings are equal with the aged one. Those texts function as a means of communication; where in the texts transfer information to readers or users. Moreover, LTL is concerned with the behaviours of the people in the Province of Jambi that the writer expects readers or users to obey the existing traditional values.

**METHOD AND DISCUSSION**

Considering its design, this piece of writing is taken account of a qualitative research hence some principle methods concerning the source of data, the verifiable data, and the analytic data are in accordance with the concepts of the qualitative design (Silverman and Amir,2008). The data are the printed language (written texts) obtained from a single source, viz, LTL. The largest part of the language affirmed in LTL is classified into indirect. The indirect language is not easy to comprehend since it is not an ordinary language.

In consequence, prior to comprehending the language in LTL, some relevant books concerning the literary works of Jambi are reviewed by the researcher because they are worth for interpreting the meaning of the indirect or figurative language. The transcript of LTL is concise and it comprises 29 rules along with each rule consists of more less a hundred words. Accordingly, it is easy for the researcher to go through the text in analysing the data.

To trustworthy the research, the following activities were carried out: 1) analyze the data based on the related theories, i.e, literature and traditional norm, 2) verify the data to the knowledgeable person, viz, Ketua Lembaga Adat Jambi a competent person in the subject matter where in he is the broad-minded person as he too has a doctoral degree, and 3) have a converse with the members of Dewan Riset Daerah Provinsi Jambi. in spite of the fact the majority of them are native people of this province.

To recapitulate, LTL comprises 29 rules that affirm the traditional values where in they are written in the form of proverbs of the faithfulness, traditional ceremony, daily activities and so forth. On the basis of constraint, say for instance, the number of pages on the PROCEEDING is confine just few of the customs may be discussed on this article. The following is an example of the custom in accordance with the marriage proposal. 

**Malay:**

Emas terserak di padang lalang  
Tebu setuntung dimakan gajah,  
Tando yang diserahkan jadi terpijak,  
Putri tetap di mahligainyo,  
Rajo tetap di pendoponyo,  
Tiap berjanji tidak mungkir,  
Tiap berkato tidak dusta

**English:**

Gold is scattered on the coarse grass,  
A piece of sugar cane is eaten by an elephant,  
A delivered token is stepped on,  
Princess remains in her palace,  
King stays in his mansion,  
One always keeps his/her promise,  
One never tells a lie.
Commonly, a man should put forward a token of the marriage proposal to a woman precedes the marriage ceremony. If the man breaks his promise, the woman may not return that token to the man. However, once the woman violates the promise, she ought to give back the token twice. This practice or tradition still survives in the Jambi Malay. Shortly, whatever we do, no one may get hurt or lost.

Further aphorism deals the everyday activities:

*Malay:*
Merajo-raj di kampung rajo,
Menghulu-hulu di kampung penghulu.

*English:*
(Someone) acts like a king in the king's village,
(Someone) acts as a local chief in the chief's village.

The proverb is addressed to someone who does not behave properly in which he should not act like a king in the king's territory. Nor should he act like a local chief in the chief's village other than he truly must act as what he is.

Advance saying concerns the authority of a king.

*Malay:*
Sultan Ar-Rahiim berjalan berpayung-payung putih.
Beliau tidur bergantung tombak.

*English:*
Sultan Ar-Rahiim walks with a white umbrella.
He sleeps with a lance.

In running his throne a Sultan possesses an entire power. As the Sultan, the noble *Ar-Rahiim* in his duty is assisted by the wholly armed Prime Ministers, Counselors and *Hulu Balang*. The point of this rule, within the 21st century, excessively keeps practicing up to now, more precisely the term *Sultan* is substituted by the *Governor*.

*Malay:*
Berjejak berunut, kecondong mata yang banyak

*English:*
An occurrence sets on foot traces and it is seen by many people.

In case of something happen badly, we are not allow to sentence someone as the doer of the dishonest thing. To sentence him or her of doing something wrong it must be based on evidences and statements for the eye witness.

*Malay:*
Para penghulu itulah yang menghukum dengan kata pusaka, ialah seperti hadis orang Melayu: orang Medan membawa teraju, orang Bagdad membawa telur, dimakan bulan puasa.

*English:*
Village chiefs are the merely ones who may sentence with traditional words, like the aphorism of Malay people: Medan people bring a scale, Bagdad people bring an egg eaten in the fasting month.

Not everybody is permitted to punish someone of doing something wrong conversely the Village chiefs have privilege to do that. However, they before sentencing someone have to think fully on the basis of facts and witnesses.

With regard to the list of the selected data of the indirect language occurred in LTL, it requires efforts to appreciate the faithful meanings of the rules. The enactment of the indirect language in LTL signifies that its writer tries to lessen the FTA (Face Threatening Act) among the readers or users of this convention. The inference of this indirect language requires context where in the writer has a different purpose from the direct or literal one. In other words, being indirect the writer tends to soften his communication.
Oemar Ngébi Suthodilago Periai Rajo Sari brings about and keeps his region and societies well-ordered through the writing of LTL in circuitousness for intentionally uses the principle of politeness in order to expound his statements to the reader, particularly to the user of the customs stated in LTL. In other words, to respect other people, he establishes his sentences in a proportional way that is by the approach of indirectness, thus it is one of the tactful methods to honour other people.

Not everybody other than educated or knowledgeable people who is acquainted with creating such flowery speech in communication. The writer of LTL is one of the knowledgeable people who noted down the customs of the Jambi Province figuratively. The cultivation of good manners and appropriate expressions characterized the educated or knowledgeable persons, since unknowledgeable persons are still puzzled in understanding indirectness. As a member of society, the writer of literary work therefore should maintain the principle of harmony through, writing the texts of LTL in figurative language. The language of the LTL should be presented in such a way to save one's face, mainly of the critical opinions.

The texts of LTL are utilized with many proverbs hence the writer needs to disguise something unpleasant; the enactments of the indirect language be capable of reducing the conflicts among the readers and users of LTL. The writer's manner to communicate in the indirectness is much influenced by his culture that is the culture of the Jambi Province and the era when the language is utilized, viz, in the 14th or 15th centuries. This reality too confirms the theory of language and culture, which says that the way to communicate by means of language is influenced by the culture of somebody.

CONCLUSION AND CONTRIBUTIONS

The conclusion is drawn from the previous elaboration. As the author of LTL Oemar Ngébi Suthodilago Periai Rajo Sari conveys the texts of LTL in implicitness for intentionally bring into play the principle of graciousness in order to give further details about his statements to the readers, predominantly to the users of the customs acknowledged in LTL. Briefly, to admire other natives, he establishes his outlook in a proportional way that is by the approach of circuitousness thus it is one of the tactful methods to admire the Jambi civilization.

Several contributions are addressed to academic need and practical need. This current study may provide an alternative form of accepting the indirect language, especially to the curriculum developer. The results of this present study will be useful for the material designer and syllabus writer for planning the course work in associative meanings in the Junior High School, Senior High School and University level. Therefore, it is expected that they can cover the form and content of the indirect language either covert or overt the language expressions. It is due to the fact that Indonesian and English teachers can bring the students beyond the classroom by means of literary works dealing with the figurative meanings as an authentic material.

To the English discourse analysis teacher or lecturer, it is worth noting that discourse analysis is one of the methods of analysing literary works. The present study shows that the expressions existed in LTL much depend on the context. This implies that people are much obliged to comprehend the figurative language through context, prior knowledge, and knowledge of the world.

In the global era, modern technology brings people to different kinds of knowledge of the world. They encounter various people with cultures that may be different from their own. To the literary writers, the differences in cultures should not be ignored completely. Rather, they may be of some interest to explore, and may enrich their experiences through understanding the other people's cultures by means of comprehending the contents of their literary works. Further, understanding other people's cultures can enhance mutual understanding and relationship. In this case, the understanding of the contents of one's literary works.

It is proposed that Indonesian and English university lecturers provide better understanding of the uses of the indirect language to their students when delicate matters and unpleasant things are discussed, mainly in the context of maintaining the social balance and friendly relations. Furthermore, to some extents, Indonesia and English university lecturers may provide improved accepting in dealing with cross-cultural specific connotation of the indirectness.

In addition, it is recommended that the teaching of associative meaning be given a place in the teaching and learning activities of graduate students at the beginning level, since they should be able to read efficiently and effectively. An effective and efficient reading ability could only be achieved through the mastery of denotative, connotative, or emotive meaning.

For practical need, a comparative study of Indonesian and English expressions used in literary works may also be useful to give us insight as to whether or not the figurative language plays an important role in oral and written communication. Owing to several rationales, the current study is far from being satisfactory. Therefore, it is recommended to conduct more related studies to confirm the results of this study, and to get more concerned on the bring into play of the conversational maxims or principles.
Moreover, the main data of this study are restricted to the employment of the politeness principles in LTL. Further studies can be conducted with data from other literary works in different aspects, such as rhetorical, stylistic and poetic form. Thus, the exploitation of the politeness principles are capable of exploring in some discourse.

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Reader Responded of A Series of Story
*Kamukah Itu Ai? by Yulismar via Facebook*
(Literary Reception Approach)

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Universitas Riau

**ABSTRACT**

The object of this study is a series of stories titled *Kamukah Itu Ai?* by Yulismar, a teacher of SMPN 8 Pekanbaru. The story was uploaded from Facebook. This story gets responses from reader with total 1090 likes. Researcher observed through a literary reception approach. The method used is descriptive method. The technique of collecting data was done by inventoring the comments given in each series of stories uploaded. The data analysis technique was descriptive analysis. The results of this study were 232 comments. The highest element was the content of the story with 115 responses (50%), the second element was the combination of aspects (language, compliment, and content criticism) with 66 responses (28%), the third aspect of compliment was 37 responses (16%), and the fourth aspect of the language was 14 responses (6%). The results showed that the serial story of Yulismar's work brings the reader to interact directly into the created storyline.

**Keywords:** Literature Reception, Series of Story, Facebook

**INTRODUCTION**

Permendikbud Number 23 Year 2015 about the Growth of Manner, Fostering Center, Agency for Development and Fostering of Language (Agency for Language), the Ministry of Education and Culture has a superior program called "Gerakan Literasi Bangsa (GLB)". This movement aims to grow children's manner through the culture literacy (reading and writing). Yulismar is one of the teachers of SMPN 8 Pekanbaru who has produced a series of stories. The story was uploaded on a facebook page in series from March 18 to April 12.

<table>
<thead>
<tr>
<th>Series</th>
<th>Date Uploaded</th>
<th>Total Likes</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>18³ March 2017</td>
<td>125</td>
<td>107</td>
</tr>
<tr>
<td>Two</td>
<td>20³ March 2017</td>
<td>100</td>
<td>92</td>
</tr>
<tr>
<td>Three</td>
<td>24³ March 2017</td>
<td>109</td>
<td>75</td>
</tr>
<tr>
<td>Four</td>
<td>26³ March 2017</td>
<td>69</td>
<td>60</td>
</tr>
<tr>
<td>Five</td>
<td>31³ March 2017</td>
<td>91</td>
<td>50</td>
</tr>
<tr>
<td>Six</td>
<td>3³ April 2017</td>
<td>89</td>
<td>81</td>
</tr>
<tr>
<td>Seven</td>
<td>5³ April 2017</td>
<td>94</td>
<td>76</td>
</tr>
<tr>
<td>Eight</td>
<td>7³ April 2017</td>
<td>124</td>
<td>100</td>
</tr>
<tr>
<td>Nine</td>
<td>9³ April 2017</td>
<td>80</td>
<td>45</td>
</tr>
<tr>
<td>Ten</td>
<td>10³ April 2017</td>
<td>81</td>
<td>132</td>
</tr>
<tr>
<td>Eleven</td>
<td>12³ April 2017</td>
<td>128</td>
<td>160</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1090</td>
<td>978</td>
</tr>
</tbody>
</table>

Based on table 1.1 there are 1090 like of the entire series. In the comments section, there are a number of comments that come to the YulismarFacebook page when uploading the story. There are 978 comments coming from the first to the eleventh series. The reader's response becomes one of the backgrounds of the researcher to see from the point of view of literary receptions. The reader's response is classified by the researcher with a predetermined literary reception indicator as shown in table 1.2.

Reception research is a research focusing on the activities of readers as a connoisseur and lifesaver of literary works. As a connoisseur, the reader will perceive and at the same time give a specific response to the literary work. According Endaswara (2008: 115) readers who want to accept the presence of literature, will also perceive and further preserve it by informing. Junus (1985: 1) also argues that literary receptions means how the
readers give meaning to the literary works they read, so they could react to it. Reception provides the readers as connoisseur of literary work to provide feedback and value. If the readers enjoy understanding the literary works, then the work of literature is successful. Of course, in the application, the researcher of literary reception will utilize the relevant humanities' social science approach to reveal how much the reader’s reception level is to the literary texts. According to Pradopo (2012: 206), the reception is a science of beauty based on reader responses to literary works. Tjeu (in Pradopo, 2012: 207) says that the reception is included as a pragmatic orientation. Literature is closely related to the readers, which is, the literary work is directed to the reader for the benefit of the reader community. In addition, the readers determine the meaning and value of literary works. The literary work has no meaning without any readers responds. The literary work has value because there are readers who judge.

The study of literary receptions is basically an investigation of the reader's reaction to the text. Such reactions can be positive and negative. Positive reactions, for instance, the readers will be happy, excited, laugh, and immediately react with his feelings. This is in line with Mukarovsky (in Endaswara 2008: 119) that the role of the readers is very important as the meaning of the literary text. Literary works are just artifacts that must be revived and given meaning by the readers to become an aesthetic object. Reactions to such literary texts can be attitudes and actions to reproduce, create something new, copy, and summarize. On the other hand, a negative reaction means the readers will be sad, annoyed, even antipathy to the literary text.

METHOD

This type of research is a qualitative descriptive research. The source of data was a series of stories KamukahItu Ai? by Yulismar uploaded on the Facebook page. Azwar (2013: 34) reveals that, the subject is the main source of data of a research, which has data about the variables studied. The object of the research in this study focused on the story that each series was uploaded with various responses or judgments in it. The researcher will collect and analyze the following data: (1) Inventoring each series of KamukahItu Ai stories by Yulismar as a whole carefully, (2) Identifying data containing responses or judgments based on reception indicators, (3) Recaptulating data containing responses or judgments based on indicators of reception, (4) Discussing data that contained responses or judgments based on reception indicators, (5) Summing up the results of the responses or judgments of overall series of stories KamukahItu Ai?.

DISCUSSION

The study of literary receptions reveals the reader's interpretation of the text conveyed through responses or judgments. This study describes the series of stories KamukahItu Ai? by Yulismar in her Facebook account. The researcher determined the positive indicator of literary receptions to the text. The presentation of the results of data recapitulation is as in the following table.

<table>
<thead>
<tr>
<th>Reception Aspect</th>
<th>Language</th>
<th>Compliment</th>
<th>Critics Story Content</th>
<th>Combined Aspects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Comment</td>
<td>232</td>
<td>14</td>
<td>37</td>
<td>115</td>
</tr>
<tr>
<td>Percentage</td>
<td>6</td>
<td>16</td>
<td>50</td>
<td>28</td>
</tr>
</tbody>
</table>

The data in table 1.2 shows the different percentages of each indicator of the reception. The story contains 11 series that tell the series of events for each series. Based on the results of data identification, there were 232 comments that contain elements of the reception. The highest element was in the story content criticism of 115 responses (50%), the second element was the combined aspects of 66 responses (28%), the third aspect of compliment was 37 responses (16%), the four aspects of language aspects was 14 responses (6%).

The language indicator is related to the utilization of diction, foreign language, and regional language of the language style or code mixing form of each data that the researcher finds. The results of the study were 14 responses (6%) which included language indicators. The language aspect indicators in this study are language style, diction, regional vocabulary and foreign vocabulary. Language style is a form of expression or style that is basically characteristic of culture and language. Foreign languages, regional languages and code mixing contained in language aspects that researchers find is a form of reader variation that is caused by different language culture. It can be seen from the following data.
Sentences (a) and (b) describe the reader's response as being very curious about the story. Great curiosity is felt by the readers after reading the story with sentence (a) "Rasa ingin tahu tingkat dewa.

The expression "tingkat dewa" is a form of hyperbole which means profound with the highest level. In addition, the reader seems annoyed to the author. It is depicted in the sentence. (b) "Lamo2 berang juo awak ka Bu Guru ko.... kanai gantuangtaruihhhhhhhh.

The response from the readers means that the reader's disappointment of the written story which is always told unfinished. The reader's response indicates the attractiveness of the story written so makes the readers comment on the upload page of the story.

Indicator of compliment was 37 responses (16%). The data that describe the author's compliments reflect on the use of words of compliment such as "hebat, luarbiasa, lanjutkan, mantap, dan wow." The compliment illustrated may be related to the writer's cleverness in assembling events, using language, enlivening stories that seem to reflect oneself, then able to bring the reader's emotionality to the rest of the story. It is illustrated in the following data.

Sih Yuliawati “Sayajdsemangatjgnulis bu. Cm mungkintaksehebatibubahasadansenibahasanya.”

The response from Sih Yuliawati's account is a compliment as well as a form of motivation for the reader. The sentence "Cm mungkintaksehebatibubahasadansenibahasanya" describes the compliment that also provides a judgement of the writings uploaded by the author. In addition, the sentence "Sayajdsemangatjgnulisbuis" a form of self-motivation for the reader of the story being uploaded. The author of the story through the story he uploaded not only gives the impression but also the motivation to write also for other readers. There is a tremendous effect on writings uploaded through the social media of story writers themselves.

Contents critic indicator was 115 responses (50%). Criticism of contents relates to romance, sadness, curiosity, impression, and motivation. Content criticism reflects the state of the story content. Series by series was able to describe the various atmospheres that drain the reader's feelings. The description of this story can be felt by the reader that this event is really happened. This is illustrated in the following data.

Bambang Kariyawan “Perkuatdeskriptif. Dialog tdkperlumubazir. Sisibatin "aku" dipertajam”

The descriptions of the above data relate to the content of the story. Choice of words "perkuatdeskriptif" illustrates the reader's suggestive intent on describing the story in motivating the author of the story. The flow of events that occurs in such a way describes the contents of each character. The reader reasoned that the story conveyed was not in accordance with the intentions understood by the reader himself so that the whole description was to manifest a clear event as well. The reader also commented on the author's redundant dialogue. The redundancy of these words is the image of the story becoming elusive. Meanwhile, side "aku" shows the reinforcement characteristic of the character of the story that is expected by the figure was illustrated in real terms.

Classification in content criticism consists of romance, sadness, curiosity, impression, and motivation. Researchers found 177 responses containing content criticism from the story uploaded. Then, the researcher classifies in the following table.

| Table 1.3 Recapitulation of Content Critics Classification |
|---------------------------------|-----|-----|-----|-----|-----|
| **Content Critics Found**       | **Romance** | **Sadness** | **Curiosity** | **Impression** | **Motivation** |
| 177                            | 10  | 17  | 81  | 35  | 34  |
| **Percentage**                 | 5.6 | 9.6 | 45.7| 19.7| 19.2|

Content criticism of the data was 177. Based on the content of the story, the authors grouped it into five parts; they were romance, sadness, curiosity, impression, and motivation. The romantic aspect was 10 responses (5.6%), the sadness aspect was 17 responses (9.6%), the curiosity aspect was 81 responses (45.7%), the response aspect 35 (19.7%), and the motivation aspect were 34 responses (19.2%).
It is shown from the results in table 1.3, the curiosity of the reader which has the highest percentage is the factor driving the author to reveal the contents of the story. In addition, the comments of motivation from readers so that Yulismar continuing the story. The observation of the researcher at the end of Yulismar's story always ends with curiosity for the readers. As continuation hang, it makes the readers curious to know the continuation of the next story. The curiosity of the reader is not able to endure the reader's response to the continuation of the story KamukahItu Ai?

Bergetar seluruh tubuhku, tulisan itu adalah bagian dari refren sebuah lagu yang diciptakan Ai persis di hari ulang tahunku. Ai benarkah itu Kamu? Kalau yang pandang mengikut arah mobil itu, tapi sayang dia telah menghilang. (Seri 1)

The story fragment above is the end of the story. The author describes the meaning and curiosity of the real character Ai. It seems that Yulismar leads the readers to an atmosphere of curiosity towards the character Ai. The author of the story always presents an incomplete story of each series so it always makes the readers feel curious because the contents of the story are not resolved. As a result of the end of the story, the reader's response is always alert to wait for the next story. After all, the reader will follow the journey of Ai and Kesha who started this story. If observed, the results of this presentation come a comment as in the following.

a. Elitayuhari “Haiyulijanganbikin rasanya ingintahupembacanya”

b. Lisma Netti “Kisahbersambung dong… Ditunggu "To be continuous” nya.”

The data describes the reader's curiosity so that they respond at the comment column on the author's Facebook page. Data (a) janganbikinrasa ingintahupembacais one of a number of data that describes the reader's curiosity about the storyline presented by the author. Data (b) Ditunggu "To be continuous" nyahow shows a form of curiosity as well as the eagerness to read the story to be uploaded next. These two data from 81 responses (45.7%) of 177 comments from accounts awaiting the story in the next series. The story presented by Yulismar in KamukahItuAi?always overshadowed by the romantic atmosphere as when Ai's character dropped a piece of Red-Guava paper, when Kesha embraced character Aku, or when the professor paired Yuli's watch.


The story in the series raises a variety of responses from accounts that read the story thoroughly. The data describing this aspect are as follows.

a. Ai Roesli Bono “Nyanyiakh…. Jatuh cinta berjuta rasanya biar sian yang awalnya...”

b. Hidayati Hida “Romantis menyangkutcinta yang diperlihatkan pada akhir cerita. Itu adalah pengalaman yang indah”

Romantic stories are always able to fascinate readers. Especially if at the end of the story is always presented incomplete. This raises curiosity for the reader. That's why readers are always waiting for the rest of the story as commented above. It identified 10 responses (5.6%) of 177 responses.

Romantic atmosphere is always accompanied by curiosity, emotion and sadness. Therefore, the works of romanticism identified the works are pleasurable and tears draining the reader. Novel KamukahItu Ai?can be categorized into romanticism works. The atmosphere of romance is also expressed by readers as the above comments. So is the atmosphere of sadness as the following comment.


b. Sih Yuliawatia “Endingnyasesisedihanbanget bu... sampaiakutan nangis...”
Data (a) *Takertasai matakumengalir* and data (b) *sampaiikutannangis* show the novelty or sadness that the readers do not realize. The sadness arises because the shrewdness of the authors to build the story line so that the sadness can trigger feelings of the readers and provide a direct response on the *Facebook* page. The data of sadness aspect was 17 responses (9.6%) on the author's *Facebook* page.

The superior of the story written by Yulismar is to build the reader's curiosity. He always hangs the clarity of the characters. For example, Ai who became a question mark when first brings the car to school; as well as the relationship between Yuli and Fahry or with the professor. This raises readers comments in the 10th series.

Rince Volanda “Ibu...jadigeregetandechbacanya...?? Jadirasa ingintahu abiss”
Nur Amolin “Wahhhhhhhhhhhhhhhjadiiberdebarknrasa ingintahumenunggakelanjutannya, buysskereenmmm”

These data, two of 81 responses (45.7%), who was curious and gave their comments. They became the most submitted in the comments column. Many accounts provide curiosity responses because of the unfinished storyline in each series. So, the readers will always feel curious of how the next story goes. Researchers also observe that Yulismar is able to play with the reader's emotions, so the rhythm of the story is always alert and the reader continues to follow the plot to the end of the story. The work of fiction is an imaginative work. Interesting fictional works besides being supported by the empowerment of language, in which the author is able to bring the story to life as if it were happening; the factors that can turn story, one of them is the factor of characters. In the story *Kamukah Itu Ai?*, the reader's perception leads to the character's experience since Yulismar also plays Yuli character in the story as well as when she raises a character professor. The reader assumes that Yuli's character in the real world meets with the professor when continuing the S-2 degree. This is what raises comments from various readers. The data is as follows.

a. Harlisna Lin “Bukinikisahnyataataaubakanterlenaakumemembacanya”
b. Ramli Idris “Tulisanyulisepertibiografilancardanbanyak kejutanseukan2 benar2 kenyataan... apaiya Yuli”

The data illustrates that the reader dissolves into the authors' authored world so that the reader assumes that what is told is a true story. Data (a) “Bukinikisahnyataataaubukanterlenaakumemembacanya” and data (b) *seukan2 benar2 kenyataan* shows responses that complacent with the flow of the author story. The real impression that present in the story as the results of the research identification with 37 responses (19.7%) of the 177 responses identified gave a response or judgment.

The observations also found that there were readers who also give motivation for the author. There were 34 responses (19.2%) giving motivation to the author of the story uploaded. It is illustrated in the following data.

Deli Marnis “Ha hahabisaterbit novel baru takak. filmkan dg judulkisahdisekolah”

The sentence *filmkan dg judulkisahdisekolah* shows the motivation from the readers for the author to make a movie of the uploaded story. It is also a form of compliment for the story that the author uploaded. This aspect is the third highest aspect of the five aspects identified in the content critique of responses in the comment column of Yulismar's *Facebook* page.

The results of identification also found a combination of receptive aspects based on the indicators that the researchers determined. Indicators of the reception aspects are language, compliment and content criticism. The researchers found a combination of these three aspects. The following recapitulation results of the combined aspects identified.

<table>
<thead>
<tr>
<th>Total Comment</th>
<th>Aspect Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Language and Compliment</td>
</tr>
<tr>
<td>66</td>
<td>9</td>
</tr>
<tr>
<td>Percentage</td>
<td>14</td>
</tr>
</tbody>
</table>

The results consisted of 9 responses (14%) of aspects of language and compliment, 8 responses (12%) of aspects of compliment and content criticism, and 49 responses (74%) aspects of language and content criticism. The language aspect is shown with the following data.
Fauzimar Talu “Sabanamaantapppp...... 😊”

The data is conveyed in Minang language so that it goes to the language aspect as well as meaningful compliment mantap sekali to the author. This is what makes researchers identify the data into a combination of language and compliment. Furthermore, data from the combined aspects of compliment and criticism are as follows.

Berliana Iriyanti “Oaaallaaahh..Benerkanadahubungan dg ceritapakfahrikmrin.. Top markotopibuYuli'S'lalu Smart always buatrasa ingintahu..”

The sentence Top markotopibuYuli'S'lalu Smart describes the compliment of the reader Berliana Iriyanti to analytical account with the author of the account Yuli'S'lalu Smart. The data also contains content criticism Oaaallaaahh..Benerkanadahubungan dg ceritapakfahrikmrin which describes his response to the content of the story. This is what makes the researchers classify the data on the combined aspects of compliment and content criticism. The researchers also found a combination of language aspects and content criticisms such as the following data.

Risnadedi MPd “Great b Yuli'S'lalu Smart... is it fact? So”

The sentence Great b Yuli'S'lalu Smart... is it fact? So identified into the language aspects submitted Risnadedi MPd account with English. It intends that he as the reader sense the plot that the author writes. The sentence asks about the story being told whether the story is a true story. This is what indicates that the data goes to a combination of language aspects and content criticism.

Based on researcher’s observation, overall, the story of Kamukah Itu Ai? was liked by 1090 total accounts from series 1 to 11. In average, from the overall data for accounts that like the story Kamukah Itu Ai? by Yulisimar, there are 1090 accounts that like each series. Publication of the story by the author from March to April 2017, is short time span, has built a sense of togetherness between the author and the readers. The author gets benefits from the reader’s response. So that encourages writers continue the story series by series. As for the reader, it raises the motivation to follow the story until finished. This is also the researchers took as the opportunity to see the responses of readers of the story on Yulisimar’s Facebook page as a writer and uploader. Thus, it will be scientifically described, in this case, literary receptions on the reader’s judgment of the series of stories Kamukah Itu Ai? via the author’s Yulisimar Facebook page and uploader.

CONCLUSION

Based on the research, the result showed that readers were very interested with the story delivered. This is illustrated from the 232 comments that contain elements of the reception. The highest element was the critics of story content with 115 responses (50%), second element was the combination of aspects (language, compliment and content criticism) with 66 responses (28%), third aspect of compliment was 37 responses (16%), and the fourth element was language aspects with 14 responses (6%). Overall the readers or the people who knows the story gives 1090 likes. The author of the story successfully invites the readers into the world she created. Thus, it can be concluded that the series of story of Kamukah Itu Ai? attracted and succeeded in making the readers complacent.

A Series of Story Kamukah Itu Ai? provides an alternative offer that publication through social media (facebook) is much more useful and get the fast response from the readers. Social media can also accelerate the boundaries of space and time to interact between the author and the reader.

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ABSTRACT

This study aims to describe various forms of meaning relation in the cultural compassionate spell of Simalungun people of North Sumatra. This research was conducted in Marihat Mayang Village of Simalungun Regency. The data collected were 17 Compassion Charms from 13 different sources. The results of this study suggest that the type of spell Compassionate use community in the village of Marihat Mayang county Simelungun of which is the mantra of compassion, mantra loving to kesalamatan, spells compassionate add authority, spells loving to make people submissive, spells compassionate to the protective body, and spells loving manifold Pellets. In addition, users spell loving classified into three parts, the mantra used loving woman, loving mantra that used male and compassionate mantra used by both men and women. Furthermore, the relation of meaning in a loving spell text includes the original word synonymy, synonymy word uptake, antagonism clientele, berbalasan contradictions, contradictions where, contention ladder, typical contention, spells hiponimi loving, homonymy antarmorfem, homonymy between words, atarfase homonymy, and polysemy.

**Keywords:** Antonymy, Hyponimy, Homonimy, Compassionate Mantra, Synonymy, Polysemi.

INTRODUCTION

Folklor spoken in Indonesia serves to reveal to us both consciously or unconsciously into a society that thinks and perpetuates what is perceived by the community so that it can know the norms of life of people in those days, and know the social dynamics. One part of the oral folklore is the old poem of the mantra. Furthermore, Danandjaja (1984: 2) defines folklore as part of the culture of a collective that is dispersed and passed down from generation to generation, between any collective, traditionally in different versions, both in oral form and accompanied by gestures of reminder auxiliaries (Mnemonic device).

Mantra is one form of old poetry whose existence is considered to have supernatural powers as prayer. According to Saputra (2007: 95), "mantra is a word or utterance that can bring magic or word-of-poetry formulation that is supposed to contain supernatural powers and is usually pronounced shaman or handler to match other magical powers." In line with Rosidi’s opinion (1995:288) which says, "the mantra is a poem spoken (in writing only because there is a transcription) that we can hear the sound when spoken by a shaman or handler." Thus, it can be concluded that the mantra is an old type of poetry whose word or speech can Bring in supernatural powers (in writing only because some transcribe) or word-of-poetry compositions that are supposed to contain supernatural powers when spoken by shamans or handlers.

Mantra, including one of the oldest original Indonesian poems, is found throughout Indonesian literature (in Javanese, Sundanese, Balinese, and so on). Therefore, the mantra uses its own regional language (Umry, 2011: 14). In line with Teeuw's opinion (in Usman, 2005: 1) that says, "Mantra is one of the most ordinary types of oral literature in the world." That is, the mantra is one of the oldest types of oral literature to exist and live in Marginal traditional communities and their words using local or regional languages.

The form of meaning relation that wants to be described in this study, referring to opinion, Chaer (2009: 83) which divides the meaning relation into seven, namely: synonymy, antonymy, hyponimy, homonimy, polisemi, ambiguity, and redundancy. However, the meaning relation in this study will be limited to a) synonymy, b) antonym, c) hyponimy, d) homonimy, and e) polysemic. The following discussion of the division of meaning relationships within the limits of this study.
METHOD
Endaswara (2009:86) explains that research on literary texts tends to reflect cultural diversity. Research related to folklore is also part of what explained Endaswara above. The method used in this study is descriptive qualitative. Qualitative descriptive research aims to produce descriptive data in the form of writing, recording and image of the informant. These research activities include data collection, classifying data, analyzing data, and summarizing data in written form. This research is located in Marihat Mayang Village, Hutabayu Sub-District, Raja Simalungun Regency, conducted on April 2016 until May 2016.

In order to obtain relevant data, the selected informant should be purposive, ie selected by certain considerations. Considerations or requirements to be informants in this study are: (1) users of the Compassionate Spell in Mariha Mayang Village, (2) native speakers of Javanese language, (3) men and women aged 35-75 years, (4) communicate well, (5) have a healthy mental, and (6) have a good memory. Through the determination of the informant, the accurate data will be obtained. In addition, the tools used to collect research data in the field are notebooks, voice recorders, and cameras.

During field research, researchers were directly involved in data collection. Conduct interviews in a guided manner using pre-prepared questions, such as: (1) is he (informant) a mantra user? (2) does he (informant) know the Compassionate Spell? (3) what is the Compassionate Spell he (informant) knows? (4) is he (informant) willing to recite it? (5) how to write it? (6) what is the meaning of the mantra? And (7) whether the mantra is still inherited? Then, re-checking the text using the Java language dictionary. Then, classify the type of mantra based on its purpose, classify the mantra based on its user, analyze the relation of the meaning of the Compassionate Spell, and then conclude the research result.

RESULTS
The Compassionate Spell is a rapture of prayer that aims to captivate and bring compassion and obedience to the object it addresses. The study of Compassionate Spell is conducted in Marihat Mayang Village of Simalungun Regency. During the time of the research, the data collected were as many as 17 Compassionate Spells from 13 different sources. The results of this study discussed the types of Compassionate Spells based on the purpose of the mantra, classified the Compassionate Spell by its users, and the relation of meaning to the Compassionate Spell.

Types of Compassionate Spells
The Compassionate Spell is divided into several types based on its purpose, among which are the compassionate mantra directed at human beings or spirits, a spell of mercy and salvation, compassionate mantra to add authority, compassionate mantra to compel men, compassionate spells along with body armor, and compassionate mantras of A pellet directed to a loved one or a leader.

User Classification of the Compassionate Spell
The Compassionate Mantra is classified by its users, it is Mantra Pengasih whose users are devoted only men. Mantra Pengasih which its users are devoted only women, and the Compassionate Spell that can be used by men and women. The user of the Compassionate Spell devoted by the reader to a man is data 3 and data 5. Data 3 shows that the person who wishes to be resembled by the mantra readers is some prophets who have their respective advantages such as firmness, intelligence of speech, good looks, and noble nature Thus making the mantra's reader more authoritative in the face of many organs. Furthermore, data 5 is a compassionate mantra that aims in addition to the compassion, as well as the protector used when it is monitored.

The user of the compassionate spell he specializes to women is in the 8th row of data, the phrase cemethiku sada lanang 'whip the male lidi you can kukuasa' signifies that this mantra is intended to captivate men. Data 9, 12 and 13 are used by women because they appear in the text (9-15), (12-6), and (13-7) there is a baby word (jabang bayi) which indicates that the object is a man -lot. What if the object of a woman, then the term is replaced with jebeng beyi. The term jebeng beyi associated with the mention of people using girls against jebeng, while the boy is thole.

The Compassionate Spell used by both women and men is inscribed on the word 'polan' in the mantra and replaced with the name of the intended person. Among these spells are data 1, data 2, data 4, data 6, data 7, data 10, data 11, data 14, data 15, data 16, and data 17. There is no user limitation on the mantras.

The Relationship of the Meaning of the Compassionate Spell
The relation of meaning in the text of the Compassionate Spell include synonym, antonymy, hyponimy, homonymy, and polysemic. Sinonimi is divided based on the original word and the word absorption. The synonym of the original word in the mantra text is the words that the original text content of the Java language without any mixture of other languages. Like data 2, the phrase rahayu slamet 'survivor' has a language-like
relation similar to kaliso sambèkala 'free from calamity', free from distress, or avoid danger. Meanwhile, the synonym of the word absorption often occurs a cognate relationship with a cognate non-cognate so as to cause meaningful uptake, such as data 1, said not in the Java language means 'me / ku' as a talking self-indicator. It is synonymous with my 'myself' and 'I / I' lights. Both have a self-referential relationship as 'actors' in Javanese language and self-appointed as 'something directed or directed to the reader' in the Indonesian language.

Antonimi on the Compassionate Spell is divided into five sections, namely opposition kenasabahan, opposition berbalasan, contradiction places, contradictions levels, and typical contradictions. Antonimi kenasabahan is a contradiction that shows kinship relations, assignments, or organizational. For example, in data 1, the words Panji, Semar, and I are the conflicts of kenasabahan to establish a cooperation between the ruling (I) and the ruled (Panji and Semar) to bring compassion to all human beings. Panji and Semar in this compassionate mantra as a spirited creature assigned to guard the body from the left and right side of the reader and duty to bring love.

A reciprocity contradiction is a reply or reply as a complement to the meaning if desired in context. The contention of retaliation on data 5 lies in sedina lan wengine 'day and night'. This contradiction is a recourse between 'day' starting from the rising of the sun to drown and 'night' starting from the setting of the sun to the rising of the sun.

Antonimi's type of place contradiction shows the opposite direction or lies opposite. For example data 1, the contradiction between nang ngarep 'in front' and 'back' is aimed at supernatural beings guarding bodies called Panji and Semar. It serves to bring love and protection to the reader. Antonimi's type of contention includes levels of opposition in rank, year, month, and day. In data 2, 5, 6, and 7 have similarities in terms of clashing levels. His morals', the word 'Thou', illa (in Arabic is Allah), and God is at odds with my crew 'myself', 'my' isun, and I aimed at the reader. The whole has a relationship between the creator and the servant/follower.

A typical Antonimi is an antonimi that appears morphologically and has a different meaning even though its basic form is the same. For example data 9, the word 'wake up' is an activity done by itself with the word tangina 'wake up' which is an activity that is assisted or done by others. Similarly, the word ngadeg-adegna 'stands up-stands', makaku-lakokna 'runs', and mandhheg-mandhegna 'stop-stop'.

Hipopimi The Compassionate Spell is a relation of meaning that relates between a specific meaning to a genetic meaning or a special meaning to a general meaning in the text of the mantra. For example, in data 1, it has two hyponimies: first, data (1-3, 4, 5, 6, 7) is a specific part of data (1-2) ie yellow bringin 'yellow banyan tree'. The yellow bringin phrase is defined as a yellow banyan tree which is a symbol of a firm and shining belief (sacred). The translation of the next sentence are the parts of the symbol, such is wite prophet 'stem-solid belief in the Prophet to his Lord', godhonge guardian 'leaves calms should guardian mandate', langite latitude 'sky shine like stars', kembange moon' flowers as beautiful Moon, and uwohe srengenge 'fruit as big as the sun'. These five rows are group members of the banyan tree. Secondly, Panji and Semar in the data (1-9) and (1-10) above are groups of names of supernatural beings in the old literary archipelago of Java, its function as a patron that brings affection to the mantra user. Panji and Semar are important figures. Panji is a hero who is believed to overcome all obstacles, while Semar in Javanese philosophy is called Badranaya which means carrying properties to build and execute commands for the sake of human welfare. Both of these figures are believed to bring in supernatural powers and are considered sacred. In this Compassionate Spell, Panji and Semar have the same meaning that is as a guard and protector and can bring love.

CONCLUSION

The Compassionate Spell is a rapture of prayer that aims to captivate and bring compassion and obedience of the intended object. Types of Compassionate Spells in Marhat Mayang Village Simalungun District is a compassionate mantra, a Compassionate Spell for salvation, Compassionate Spells add authority, Compassionate Spells to compel people, Compassionate Spells for Body Guards, and Compassionate Mantra. In addition, the user of the Compassionate Spell is classified into three parts, the Compassionate Spell used by women, the Compassionate Charms used by men, and the Compassionate Spell used by men and women. Furthermore, the relation of meaning to the text of the Compassionate Spell includes the synonym of the original word, the synonym of the word absorption, the antithesis controversy, the contradictory contradiction, the hypothesis of the Compassionate Spell, the intermorphic homonymy, the interlataal homonymy, the inter frase homonymy, and the polysemic.
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Local Color of Batak Angkola in the Novel of *Azab Dan Sengsara*
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ABSTRACT

This article tells about the variation of Batakese cultural of Angkola on Azab (torment) and Sengsara (misery) novel. Since Indonesia literature was born, The variation of culture always enriches it. The variation of culture, especially visible novel Azab dan Sengsara work in Merari Siregar of Batak Angkola. The variation of Batak culture of Angkola on that novel, such as the position of the clan and the system of arrangement, tradition of Martandang (visiting to the woman’s house), belief to the shaman and soul of human that was dead, and the system of division of inheritance.

**Keywords:** The variation of local culture in Batak Angkola and novel of Azab (torment) and Sengsara (misery).

INTRODUCTION

Since the beginning of the birth, growth, and development of Indonesian literature, it has been characterized by the local culture or local color of customs in the region. The local color of culture or local color of the customs of Indonesian literature is seen by local color of Javanese, such as Raja Piragon (1844), Bali, Purwa Carita Bali (1875), Betawi, Nyai Dasima (1896), Sundanese, Angling Darma (1907), Melay, Hikayat Abdullah (late 19th century - that is written in Malay-Low-language), Batak (Angkola1), Azab and Sengsara (1921), Minangkabau, Siti Nurbaya (1922), and so on that is written in High Malay.

The presence of local colors showed that the authors of Indonesian literature did not forget at all the charge of traditional literature. Generally, the writers still preserve, maintain and develop that local color. The conscious or not of the authors showed that by raising the local color means maintaining local values or local instructions that can be made as the answer of what is good or bad, according to Indonesian nation to the changes of society during this globalization. Because in the works that the authors created in expressing the basis tradition or the conflict of cultural values in the opinion of modern human (Teeuw, 1981: 12).

*Azab Dan Sengsara* (shorten as ADS) by Merari Siregar is the first original novel published in 1921 by *Balai Pustaka*. This novel is socio-cultural background of Batak Angkola (shorten as BA). ADS is disclosed to the actual facts about forced marriages, inheritance arrangements, customs and other traditions that is contained in the Batak Angkola community, especially in Sipirok area; Now, become the center of South Tapanuli regency government (Southeast of Sumatra), North Sumatra. Therefore, this article describes what and how the local color of Batak Angkola in the novel of ADS.

METHOD

Literature Review and Approaches

To explain the term "local color" this article refers to the *Kamus Besar Bahasa* (Great Indonesian Dictionary); (Anonim, 2015: 535), the word "local" means in one place, or made, growth, and exist in somewhere. "Local color" means local motif, motif made, and motif grown, that can be found in somewhere. In the dictionary of the Literary Terms (Zaidan, 1991: 125), there is a term of “local literature” of course in this case, "local novel" including dialect, that the theme of local is the color or motif the local area, in this article stated that local color of Batak Angkola. It means, the literature created or located in the Batak Angkola community (South Tapanuli area), both describe the background of the place and the socio-cultural background of the local.
Based on the sources, it can be observed that there are several concepts to describe the local color of Batak Angkola in the novel of ADS. Local custom colors or daily habits, local or regional color around, and local color of language or dialect. Besides of the local concept, the applied approach is described to prove the local color problem of BA in ADS is a structural approach. An approach to understand the literature is also novel by structure; Word order, sentence, and discourse that describes the local color, such as: the standing of clan and system, maritandang tradition, belief in shaman and the soul of the human who has dead, and the system of allotment of inheritance.

RESULTS AND DISCUSSION

The Sipirok region of South Tapanuli Regency is experienced by Batak Angkola. According to Ichwan (1979: 53), Batak area is divided into several groups: Karo-Batak, Pak-Pak Batak, and the others (Tobanese, Mandailingnese and Simulangunese). This division is based on the differences in the structure of society, by several regional entities that is called Marga (clan) (descendant group). The clans that exist in Batak Angkola society are: Siregar, Harahap, Pohan, Hasibuan, Hutahahut, Daulae, Rambe, and Pane. Each of these clans has a position, a function, role, and become a cultural and community-based regulatory system.

The position and its Regulatory System

The BA society, especially Sipirok, the clan is one of the important elements in organizing and implementing the customs. As the society with patrilineal family structure, the clan is descended from the male line. As stated in the ADS.

"To explain the custom of Batakse, especially marriage custom, just explained the rules that must be followed by people in the marriage." (P.125).

"As for of each Batakse people have clan. A newborn child has his father’s clan. The clans are various, for example, in Luhan Sipirok, Siregar and Harahap is the most, and there are the other clans for example: Pane, Pohan, Sibuan, (Hasibuan) and others. (P 125)"

Therefore, the clan is very determined in Batak society as well as Batak Angkola society. To find a future wife or future husband should be asked the clan first or Bora (to call women). Because marriage in the same clan is not justified, or contrary to customs.

"What is his clan? Who are his parents? "Asked his wife.
"His clan is Siregar, and his father was head of the village.

"So if he wants to marry, it is not permissible to take the Siregar clan women, eventhough their family relationship is far away, it means only their ancestors who were hundreds of years ago were brothers. They are not allowed in marriage, because it is strictly prohibited by custom. But the son of Siregar clan may takes a daughter of the Harahap clan, eventhough her range with the girl is still close, for example they have same grandmother. It means the grandmother’s husband of his mother, grandmother’s wife from his father "  (Pp 125-126).

In the customary arrangements, young men or women are not entitled to find out who will be their life companion. However, the parents play a role to determine the wife or husband of their children (h.59). This was experienced by Aminuddin, the main character in the ADS who was forced to obey the wishes of his parents.

"Therefore, the child must be obeyed to his parents if he wants to save in the world. That is the wish of the parents and big family clan. My son would be obeyed with our wishes, so the son would accept the father daughter in-law who was brought by the father!?.

"Although, at first Aminuddin rejected the saying, but in the end he perforce to follow what the parents and big family said " (h. 136)

Similarly, experienced by a Mariamin figure in ADS, the arrival of a young man as her life companion, is not her lover. She married too young man from Padang Sidempuan, whom she did not know and love, and a mate she did not love (145). The tight custom of BA society in arranging the marriage, resulted of forced marriage as something opposed by the present society. That’s habits are not good anymore and must be eliminated, because it can bring bad to human, as stated as follows:
"The reality now is how dangerous that forced marriage, which is not accompanied by the love of both."

"So it is duty of everyone who knows to abandon that custom because that customs bring disaster to the human. Does the early marriage destroy the women? The marriage woman is forced by her parents with a person she dislikes "(p.67).

Therefore, it is possible the forced marriage would bring the divorce and lifelong regrets, especially to the parents. As Mariamin experienced in the following quote.

"... because the forced marriage that did not feel merciful, finally divorced and for the rest of the life regretted to both her parents. The reason is obvious, that the marriage of a child by forcing is not good "(page 115).

The forced marriage that occurred to Aminuddin was caused by his father. The father disagreed with Mariamin, while the forced marriage that occurred to Mariamin because of economic pressure experienced by her family. Mariamin was married to Kasibun, a plantation employer in Medan.

The attitude of Aminuddin's father to Mariamin, actually, has been violated in the customs of BA society. The relationship between Aminuddin and Mariamin was not only a love affair, nor a one-clan relationship that is allowed in the customs of BA society, but a relationship that is affiliated with kinship. Relationships that are not only favored by parents, but obliged in the society of BA, which is called married with Boru Tulang (uncle’s child).

"The relationship, both of Amiruddin’s mother and Sultan Beringin’s relative, namely Aminuddin’s mother was the younger sister of Sultan Beringin. So Aminuddin called Sultan Baringin, Tulang (it means ‘uncle’ of his mother) and to Mariamin’s mother was Nantulang it means the wife of his uncle) according to the custom of that people (south of Tapanuli) Aminuddin called Mariamin sister (Anggi in Batik language) and if Aminuddin and Mariamin are married, it would make both of the family were happy; it means the relationship of the families become stronger. “ (P.33).

In the customs of BA society the original form was known as exogamy and unilateral terms (Ichwan, 1979: 53). It meant marriage outside the clan, but still in close family. So, what Aminuddin and Mariamin have done was in accordance with the customs. Concerning the forced marriage as experienced by Aminuddin and Mariamin, has long been done by the society of BA. In the ADS, it appears that Mariamin's parents, Nuria also did the force married with Sultan baringin (p.69).

**Martandang’s Tradition**

In a youthful environment, *martandang* is a tradition found in BA society. The habit of *martandang* is done by a young man who was visiting the house of the young women that he liked. This habit showed that, the youth may choose and know about their life companion. Although, in the end the parents’ permission was needed. This is apparent in the ADS, when Aminuddin was coming to Mariamin's house.

"Ah, it was night already. I had been waiting you (Angkang) said the girl while standing up in the boulder, the usual place she sat in the evening. Let’s come in, Angkang! ”(P.13). Both of them faced each other in that desolate place. No one speaks, each of them pondered to think the fate of their friendship " . (P.15).

Although the youths are justified in choosing their companion life in the tradition of *martandang* in BA society, but it should be always under parental supervision. So, the problem of mate was finally becoming the consideration and decision of the parents to the plan for the youth in determining the mate. In the ADS novel, there is Nuriaas a character (the mother of Mariamin) about Mariamin (Riam) was always visited by Aminuddin. (P. 155).

The occurrence of forced marriage in BA society was caused by the parents who have a lot of consideration to the prospective of daughter-in-law. One of them was amoney problem, as Aminuddin's father did not agree with Mariamin because of the lower economic status (poor). This thinking has occurred in BA society, it was influenced by western mindset, that was looking everything based on materialism. While in the beginning the parents in the community of BA did not think so. If any forced marriage is based on good behavior. As in the ADS novel, Nuria agreed with Aminuddin as Mariamin's life companion because since childhood, she did not know Aminuddin's deed and he was a good child. (P. 155).
The Reliance to the Shaman and  the Souls of Humans Dead

In everyday life of BA society, there is a belief that if a person has problems, before carrying out the work, and would build a house and others they would ask the shaman (datu) first. It aimed to ask the advice or guidance from the shaman. In the ADS novel, it looked like Aminuddin's parents did when they have a different opinion about Mariamin, if they were made Mariamin into a daughter-in-law, they asked for the shaman’s opinion. Look the following quotation.

"You said Mariamin is a good daughter-in-law. We have asked the shaman(Datu) Naserdung, we asked the lucky and fortune of Aminuddin if he married with Mariamin".

"In the next day the two men brought the wrapped rice to shaman’s (datu) house. After they had eaten. The incense was burned, so that the house was full of smoke and the smell of incense. For the time being the shaman (datu) nodded his head slowly and whispered to read the magic verse. Then he opened the book that he put under the table, then read the magic verse that was written in the book ".

"The shaman said it was not good. It meant, First the man would be saved and lucky. After two years would be born a boy, after his age, seven years old the boy would be passed away said the shaman (datu) slowly and bright. " (p 123).

To determine which day and time were good or bad (which brings bad luck) before starting the journey was also asked to the shaman as seen in the Aminuddin’s father. Before he picked his future daughter-in-law and would be invited to Deli, FirstAminuddin’s father would ask to the shaman. "Before the time has come (according to a shaman), the future daughter-in-law would not be picked up to Aminuddin's house, until the shaman gave the right time to pick up the future daughter-in-law to the Deli". (P 128).

Besides believed to the shaman, the people of BA society also believed in the souls of humans who have died. This was apparent in the ADS novel, before Mariamin left the Sipirok first she visited the grave of Sutan Baringin. Look the following quotation.

"Mariamin has been willing to leave the Sipirok and heading to Medan where the place was very crowded. The time was ready to depart, ... that night was Friday night, the mother went with citrus fruit and flowers, and went to visit the grave of Sutan Baringin. Mariamin put the large bowl, and they sat together at the side of the grave. “ (P.146).

As well as weas the brothers, we should always be harmonious, because if there was a dispute, the soul who already died would be angry. "That was the wish of mine to you, I hoped we could make peace, so that the spirit of our the grandmother did not upset over the deed": (Pp. 94).

Believing in shaman and the soul who has dead was still visible and much done by the people of BA society, even though in Islam was forbid it, and it was influenced by Western thought has long been in Tapanuli. For as it is known, that belief was very much contradict with Islam and Western rationalism. In the ADS novel, there has been a public effort to contradict it. Like the disaster that befell Aminuddin’s relationship with Riam, there was a regret to both of husband and wife (Aminuddin’s parent) to the shaman said, as follows. "Who knows, for what we did, we were destroying Aminuddin and Riam’s lucky and prosperity? They thought to their self. His wife thought that, actually her opinion was better, but it cannot be helped, what shaman said was right to you (said the wife to her husband). (P142).

The Division system of inheritance

The BA society has a patrilineal family structure. So, in relation to patrilocal marriage (new married couples stayed in the male’s house) the kinship was determined according to the Father's line. Therefore, inheritance (especially land which was the most important family treasure) was basically derived from Father to son, the child who was born in the family.

In ADS novel, there was a division of the inheritance system to the majesty (Baginda) above and Sutan Baringin. Look the following quotation.

"The majesty (Baginda) above (Aminuddin’s father) can be said a rich person in Sipirok. His treasures were numerous. The wealth was obtained from the relics of his parents (p.25). Sutan Baringin who was also known rich in Sipirok, his treasure was obtained from his late grandmother (pp. 94). (In BA society grandmother’s treasures passed down to the child, from posterity and so on); Therefore, Sutan Baringin only two brothers (both of the were men), So, in the division must be divided only to both of them (h. 94).
CONCLUSIONS

In BA society the position of the clan is an important thing in regulating and explaining customs. Marriage is not justified in the same clans. The forced marriage that occurs to the character of Aminuddin and likewise to the figure of Mariamin, it is not caused the same clan, but the views of the parents about the material. While the relationship that has been build between Aminuddin and Mariamin actually allowed in the customs of BA society, which is called married to Boru Tulang (uncle’s child).

The tradition of martandang as the local color of the BA society in ADS novel, it turns out to be done by youth to seek their life companion. Nevertheless, the ones who are entitled to decide are the parents. As Aminuddin’s experienced, since childhood has come to Mariamin, but the Aminuddin father’s who continue their relationship. The people of BA society believe to the shaman and the soul of humans who have died. In the ADS novel also appears the Majesty(Baginda) above asks the shaman’s advice about the possibilities that occur if Aminuddin marries with Mariamin. Likewise, to determine the best day and hour when will pick up the prospective daughter-in-law above, first he asks to the shaman. While the belief to the soul of humans who have died, there is on Mariamin and her mother (Nuria) when they were going to Sutan Baringin’s grave on Friday night. Similarly, when Sutan Baringin was still alive, he and his sister in the event of an argument, showed and mentioned the spirits of their deceased grandmother. The division system of inheritance in the society of BA, looks at the figure of majesty(Baginda) Above and figure of Sutan Baringin. The treasure that earned by the majesty(Baginda) Above is from the parents. Similarly Sutan Baringin earned the treasure from obtained from his late grandmother.

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The Journey of Traditional Dance to Commodification in Creative Industry Perspective

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ABSTRACT

When commodification is present in the world of arts, activities of the traditional artists that are focused on social solidarity shifted into a profession to earn a better life. The artists' thoughts to achieve material gain and artistic popularity have become prominent; their sense of togetherness and social solidarity have become neglected and relatively reduced. The artists are not simply the ones who bring life to arts anymore but also make a living from it.

Keywords: traditional dance, commodification, creative industry

INTRODUCTION

Any social communities retain promising elements, potential, or motivation to manufacture changes. Those changes have become integral components in the life of the community (Olsen, 1968:136-137). Scientific development, technology, and information have also been contributing factors that influence the community members of way of thinking, acting, and communicating / interacting, including in arts.

Activities and creativities of an artist or someone are usually motivated by certain goals and purposes because no creation is purposeless. To create something is basically to make it functional and useful. A created object can be useful for others, the creator themselves, and the object itself. In this view, a choreographer’s activity and creativity can be useful not only for the artist but also for other people and the object of the dance itself. As every useful thing will be worthwhile and marketable, any activity and creativity, including in arts, contain the purpose of acquiring the values of usefulness, marketability, and change. The problems in these values in arts will become the basic perspective in the study of dance from tradition to commodification.

Creativity, Commodification, and Creative Industry in Dance

Creativity is a manifestation of human awareness in achieving what others cannot do. It constitutes the ability to create and produce something new (Rusyana, 2008:5). Moreover, Hawkins (2003:xv) argues that creativity is a private matter, an inward looking for self-identification, packed with memories, thoughts, and sensation to the most fundamental nature in life.

Artists are basically creative. They must be able to give birth to or bring in new things that no one has ever created or brought up in real forms. When an artist has the capacity to only bring in things that have existed before, they can simply be called craftsmen. When they perform on the basis of what is advised to them or what people taught them to, instead of being driven by their thoughts or ideas, they are simply arts worker or performer. This creative side differentiates between an artist, craftsmen, or performers. Also, those thoughts and ideas indicates that artists are idealistic and creative individuals.

It is important to understand that the essence of creativity constitutes ideas, thoughts, or concepts, not material objects. Objects or other phisical embodiments of ideas are the continuation of the creativity. In this respect, the discussion of how to embody those ideas will be allocated in the other study and the issue of creativity simple covers matters related to the production of new ideas as the key word for creativity is 'new'. The definition of 'new' in this context is not literal, i.e. bringing into existence something that never existed before, because creativity will never be possible if 'new' is defined as such. Human beings can never really produce such literally new things because they can only create new things from old stuffs, i.e. on the basis of what has existed before.
Sumarjo (2001: 85) emphasizes that artists can be creative and great because they can build upon previous versions of arts. This is what usually named as tradition. Every artist departs from certain arts tradition that live in a community. Artists are not simply the one falling from the sky and capable of creating arts in the absence of available arts tradition in their society. Poets can write poems because they have read other poets previously produced by their other community members. Painter can only paint because they experience looking at paintings made beforehand. The same principle applies to composers, theatrical performers, choreographers, and many others. Accordingly, creation in arts is basically on the basis of existed products readily available in the society.

Creativity may be stimulated by traditions or local communities. As artists were born in a certain community with a certain arts tradition, they can learn and gain experience from the community and their environment. Rusyana (2008) argues, about making tradition as basis for creativity, as in the following:

"Kreativitas sebagai gerak maju atau meninggi, tentulah memerlukan dasar untuk berpijak. Dasar itu berupa hasil-hasil kegiatan di sepanjang jalan yang sudah ditempuh oleh masyarakat dari generasi-generasi yang terdahulu, yang sudah terwujud sebagai tradisi dalam kebudayanya. Dalam tradisi yang sudah terbentang itu, sesungguhnya, telah menjadi pembaharuan demi pembaharuan, telah terjadi inovasi demi inovasi, sehingga pembaharuan merupakan bagian tradisi yang hidup. Tradisi yang tidak mampu membaharu, akan menjadi tradisi yang terhenti, tidak memiliki gaya hidup".

"Creativity as a move forward or upward certainly needs a stepping stone. The stone consists of activities resulting from the lines drawn by the community from earlier generations, that were embodied as the tradition in their culture. As a matter of fact, in such existing tradition, layers of renewal and innovation have progressed because renewal constitute parts indicating a living tradition. A tradition that cannot be renewed will be a frozen tradition losing styles in its life."

Tradition of cultural arts have existed before the artists were born. Arts tradition products in a society in their early version were also creative or new products in their time. Tradition arts comprises creative products from early artists which also the results of their struggle with various social and cultural problems of their time. Creative artists are then the ones who are sensitive and responsive to the living environment in its cultural tradition as well as its factual environment. It is a matter of fact is that human environment changes because of the change of human culture and tradition. Then, people who can bring in new response and findings to eradicate the emerging awkwardness can be called creative, despite being motivated by the present cultural response and tradition. Thus, the real ingredient for creativity is innovation.

Creative artists must be responsive to changes taking place in their surroundings. They should be able to catch ineptness and imbalance occurring in the life of the society. A society's culture or life style may be inconsistent with the factual reality. Or the artist is no longer satisfied with their own cultural tradition so that they become creative and make new things that responds to the current need for life and culture. This is in line with Duverger (1985:356) who emphasizes that there is no generation that is satisfied with what was inherited to them in their cultural tradition. They will usually try to create development out of the inheritance to present particular traits for next generations. Every new generation will be able to identify the distinct features differentiating one generation from the others.

The life or arts in traditional communities is basically social solidarity, not for a commodity. Artists and choreographer do not expect material rewards for their arts products they create or perform. They simply feel proud and happy when their products are accepted by and used in their social environment. As the result, they will become respected and honored members of the community. This is such invaluable reward for traditional artists. Nevertheless, economic factors still influence the life of traditional arts dance.

Literally the economy contains the definition of "how human beings suffice their needs for living". This is originated from the compound Greek words 'economy', namely oikos and nomos. Oikos means 'family', 'household', and nomos refers to 'regulation', 'rule', 'law' (http://id.wikipedia.org/wiki/Ilmu_ekonomi, retrieved on 13 September 2010). The combination of those words forms the term 'economy', i.e. a condition that refers to human activities, especially on the effort to manage any available resources in their surroundings in order to fulfill their needs.

Economy constitutes various efforts of human beings to fulfill their needs and achieve living prosperity or a better / higher standard of living. Styles and the standard of living of a community is closely related to the style and the standar of living of its arts. Economic factors will influence the life of arts in a community. Economy also make an essential element in the sociocultural study, including in the study of arts.

Economy retain a big portion in the humans' activities in life. On one hand, it become the subject of activities and their object on the other. As a subject, economy turns as the driving force. Activities can be put into actions because of the economic factor; the magnitude of the activities in arts depends on the economy. As
the object, economy becomes the purpose or target of the activities. In other words, activities are projected to
gain economic advantages or for higher prosperity or standard of living.

As the performing arts, dance arts require an event or a ceremony that accommodate it to live and
develop well. Ceremonial activities will also be better and develop well if the society's economy is fine and
stable. This principles go well in the Minangkabau traditional life where general arts and dance arts potentials
are especially used to enliven or animate traditional ceremonies. The ceremonies will be lively and splendor if
supported by the society's good economy. The arts will never develop well if otherwise.

In Minangkabau tradition, there is a proverb “Mujilih di tapi aia, maradeso di parwik kanyang” (live
cleanly in the river bank, live happily with a full stomach), which means that pleasure and happiness can be
made real if the economy is good. One of the ways to express such pleasure is through the performing arts. In the
traditional communities, activities and ideology of arts grows and develop purely as a reflection of the
community's cultural values. At work, artists are not burdened by the commercial thoughts such as expectation
for the market potential of the arts product they are about to create. Instead, they usually focus on creating the
best artistic product that can be accepted as cultural wealth in the life of their community. For traditional artists,
placing oneself as an inspiring member for their sociocultural environment is the main concern. They should be
able to align their expression with the community's expression. Their perception should also be relevant to the
community's perception in that traditional artists play the role as the presenter as well as the readers for the
public. In this respect, Kuntowijoyo (1986-1987:16) maintains that the most specific part in the traditional arts is
that community members work together to produce culture. Therefore, the traditional arts producer is the
people; consumers are the people themselves; there is no distance between the producer and the consumers.

The expression of art for traditional artists are not for attracting private material gains but it becomes the
embodiment of togetherness and social solidarity. They do not look for wealthiness and popularity in arts. They
usually feel that they share the responsibility for conserving and developing the community's cultural arts. In
reality, there has never been found any assertion for certain individual in an arts product, even though the
individuals deserves to enjoy such highlight. For example, Lu Ambek and Indang dances in Minangkabau were
made popular not by their creators but by the Pariaman communities. Similar phenomenon happens with
traditional dance arts in communities outside Minangkabau. In addition, traditional artists respect and maintain
their cultural values very highly in their creativity. They are committed to the values and cultural nors of their
tradition. They are serious in bringing live into their traditional arts, instead of making a living from the arts.

When commodification concept gets involved in the world of arts, artists' activities that originally focus
on social solidarity are diverted and become a profession to earn a better life. Artists' tendency to earn material
advantages and fame have been put forward while the sense of togetherness and social solidarity begins to be
ignored and disregarded. They begin to transform themselves from the ones who brings life to arts to those who
make a living from it. Artists' fame nowadays are not simply measured from their artistic creativity and activities
but also from their ability to obtain material rewards. A great artist has become an expensive artist; a popular
artist is now a rich artist. Thus is such a complaint that is usually voiced by arts critics at the moment.

It is impossible or, at least, extremely rare nowadays to find an art dance performance that is free of
charge in the absence of financial support from any donor. Mazo (1994:229) suggests that performing arts
constitutes psychological needs that call for money. The artists must be appreciated through honorarium
according to their skill levels. It is also possible to find a dance arts performance where audiences do not pay to
attend it but the coreographer of the leader of the dance club has previously obtained funds or subsidy from other
parties. Permases (2003:220-121) states that an art group that is alive is the group with activities. To do so, money is
certainly needed, such as for production cost, costumes, transports, etc.

Commodification can be understood as the process of producing a commodity that is not limited to a
narrow scope of economy, that is only to the matter of merchandising goods, but it refers to organizing and
conceptualizing production, distribution, and consumption (Fairclough 1995:207). Arts commodification holds
a comprehensive understanding because it combines the issue of producing commodities of goods and services
with marketing as its final goal (Pilang 2006).

In culture and arts, commodification is adopted by artists and artistic distributors who have directly
touched the meaning of arts itself. This goes farther when commodification involves or makes use of arts
symbols, icons, and indexes. It has become frequent that traditional arts have been lulled by the capitalists for the
purpose of merchandizing them in the tourism market. Such commodification for capitalistic economic system is
an obvious goal because this economic system uses every production and reproduction as commodities
marketable for gaining profits. In this view, Minangkabau dances have become the dance managers' commodity
that gathers all cultural capital, i.e. specific skill and capacity such as the capacity to design dances and the skill
to perform the dance by the Minang dancers.

There are some related component in the process of production and distribution and that turn Minangkabau
dances into commodified goods as in their present forms. These relational components are related to the roles
played by the dance activists’ role, whether direct or indirect, in the production and reproduction process for such communal consumptive commodification. Minangkabau dances in this globalised world are commodified by means of packing them from the process of producing to the process of distributing the dances among the communities. The dances commodification are made created in which dances are produced as goods and merchanised as a service. Such industrialising process of Minangkabau dance production results in the emerging state of commodifying the dances which defines the dances’ feasibility to be consumed by the communities (Erlinda, 2012).

Capitalist groups have become the primary force for the continuation of a certain product. For Minangkabau dances, those who have financial power (capitalists) control the dance packets and menu. They work together with dance groups / clubs and, with their capital power, drive the clubs to produce Minangkabau dances desired by the consumers who are definitely the targeted market of the capitalists. In industrial world, the market truly holds a prominent role and influences the shareholder in defining their dance products so that the products will sell well. Minangkabau dances are also packed in forms of VCD, a commodified form produced so that community can readily consume them. The capitalists (entrepreneurs) makes use of such market ideology, which is reflected through their action of digitalizing (in VCDs) Minangkabau dances created by well-known clubs.

When the dancing activities are no longer seen as expression of social solidarity, but a self-sufficing profession, a choreographer must inevitably understand the market because it is the market that gives them ideas and bring life for them to be creative in the dance world. This condition also influences the creative style of a choreographer. They do not only work out to create or design dances but also seek funds for production and staging performances. Those who are good at finding funds and consumers will have a better ground in their activities and creativity so that the quantity of their performance can increase and they become increasingly popular in the community. When their dances are loved and needed by the people or the market, the people will become buyers for their products and the choreographer will get material rewards and be able to continue their life and prolong their creativity in arts.

The emergence of creative industry in response to such competitive global economy has also drawn the attention of entrepreneurs and government officials in our country. The government has established a team called Indonesia Design Power, led by Irvan A Noe'man, whose goal is to design the establishment of creative industry. In the meantime, the government also create a website or official portal (http://www.indonesiakreatif.net) that specifically deals with issues in creative industry in Indonesia, coordinated by the Ministry of Trade. According to the web, creative industry is defined as industry that results from the use of individual creativity, skill, and talent to create welfare and job opportunities by producing and exploiting the individual's creative and innovative powers. Creative industry is classified into 14 subsectors, namely publishing and printing, advertisement, TV and Radio, Film-Video-Photography, Musics, Performing Arts, handicrafts, arts market, design, fashion, architecture, research and development, interactive games, and information technology and software services.

Creative industry is the industry that is produced through intellectual wealth. The industry that has just been recently growing departs from individual creativity, skill, and talent that are potential to create jobs through production and exploitation of intellectual property (Supangkat et al.: 2008). Creative industry is categorized in a cluster raised by ideas emerging in the cross section between arts (artistic creativity), business (entrepreneurship), and technology (innovation). The springhead of the creative industry is new economic values.

The concept of commodification and creative industry seem to have become the artists’ outstanding creative objects in arts; dance artists are no exception. Choreographers are competing to understand the market desire so that their creativity will meet the need; their dance products can sell well among the community members; and they get huge material rewards from such high sales. Sometimes, the artists takes unreasonable path of innovation in order to achieve fame and lots of money. Values and norms of their traditional dance that should be the guidelines for their creativity are set aside because they may have considered that traditional dance is like compost that fertilizes their creativity and innovation in achieving fame and rewards.

In making innovation for Minangkabau dance, for example, there have been restlessness and worries for the loss of its traditional norms and values. Some new dances marked as the Minangkabau dances are created but they do not reflect Minangkabau cultural values and characteristics. The principles of how to develop Galombang dance for welcoming guests in accordance with Minangkabau cultural values, such as whether the kicking, Silat (attacking and fending), stabbing and catching movements, are still relevant. Also, the notion of the different movements between men and women in the dance reflecting Minangkabau social traits, such as the appropriateness of Minangkabau women perform jumping, rolling down and squatting like the way men perform the dance, should also be considered. From these examples among many others, these guidelines do not seem to serve as the primary basis in their innovation any longer.
CONCLUSION

Commodification and creative industry from one side present a fresh alternative to the life of traditional arts and the artists. On the other, they can unfortunately exterminate the traditions of arts dance. In this condition, choreographers' and other dance artists' wise decision in response to this change is demanded so that everybody can get rewarded and significant cultural loss can be avoided.

REFERENCES

Eurhythmics in Reading Music Pattern to Junior High School Students

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ABSTRACT
The use of Eurhythmics in music learning helps students in reading the rhythm especially in reading the rhythmic patterns that exist in the song's score. The use of Eurhythmics can be done by using gestures, as music can also be generated from gestures (other than vocals), and can also be played on a simple music instrument (percussion instrument). Eurhythmics is the most basic thing in music, and the beginning of all the musical rhythms that may be found in the natural rhythms that exist in the human body. Eurhythmics involves exercises of body movement in developing musical skills. The use of body movement in Eurhythmics training begins by improvising movement Free-motion or patterns to express the speed, duration, dynamics, accents, and other elements that make up the rhythm of music.

Keywords: Eurhythmics, Rhythm Pattern, Junior High School students

INTRODUCTION
Implementation of art education can be classified into two, namely formal education and non-formal education. Formal in the sense is set with the provisions set by the government as a policy such as curriculum structure and learning system. An art education in the school is not to inherit the skills or artistic proficiency, but to provide artistic experience to the students in order to assist the development of their potential, especially the potential feelings (emotional intelligence), to balance with the potential of intellectual intelligence.

It is very appropriate when art education is held in public schools starting at TK/PAUD (kindergarten/early childhood) level, elementary, junior high and high school and the equivalent. The process of art learning in schools can be separated between the official artistic lectures (which are in the curriculum) and those carried out outside the class (extracurricular). Between them there is little difference, especially concerning the achievement of art material that is mastered by the students. The first is more focused on the achievement of artistic experience (contextual justification), while the second is in addition to the achievement of artistic experience as well as the mastery of skills or expertise according to the branch or art field of interest (textual justification).

The arts education held at the public school is incorporated into one lesson called Seni Budaya (Arts), in which there are four art areas of music, dance, art and theater. Seni Budaya should be taught by 4 teachers who are competent in their respective fields, but many schools only empower one teacher only, so the teacher taught more material of Seni Budaya according to his educational background. Even worse teachers who teach the education of their educational background outside of the four areas of art, such as biology, mathematics and other field teachers. Teachers show in teaching the culture because the teacher was able to dance, sing, draw and others.

From this fact many materials are not delivered in detail, teachers only teach in general because teachers do not understand the material, for example in reading music notation (notation beam). Many students who already sit in high school that if counted already 12 years studying the art of music is still cannot read the notation of the beam, both melodic and rhythmic music. This is because teachers who teach Seni Budaya both in elementary and junior high school is not background music education.

There are several methods that can be used to read the pattern of rhythm, one of them is Eurhythmics. Method Eurhythmics is very liked by students who are done by moving the body with movement in place (clapping, swinging, spinning, singing, talking) and movement in the room (walking, running, gliding, jumping). With the method of Eurhythmics can facilitate students to read the notation of rhythm, so that students who school in broad daylight not bored and sleepy. Method Eurhythmics also very helpful teachers who are not musical education background.
1. Eurhythmic

Emile Jaques Dalcroze is a musical education figure influenced by the Pestalozzi school and has an impact on his views on music education. Dalcroze musical education methods include: Eurhythmics. Solfege, and Improvisation. Eurhythmics or better known as 'Dalcroze Eurhythmics' is a musical education approach based on the premise that rhythms are the most basic thing in music, and the beginning of all the musical rhythms that may be found in the natural rhythms that exist in the human body. In short, Eurhythmics involves exercises of body movement in developing musical skills. The purpose of Eurhythmics is to improve:

A. Mental and emotional, focused on: awareness, concentration, social integration and realization and expression
B. Physical, which includes: ease in playing music, accuracy in playing musical works and personal expression during music play
C. Musicality, which includes: speed, accuracy, personal responses at listening, reading, writing and change (improvisation) analysis.

The using of Improvisation Techniques in Eurhythmics training in Dalcroze's method of starting the technique of Eurhythmics by improvisation, by sound and instrument, especially at the basic level. This is done so that the teacher can show an element or mixture of some elements in the learning process of music. This activity allows teachers to create new ideas using various rhythmic patterns, phrase shapes, or can also use variations of legato or stacato.

The using of this musical improvisation allows the teacher to provide a simpler level of complexity to a more gradual complex. The teaching plan should vary according to the needs and abilities of the students. Through this activity the students can receive everything that can receive, feel and absorb all the instructions given by the teacher about everything that happens in the music so that it can help students to get more information about the relationships that occur in music. Music improvisation can also be used until the next level of education. After the principles and elements of music have been mastered by students. At the ground level, musical improvisation based on the elements being studied is the most important pursuit material, as it can support students in expressing their musical experiences, just as the ability of students to provide aesthetic judgments (such as too long, too short, etc.) through their improvised experiments.

The using of Body Movement in Eurhythmics training begins by improvising the free movement or patterns to express the velocity, duration, dynamics, accents, and other elements that make up the rhythm of music. Movement is divided into 2 (two) groups: movement in place (clapping, swinging, spinning, singing, talking) and movement in space (walking, running, gliding, jumping). Both groups of movements can be combined by using student body parts such as head, body, legs, hands, so as to form a sound aimed at displaying a combination of two to six different rhythmic patterns simultaneously. Through this combination of movements, students can express melodies, harmony, polytheics, and phrases in music. These movements can of course develop a rhythmic pattern and express it.

2. Rhythm

The rhythm can be interpreted simply by repeating the sounds according to a certain pattern in a song. The repetition of these sounds also creates beauty and makes a song to be pleasant to hear. Art in music is very influential in itself, it turns pulse, breathing rate, electrical resistance on the skin and blood vessels of the listener changes. It is even evident that the heart rate will adjust to the rhythm that is heard. The rhythm of music can also stimulate one's brain to work according to the type of music, for example music with a loud and fast rhythm (rock music) can spur the brain to work or perform more excited, while slow-paced music like classical music can improve a person's work performance optimally.

The rhythm of the music is determined by the short and high length of the low tones and the patterns in the bar. The rhythm is a series of motion due to the difference in the value of the tone or the short length of the tone value being the main element of the music. Rhythm is formed by a group of distinct tone values that form a particular rhythm pattern. Besides that silent sign also contributes to give form and characteristic of rhythm. The distribution of indigo tones that will form the rhythm can be seen in Table 1 below.
For more details can be seen in the following tone distribution:

![Tone Distribution Diagram]

From the value of the tone that is in the picture above then formed some rhythm patterns of some types of bar which can be seen below:

```
2/4 |---|---|---|---|---|---|---|---|
3/4 |---|---|---|---|---|---|---|---|
4/4 |---|---|---|---|---|---|---|---|
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RESULTS

Notation music is a system of writing works of music. In writing music notation consists of three types, namely: (1) Notation numbers, the system of songwriting using symbols of numbers. The numbers used are 1 (do) -2 (re) -3 (mi) - 4 (fa) - 5 (sol) - 6 (la) - 7 (si) and (0) zero as a silent or break; (2) Notation of blocks, symbols or marks to indicate the height of the sound represented by the image. The notation of the beam is also called absolute notation because it has a fixed tone benchmark (a = 440Hz) so it is very effective in playing music; (3) Notation letter, the system of writing songs by using letters. The letters used are C (do) - D (re) - E (mi) - F (fa) - G (sol) - A (la) - B (si). Of the three types of music notation is very unpopular by students in reading music notation is a beam notation, because it is difficult to understand. Though many ways that can be done by teachers of Senibudaya so that students enjoy learning to read music notation. Reading notation The most popular music notation is the number notation because it is easy to read, while the letter notation is rarely used in reading music notation.
To make it easier for students to read the notation of the beam in reading the melody can be done by
dictation, while reading the beam notation in reading rhythm can be done by using syllables (Rhythm Sylabes) or
using gestures (Eurhythmics).

The using of Eurhythmics is to read music notation first the teacher must determine the value of tone
and movement of the body, so that students can follow in accordance with the provisions of the teacher. During
the learning of Senibudaya students will continue to try to read the pattern of rhythm with body movements that
have been determined by the teacher. Move the body not only written like him over, but can be in other forms or
combined with vowels, like the following:

\[\omega = \text{Stops left and right legs}\]
\[\eta = \text{nod head}\]
\[\theta = \text{Stretching hands}\]
\[\varepsilon = \text{Jump}\]
\[\zeta = \text{Screaming}\]

The teacher’s predetermined tone value is then composed of the rhythm pattern and should make a
description of each tone value so that the student knows the teacher’s instructions, such as the following:

1.

\[\frac{3}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \]

Notes :
\[\eta = \text{Shake your head}\]
\[\theta = \text{Applaud}\]

2.

\[\frac{2}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \]

\[\eta = \text{Picking a finger}\]
\[\theta = \text{jump to right}\]
\[\varepsilon = \text{whistling}\]

3.

\[\frac{3}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \]

\[\eta = \text{Stomping}\]
\[\eta = \text{applaud}\]
\[\theta = \text{Shake your hips}\]
\[\varepsilon = \text{Jump}\]
\[\zeta = \text{whistling}\]

4.

\[\frac{4}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \quad \frac{1}{4} \]

\[\omega = \text{Hit the thigh}\]
\[\eta = \text{Shake your head to the left}\]
\[\theta = \text{Straighten up}\]
\[\varepsilon = \text{Jump}\]
The implementation of Language, Literature, Art, and Cultural Studies in strengthening the nation's civilization

5.

\[ \begin{array}{cccccc}
\text{ω} & \text{η} & \text{θ} & \text{ε} \\
\text{ω} = \text{Stepping back} & \text{η} = \text{Steps to the right side} & \text{θ} = \text{Stepping forward} & \text{ε} = \text{Steps to the left side}
\end{array} \]

6.

\[ \begin{array}{cccccc}
\text{ω} & \text{η} & \text{θ} & \text{ε} \\
\text{ω} = \text{Cheer "Hi"} & \text{η} = \text{Jump forward} & \text{θ} = \text{Goyang hip} & \text{ε} = \text{applaud}
\end{array} \]

CONCLUSION

The use of Eurhythmics in music learning is very helpful for elementary school students in reading the rhythm especially in reading the rhythmic patterns that exist in the song's score. The use of Eurhythmics can be done by using gestures, because music can also be produced from gestures (other than vocals), and can also be played on a sedehana music instrument (percussion instrument). Eurhythmics is the most basic thing in music, and the beginning of all the musical rhythms that may be found in the natural rhythm (rhythm) that exist in the human body. Eurhythmics involves exercises of body movement in developing musical skills. The use of body movement in Eurhythmics training begins by improvising movements or patterns that are free to express the speed, duration, dynamics, accents, and other elements that make up the rhythm of music. Movements can be done with movement in place (clapping, swinging, spinning, singing, talking) and movement in the room (walking, running, gliding, jumping). Both groups of movements can be combined by using student body parts such as head, body, legs, hands, so as to form a sound aimed at displaying a combination of two to six different rhythmic patterns simultaneously. Through this combination of movements, students can express melodies, harmony, polytheics, and phrases in music. These movements can of course develop a rhythmic pattern and express it.

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Ulos and Batik as the Identity of Nation

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ABSTRACT

Ulos is a term that refers to woven cloth which reputed meaningful inheritance. Hopefully, the meaningful inheritance of ulos is always be adhered in the people’s character. Ulos is made from yarn that colored black related to color called itom. Moreover, red color is related to fire and white is the original color of the yarn. The motif of ulos is adhered from the meaning of nature’s life. Batik has been known and declared by UNESCO that batik is as the humanity’s inheritance for verbal culture and non-inanimate object. Batik has offered opportunity to the society for improving, even, creating new batik. Batik which explores North Sumatera local culture resources is the real effort to conserve the tradition and open new opportunity. The collaboration of the two works, ulos and batik, is part of the effort to collaborate two rare items. Product diversification by combination of woven cloth ulos and batik will create a work to fill the society’s need, especially for the need of clothing with variety mode and design. Hopefully, the collaboration of ulos and batik will offer the solution in making ulos and batik as the identity of the nation and also strengthen the civilization.

Keywords: Ulos, Batik, Woven Cloth, Collaboration

INTRODUCTION

The Indonesian nation consists of various ethnicities. Each ethnic group has a wealth of local cultural resources. Its existence can be empowered and developed. Can contribute to the local community's economy. If each stakeholder has and cares for the wealth of the local cultural resources. Each ethnic group also has an area that has beautiful and fascinating natural resources. Both of these are potentials if worked out earnestly will bring income to the support community.

Traditional art is the composition and heritage of hereditary ancestors. Its existence is a worthy wealth to be studied, appreciated, and dilestarkembangkan. In general, its existence still smells traditional, sacred, magical, and has a certain symbolic meaning in accordance with what is believed by the buffer society (see Sp. Gustami, 1992). Its existence is highly respected and respected by its buffer and support community. They have always received serious attention from the government, both as facilitators and patrons. The government's attention has gradually been demonstrated since the time of the empire, colonization until the time of independence, even to this day. Traditional art products in the past based on awareness and sense of devotion by the perpetrators. Both concerning the depth of aesthetic and symbolic functions are mixed in a harmonious alloy.

Traditional art in a particular society is made a source by the local community. In fact, we often encounter in other areas that are not his heirs as well. Craft art products produced by the local community will reflect the value and adaptive attitude to the supporting environment. They not only maintain products that refer to traditional values. They create a craft art product that designs from outsiders that they did not know before. It is therefore not surprising that the products they produce also reflect new products. Products tailored to what is obtained from the outside. It is this adaptation that gives rise to new work without abandoning traditional values. It is a logical consequence of a global era that is plagued on all sides of human life. Both in rural and urban areas. The same is accompanied by technological advances and information that struck throughout the joints of life. Information technology makes it easy to find sources that are geographically far out of our reach.

Traditional Art

The art of living tradition and survival is a source of wealth that can be explored, studied, and developed. Excavated, studied, and developed in accordance with the text and context of each. Traditional art can remain alive and exist because it is closely aligned with modern art. In fact, it is not uncommon to find that traditional art is a prima donna for export commodities that promise benefits to society and government. Its existence can also be easily accepted in various parts of the world, because that is the art that has characteristics of the Indonesian nation not from other countries. An illustration can be exposed, that when many Indonesian artists who try to exhibit abroad works that smell Indonesian tradition that is easy to accept. They will be amazed
at the existence of traditional art which is then packaged in such a way as a work that has a high value and character.

They exist and evolve according to the conditions of the soul of his day. Therefore it needs to be explored in the sense of being studied according to the present paradigm in accordance with their point of view. Many traditional art that is close to the influence of the external so it is very easy to experience dynamic development. Traditional art that is located in the interior is almost totally out of touch. They are isolated from the world outside. Its existence is very outdated and static. Developed in the sense of how the art of tradition can be cultivated and developed. Developed into a unique and unique art product in accordance with the creativity of its supporting community and without having to abandon the spiritual value or other attributes that have been inherent and valid for generations.

Its existence is the same and there are different. Same in the sense is the nature and character of the archipelago of Indonesia. The difference is local genius that will not be lost in mixing with the outside. An effort worth supporting and worth to be proud of is preserving and developing the art of tradition. Creating art products based on creativity and innovation by taking into account the market segment. Both in the field of art crafts and other arts. In addition to preserving and developing as well as promising income for the community. Many art history experts say that the art tradition is the richness of Indonesian art that will continue to grow (see further Claire Holt, 2000). Although the influence of Western hegemony gives its influence so that it can obscure the historical roots of Indonesian art. Indeed we can not escape the influence from outside it. It would be wise if we could sort and choose. They can go hand in hand with the circumstances and the spirit of their time. There is an opinion that we as the next generation are no longer concerned with the art of tradition. So who will preserve and develop it? This makes it a matter of contemplation for all of us. Especially engaged in work and art, both individuals and groups.

**Arts Crafts**

Art crafts tendency is mass-produced. This is especially true when the excavation and casting of ideas is rooted in the art of tradition. In the sense of traditional art owned by the Indonesian Nation. In subsequent developments occur continuity and change according to socio-cultural stratification and operational areas respectively. On the way there are some parties looked at others and did not want to understand the existence of art that has been mentradisi. They boast and glorify knowledge and concepts from the outside. Especially the dominance of the West which is only fragmentary. Even if you want to acknowledge and appreciate, that the concept belongs to the outsider. In turn we are only part production alone. Gradually it will lose its identity.

Conditions that are very much different from the art of tradition and its existence is considered established. Its existence is still smoldering despite the pressures of influence and influence of the Western Hemisphere. Basically it is not the original form for Indonesia and always covers it. The value of tradition is still a grip of life and still provide fresh air and benefits and make the spirit to work as desired. Even lately there is a new discourse that the curriculum of art is directed to empower the art of tradition. In the cultivation directed to the global world. Adapted to the ability or ‘local work of global nuance’ (see I Wayan Dibia, 2014). This should be supported by both mature theories and concepts as well as advanced technology that can ultimately be accepted by all parties. Both on the level of academic and others. We must realize, that the art of tradition is a source of wealth to be proud of. Be proud of how to explore and create art products. Referring to the art of tradition, although the process and techniques show changes in accordance with the soul of his day. There is a tendency to develop with specific tips in sharing the art form. Many of us have encountered art craft products that utilize various mediums in unity and support each other.

Described Graburn (1976), that the art of tradition that shows the roots will remain alive and survive if it meets six components. The six components include: (1) continuous demand for manufactured goods; (2) availability of raw materials; (3) the existence of free time to work; (4) knowledge and skills; (5) rewards and prestige; And (6) the role of objects in supporting the belief system as well as the reward.

**Ulos**

Batak people weave a rectangular wastra called ulos, used as a cover for the bottom, scarf, and headband. Ulos has ritual and social functions. Important in life cycle ceremonies and affirming social relationships. In the northern part of Batak land, connective lungsi is a technique used to decorate the wastra, while the southern part is used additional feed technique.

One type of ulos is ulos mangiring. Dark red, adorned with fine lines and crescent shapes that line up with each other with the connective lungsi technique. This ulos serves a baby carriage, ulos marompa, given by the parents of an old man who gave birth to his first child. Can also be used as a headband at a party event.
Another ulos Batak that uses ornamental lamb is ulos sibolang. Meroskan ulos that have a ritual role important for the Batak people. Colored blue or black or decoration lane-lane function white color bluish. In traditional ceremonies, ulos sibolang is given by the bride’s parents to the bridegroom’s father, also to the daughter of their child who becomes the bride. Ulos Sibolang is also an important literature received by a widow by her mother when her husband passes away. During the period of mourning, ulos sibolang is used as a headband by women, not as a cover of the lower body.

The most valuable ulos today is the living ulos, measuring 200 x 100 cm and adorned with lumbar bonds in several lanes in the center of the wastra and the two ends are decorated with additional white colored feeding techniques, while on both sides with a rather plain weave. In other words, the living ulos consist of three fields that are sewn together to produce a larger, larger literature.

When referring to the theory described above Graburn, then ulos which is a legacy of art traditions of the Batak tribe of its existence will still exist and survive. This is so because until now the Batak community and its supporters are still in dire need. The need is adapted not only for the benefit of adat but also for other purposes, such as fashion and other clothing accessories. The availability of raw materials can also ensure the sustainability of the production process so that ulos craftsmen feel comfortable and more focused on the production process alone because it will not be burdened with raw material problems. Spare time owned by crafters and perpetrators of ulos craft makers also provide assurance of the availability of ulos products. The knowledge and skills possessed by the handicraft artists of heredity provide guarantee for ulos products. The attention of the local government through the offices directly related to the craftsmanship of the craftsmen can provide guarantees to their knowledge and skills so that it also ensures the reward that must be accepted by the crafters.

Batik

Batik is a fabric of the result of a staining that is technically through a dye cover or a hindrance with a dyeing agent (naptol), a patterned ornamentic pattern. The raw materials used are white mori fabric with construction of woven cloth and specific width size adapted to the use of batik. Based on its construction, the quality of mori cloth is divided into three main levels, namely primisima (fine); Prime types (medium); And blue (coarse) fabric type.

Other raw materials are batik wax or night as a barrier that serves as a motif making agent of color or color barrier. Batik dye substance used is a type of synthetic dyes such as naphthol, indigosol, soga, and salt. Batik created by exploiting local cultural resources of North Sumatra Batak ornaments provide different batik nuances with batik that has been there before and can even increase the repertoire of batik in Indonesia as one of the nation’s identity.

Ulos and Batik Collaboration

Utilization of ulos and batik into a single unit is a real effort to produce products that are expected to give different nuances (see Figures 1, 2, and 3). Different nuances arise from the implementation of ulos which characterizes Batak woven cloth, while batik also reflects typical North Sumatra ornaments with distinctive colors of red, black, and white. Kolaboasi between woven fabric ulos with batik arranged in such a way as to produce the work of fashion that has a visual value. Organizing elements of ulos with batik also consider the aesthetic value so that the work produced is expected to be accepted by the market. The ulos and batik collaboration sourced from this local culture is expected to provide a local identity to support the national identity.

CONCLUSION

The collaboration of two works, i.e. the woven cloth Ulos and Batik are part of creative and innovative industry. Product diversification by combining of woven cloth ulos and batik will create a work to fill the society’s need, especially for the need of clothing with variety of mode and design. The collaboration of Ulos and Batik is expected will offer the solution in making Ulos and Batik as the identity of the nation and also strengthen the civilization.

REFERENCES

The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization

Photo 1. Modification of Ulos and cardigan yeast Hotang and Batik (front view) (Photo: Wahyu Tri Atmojo, 2017)

Photo 2. Batik motif modified with Ulos (front view) (Photo: Wahyu Tri Atmojo, 2017)

Identity Construction of Northern Coastal Society in Sintren Performance

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ABSTRACT

As social creatures, human always try to build their identity wherever they live in. It is a demand to show their power either as an individual or a member or society to internal or external member of society. An identity represents self-identity in which other people consider someone as a personal or a member of society. Although, an identity is a product of culture, it is getting more complex by time to time in the social practice because it is often reduced as certain, holistic stable, single, or multiple entities. Therefore, cultural studies can be one of important topics to find out the social significance and cultural identity by identifying the internal contradiction. Identity construction may construct specific characteristics in which a figure of Sintren dancers show their self-identity, especially related to the social wisdom toward the position of women. The existing position of women in the society is to renegotiate to patriarchy hegemony of Sintren performance. However, at present Sintren performance is changed to be Sintren art which is used to express the essential figure of women in building characteristics of northern coastal community.

Keywords: Cultural Studies, Identity Construction, Sintren

INTRODUCTION

The issue of identity construction of Northern Coastal Community (Pantura) where Sintren art is born and developed to be an interesting topic since it can be an alternative to understand deeply about characteristics of Northern Coastal Community. Characteristics of the society are significantly influenced by Sintren art which is composed in various values and entities according to tradition and customs of the society. It naturally happened where an artist of Sintren art and people affect each other to construct a strong identity from Northern Coastal Community. "Being influenced" in this matter is defined as how artists and people respect Sintren art as a pop art regarding to accompanist music development, additional property, coastal set, as sequential pattern of Sintren performance. All of those show their efforts to construct a specific identity and gain some feedbacks from audience either who come from coastal communities or wider ones.

However, nowadays Sintren art and its development need a guidance and attention from many parties, especially from local and central tourism department. It is indicated that inheritance of Sintren art from one generation to the next one is a significant alternative to prevent this art from its extinction. Concerning to the effort of prevention, another different strategy in the form of conventional one should be modified where the scope of inherence is only limited to the family member. It should be urgently developed due to the fact that today most of young generations seem to be depended by pop culture.

Regarding this, one of the attempts that can be done by constructing the solid identity is started from Sintren artist and coastal community particularly in Northern Coastal Area. Different perspectives to Sintren art among the societies from one generation to the next one prove that Sintren is an art that can be accepted in all levels of society.

The findings gained from the first year research revealed that women working as Sintren dancer is threatened and treated as a subordinated member in the society under patriarchy and capitalist form. Hegemony of patriarchy and capitalist are fundamentally developed from the principal of Antonio Gramaco’s describing the condition of societies with its social and political aspect in which Sintrenis firstly appeared. It is believed that Sintren dancers are supposed to have a blood line with preceding Sintren artist or a Sintren inherent from their
family. *Sintrenis* closely related to mysterious things in which a dancer should do ritual ceremony before its performance. In this case, from liberal feminism perspective, women are seen as oppressed objectscat which women’s actions are passive and they have subordinated position. Therefore, nowadays, women are promoted to leave this conventional idea of women’s role in the society which tends to be much more dominated by men. Feminism ideas encourage women to have the same opportunity as men in term of education and other sectors. As a result, societies should cope with this new thought and open their mind for a new identity construction which is derived from women’s actions.

Identity transformation concerning to the idea of *Sintren* figure is supposed to be all parties’ attention among the society in order to strengthen the characters of the dancer. This research revealed that *Sintren* art is integrated with pop culture that can be an effective alternative for making a consolidation process in*Sintren* inheritance. It means that modifying *Sintren* art represents the communities identity either for those who are directly involved or not in the *Sintren* performance itself. Nevertheless, the research which deeply discussed about factors determining specific factors of one characteristics and self-actualization in art performance are still rarely done. Thus, this study focused on the existence of *Sintren*art and identity construction developed by all supporting parties including *Sintrendancer*, supporting team (leader performance, music player, fashion stylist, property crew, and choreographer), and audience from various backgrounds.

The findings showed that *Sintren* art inheritance is started from young children through playing *Sintren* game, while for young adolescence and the adult can be given in the form explanations and discussion about what identity construction meant in *Sintren* performance including the communication style, social support, and other knowledge which are closely related to community culture of northern coastal people.

*Self-conception* is not only about figuring out ourselves, but also valuing our own self. It covers the way people look, think and feel about them. In accordance with this, Anita Taylor defined self-conception as “all you think and feel about you, the entire complex of beliefs and attitudes you hold about yourself” (Rakhmat. 1988:113 as cited in Jamal D. Rahman @ 05:00 File under: Senggang. Teks dan Konstruksi Identitas: Indonesia).

All of thoughts and feelings as references for people to construct self-conception themselves. Then it creates different characteristics which are identified by other peopleand simply known as an *identity*: To know people identity, communication and socialization are necessary to do.

*Sintren* performance played by a female young adolescence successfully emerges a curiosity of audience especially for those who have the same age. The condition is considered to be good since colleague-interaction can be effectively done through transferring some point of views in term of identity construction, life style, and social relationship grown in *Sintren* performance. Changes in *Sintren* art is a novel media that transforms social interaction norms and gives a new idea of self-presentation. The role of *Sintren* dancer in every single performance contributes to show a figure through various styles either from direct way or indirect one which is directed by the show leader.

The construction refers to a process of developing tools and infrastructures. In architecture field or civil engineering, a construction is known as a set of infrastructures in particular area or some areas. Simply, construction is a set of buildings arranged from structures. For example, building structure construction is a whole structure of a building. The other examples are high way construction, bridge construction, ship construction, etc.

In the light of identity, Stella Ting Toomey explained that *self-reflection* is grounded from family, gender, culture, ethnic, and social process (id.wikisource.org). So that, in this research, identity construction is clearly considered as a process of self-development done in a whole structure in order to reflect what people have gained from their family, gender, culture, ethnic, as well as the result of inheritance process or socialization in*Sintren* performance. In a further study, identity construction is occurred through understanding social values remained in the modification of *Sintren* art that is influenced by many aspects (floor pattern, aesthetic, make up and customs, music accompanist) to make *Sintrento* be more attractive.

Based on the explanation above, this research aims to fulfil the three research questions: (1) How people’s perspective to re-negotiation to patriarchy hegemony in *Sintren* performance? (2) How people’s response toward negotiation to patriarchy hegemony of modified *Sintren* performance proposed in this research? (3) How people’s thoughts to women resistance in *Sintren* performance. It is a qualitative research with inductive analysis which is grounded from empirical facts to conceptual level. This research method is used to get in-depth explanation in answering the three main problems.

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**INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT**

The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
Literature Review

Hegemony concept was derived from the first main political concept developed by Gramsci. Hegemony is used to replace the same position. Hegemony occurs in societies where there is a high degree of consensus with enormous social size. The lower classes of the society actively support and accept the cultural values, ideas, goals and meanings that bind and unite them with existing power structures (2004, p 172).

Actually, Gramsci tends to talk about individuals, but this concept has evoked a culture study at the community level. For observer of pop culture, hegemony is a useful concept to be used in analysing. Gramsci (2004, p. 175-176) puts it this way: pop culture is a contradictory mixture of competing interests and values, not among or above, homosexual, homophobic or haemophilic and so on, but always as a balance position between the two. Patriarchy is a social system that places man as ultimate holder for power and dominates in the role of political leadership, authority (id.wikisource.org).

Identity Construction Theory

According to this theory, social identity contributes to self-conception construction and possibly influences how people placethemselves a particular network of complicated social relationship (Sarwono, 2005:90)

Self-Identity Theory

George Herbert Mead said that an organism develops self-conception through interaction with other members in the society. It means that we know ourselves from others who reflect our self just like a mirror.

Sintren Art

Word Sintren in BaoesastraDjawaKarangan W.J.S Poerwadarminta (1939), is recognized as ‘bangsaningsoelapan, djantoeran’ which means a kind of magical show’. The fault meaning of Sintren believed as “leading people go astray” should be changed with the appropriate one. In the past, Sintren is another term used to call main players from a type of art, but the usage of the terms has shifted to be specifically used mentioning an' art namely Sintren. The word itself is derived from word “sesantrian” meaning that imitating “santri” (students who learn Islam values continuously and partly in a religion school) to play lais, sebus, or ubrugby using magical power.

Sintren art performance is usually performed at the twilight night of a summer time. Long time ago there is no electricity yet in the village so that the Sintren performance was done using ting lamp (lantern) and bamboo torch as a media for lighting. The performance was played in a land covered with mendhog (marsh grasses), and for about a half meter of five bamboo torches standing around of the land. However, nowadays, the condition is changing and different since the electricity has been available for all activities in the village. In the middle of cock cage which is made from bamboos while the audience were sat around the stage performance. The wind blow the fire light making such waves following the wind ward (Budiono Herusatoto, 2008: 210). Waiting for all audience to be ready for watching the performance, children sing some Javanese traditional songs such as Ilir-ilir, Cublak-cublakSiweng, Padang Rembulan, Unthuluwuk, PringReketek, CingCangkeling, Pacici-ciciPutri, dan Slep Dur.

METHOD

Descriptive qualitative method was employed in this study explaining the process, meaning, and situation of the object which covers self-identity construction. To collect the data, some people in the community with various background including fisherman, teacher, and civil servant, junior and senior high school students, and some Kanoman palace organizers were recruited as the sample of this study. Some techniques were equipped to collect the data namely observation and deep interview. However, in constant comparative technique covers some respondentswere interviewed deeply according to the aims of this study which is supported by some related theories. By doing so, the researcher could categorize, generalize, and conclude the findings.

RESULTS

The respondents were chosen randomly. It is aimed to give related information in detail which refers to the aims of this study. Although, not all respondents were representative due to generalization was excluded in this study. Some of respondents involved in this research are:
1. Cirebon and Northern Coastal society
2. Society leaders who still inherent of Cirebon Kanoman Palace
3. Art culture teachers.
To approach the informants in this study can be done through direct observation and deep interview which used interview guide. Whereas, in the analysis step, the data gained from the interview and observation were described clearly. It was done by analysing what the informants stated during the interview and survey according to their statement associated with the research questions. This study was conducted from March to October 2017.

(1) The existing society position in renegotiation of patriarchy hegemony in *Sintren* performance

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Review</th>
<th>Identity construction</th>
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<tbody>
<tr>
<td>Presenting form</td>
<td>Pra-performance, <em>Dupan</em>, and <em>Sintren</em>.</td>
<td>Identity gives meaning to sequence of <em>Sintren</em> performance. It reflects the attitude of the society including born, life, and death. Unconsciously, it raises the awareness of the dancers toward the community their lives in around. Reciprocally they contact each-others. therefore, the identity construction in <em>Sintren</em> performing art represents to highlight the existence of women in community either in their internal or external group.</td>
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<tr>
<td>Pre-Performance</td>
<td>Preparation before <em>Sintren</em> performance.</td>
<td><em>Self-identity</em> is defined as a construction from separated, multiple objects. Identity construction in <em>Sintren</em> performance reveals a culture pattern and society attitude which tend to be relative and temporally. It aims to show others to admit this pattern especially in the various societies. The customs used in the daily customs and <em>Sintren</em> performance custom which is used during their dance.</td>
</tr>
<tr>
<td><em>Dupan</em></td>
<td>Praying session</td>
<td><em>Sintren</em> performance in pre-Islamic culture era still used praying by using magical things to invite mysterious creatures. By doing so, they believe that their pray would come true. In this program, ritual religious value clearly appeared which is represented through poems and the use of the word “Bismillah” to start the performance as the acknowledgement to God. Regarding the identity construction, it indicates human as a creature which has natural relationship with their creator.</td>
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<tr>
<td><em>Sintren</em></td>
<td>Main performance</td>
<td>According to Morissan (2014:130) culture is the biggest category of social identity construction. However most of the self-identity was gained from various group of society which trait them as the members as family, community and cultural members.</td>
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</tbody>
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(2) The existing position of the community in negotiating toward patriarchy hegemony of *Sintren* performance composed by the researchers.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Review</th>
<th>Identity construction</th>
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<tbody>
<tr>
<td>Opening, Whilst, and Closing phase</td>
<td>Ritual, performance, and closing</td>
<td>Identity is action changing by time to time as a common action done by a woman in <em>Sintren</em> performing art. It contains three session namely opening, whilst, and closing which all are functioned to construct identity in order to be accepted in a society because it shoot the characteristics of the northern coastal community.</td>
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</table>
(3) Character of Northern Coastal Community toward women resistance of Sintren performance.

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<tr>
<th>Indicator</th>
<th>Description</th>
<th>Identity construction</th>
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<tbody>
<tr>
<td>Function of Sintren performing art</td>
<td><em>Sintren</em> performing art is categorized as ritual performance because initially, it was performed in a very quiet time during the moonlight, even it was performed in <em>Kliwon</em> night because it consists of ritual beliefs which are shown from their action and they were swore that during the performance that they can invite the magical fairy.</td>
<td>The figure of <em>Sintren</em> dancer is believed as a woman who can influence the identity of the society. So the identity construction is always depend on the death and place of birth where they grow up. The society who still believes in the existence of magical fairy is the opposite of the belief in God. In order to release that believe, nowadays the society can accept and understand the performance as a kind of entertainment.</td>
</tr>
<tr>
<td>Sintrendancer</td>
<td>In the past, as a <em>Sintren</em> performer or dancer has to be a virgin woman since she is regarded as a holy creature. During the performance, the dancer was obsessed by <em>DewiLanjan</em> who is believed as a very beautiful woman. This belief brought a positive point of view and perception toward the performance.</td>
<td>Understanding differently about the figure of <em>Sintren</em> is changing to be an independent woman as typical characteristics of northern coastal women.</td>
</tr>
<tr>
<td>Appreciator</td>
<td>Does <em>Sintren</em> have to be inherited and developed in this present era? If so, what should be changed?</td>
<td><em>Sintren</em> performing art is one of cultures born and developed in northern coastal society (<em>Indramayu</em>). It reflects their culture identity composed from different and the same assumption among the member of society. In term of the perception, it tends to strengthen the identity of the society who has typical characteristics as northern coastal community which is different from others, so far, this characteristics may construct the cohesion and solidarity of the society either among the internal or external members</td>
</tr>
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</table>

**CONCLUSION**

Northern Coastal Community showed that they have specific culture which is constructed to maintain their social relation and culture. This aspect was demanded to highlight their individual and social position that can be identified internally and externally by other societies.

The negotiable position of *Sintren* performance in that community reveals their *patriarchy hegemony*. According to them, it is defined as *self-representation* how people perceive them and how they perceive themselves dealing with social cultural-entity. The initial negotiation towards *patriarchy hegemony* of *Sintren* performance composed by the researchers reflects cultural product which leads complicated social practices. It tends to change and reduce their performance which shows holistic works containing cultural values of stable figure of women. Meanwhile, cultural studies considered the form of the performance and its characteristics as seen from the cultural characteristics of the society which is resisted from women in *Sintren* performance. Overall, it demonstrates how significant the social and cultural identity of the society including the internal contradictions. *Identity construction* in the Coastal society which still inherits *Sintren* performance because it is believed to build the typical characteristics including the figures of *Sintren* which is presented to find out the *self-identity* and wisdom of the women as a figure in the society.
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Character Education Based on Local Wisdom

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ABSTRACT

This paper is based on the results of research by making a number of local color novels Minangkabau as a source of data. Through the search of characters and characterizations in the novels revealed the behavior of figures that reflect the ideal character, which became the source of character education values. Therefore, the problem and purpose of writing this paper is to describe the values of character education derived from the verbal and nonverbal behavior of young characters of local color novels Minangkabau which became the source of data. The young characters in the local color novels of Minangkabau who are the source of the data are the strong character figures (not easily tempted/have strong principles), tenacious, courageous, resilient, helpful, responsible, and mutual love. In mimesis view, literary works are absolutely reflection and refraction of people's life, which can thus be utilized for the learning and enlightenment of Minangkabau society in particular, and Indonesian society in general. The results of this study are expected to contribute in the development of character education theory that can be utilized in educating the younger generation, future leaders, and barometers for parents, executors of the dynamics of life of the nation and the state at this time.

Keywords: character education values, ideal character, local wisdom, local color novels.

INTRODUCTION

In essence, the purpose of education is to help human children become adults, in the mature sense of their way of thinking and how they feel. In other words, education makes people smart and good. Making intelligent humans may not be too difficult. Making intelligent humans may not be too difficult. However, making human beings a good and wise person, not an easy job. That is, making human beings good (humanizing human) is a big job and much more difficult and complex.

This problem is increasingly emerging, when associated with the phenomena that occur in our environment. The reality of life in the era of globalization shows social sensitivity, mental attitude, and a number of other human values tend to be low, especially the younger generation; From the age of junior high school (SMP), high school (SMA), and also college. Most of the younger generation tend to be less sensitive to the surrounding social life and have a mentally inclined attitude tend to be weak, not in accordance with the teachings of eastern culture that is subtle and insensitive / with the problems of life of others around him. They are busy with themselves, drowning with modern communication objects, and ignoring others, often even ignoring the words of their own parents (antisocial). In terms of the nature of themselves as human beings also seen its weaknesses; Dimension of humanity is weak; The pancadayanya is also weak. (See Juita, et al 2015, 2016).

That is, the various crises experienced by this nation make young people confused to find the values of personal life, life of nation and state. The young generation we do not have and lost the figure or idol that can be a role model. Ideola they are only artists. When asked why idolize the artist, they can not give a logical reason. Our children lose their identity, or have no identity. They like to imitate the culture that comes from outside. Something that comes from outside, for example, they adore and idolize Korea. They do not have filters to cloak and filter out what suits and suits them. For them, all those who come from the outside (export culture) are good and imitated. On things not necessarily appropriate for them, not suitable when used in our living environment.

We are complacent and forget that we are also very rich in culture. Our country which consists of many ethnic groups (ethnic) is certainly very rich also with culture because every ethnic course has a diverse culture as well. Why we have a culture that we do not use to be excavated and utilized in order to formulate patterns of character traits that fit and match the character of the nation.
Therefore, there should be an effort to explore exemplary values of this nation long ago through the study of local wisdom to be utilized for the improvement of humanity, humanity, and pancadaya each individual young generation. Exemplary values obtained through the study of local wisdom that needs to be introduced more clearly to establish the ideal character personalities, personal dreams to become the successor of life and the future leadership of the nation. One study of local wisdom that is already done to the Minangkabau literary works, especially novels Minangkabau local color. The results obtained from the research can be utilized to enrich the source of character education materials.

DISCUSSION

The paper was written based on the results of a number of local color Minangkabau novels selected as a data source. The titles of local Minangkabau color novels that serve as a source of research data showing the younger character of the strong character are novel: (1) Tambo: Sebuah Pertemuan (2000) by Gus TF Sakai; (2) Kusut (2003) by Ismet Fanani; (3) Negeri 5 Menara (2009), Ranah Tiga Warna (2010), Rantau 1 Muara (2011) by Ahmad Fuadli; And (4) Hidup Adalah perjuangan (2012) by Sutan Malaka. The research data is a series of thoughts, actions, and actions of characters in the context of an individual or with other figures at a time and at a supportive scene in the local color novels of Minangkabau which became the source of research data.

Through interpretative analysis, the results of the roles and characters of the younger generation who became the main characters, the speeches of these figures reflect their wisdom using the language and their consonant at using the ideal cultural values, and the ideal values that are supported Ethnic Minangkabau in their daily life. The role of the youth leaders are as a child, as a young child, as pupils and students, as teachers, as husband/wife, as a journalist, and as a member of society. The verbal behavior of the young figures is realized in the form of polite speech acts that describe an ideal character. The ideal character is defined in the form of prototypes depicted in terms of ideal values of (1) God's love and truth, (2) responsibility, discipline, and independence, (3) honest, (4) respect and courtesy, (5) compassion, caring, and cooperation, (6) self-reliant, creative, and unyielding, (7) a fair and spirited leadership, (8) good and humble, (9) tolerance and peace. Furthermore, the results of this study can contribute and be utilized in strengthening and enriching character education theory. The younger generation of leaders with the role and ideal character attached to them can be used as a model and example in the implementation of character education in schools and colleges.

The younger generation who is told in the local color novels of Minangkabau basically always shows a strong, energetic, steadfast, resilient, unyielding character, as well as all the characters needed for the development of young people's current personality. In accordance with the function of literary works as a means which can be utilized to educate good character, ideal character to glorify human glory, local color novels Minangkabau contains three aspects of education target: developing human dimension, human pancadaya, and human nature (cf. Prayitno, 2009: 21).

Figures novels are the younger generation educated: formal education, has traveled the world, have the experience of sitting as a speaker at national and international forums, and has been through the process of developing the ability to think, act oriented universal, but not lost Sense of "keminangkabauannya". It is no exaggeration to say that the local color novels of Minangkabau have exemplified the ideal human figures expected by moral education, personality education, and character education of the nation. The literary work has succeeded in explaining the essence of human beings as the best creature of its nature, the highest degree, the caliph above earth, concerned with human rights, and also very conscious of its nature as a creature who can not but be obedient to the god Mahamencipta."

Thus, it can be affirmed that the literary works, especially literary works typical of the region is one of the means of communication that is very interesting is used to educate the sake of human glory to glory, because the literature contains three aspects of the educational objectives. Literary works such as novels, contains an explanation of all aspects of human nature, human dimension, and also not infrequently contains all the things associated with efforts to develop human potential. Even the literary works more clearly exemplify the ideal human figures expected by the purpose of education. A good literary work explains the essence of human beings as the best creature of the nature of the event, the highest degree, the caliph above earth, concerned with human rights, and also very conscious of its nature as a creature who can not but be obedient to the God Almighty Create.

The literary work is very much in favor of humanity. Precisely humans and the disputed literary works (Teeuw, 1986). Literary works that tell the figures other than humans are still inserting messages of humanity (Sarumpaet, 2007). In the period of classical literature, which is told a variety, such as animals, plants, spirits, creatures of heaven, not infrequently also objects used by humans such as shoes, pots, or even rice that became the basic human needs. However, all the stories that are taught by beings other than humans, are about human nature (Santosa, 2003: 8.7). The stories that are affirmed by other than humans still have the dimensions
Literature and education are like two-edged knives. It is said that literature as a double-edged knife because of the literary function is one of them is education; The other function is entertainment. Horace (in Teeuw, 1988) calls the literary function with the term dulce meaning beautiful, and utile which means educate. Literary works provide education and teaching in a fun way; Educate while entertaining (Atmazaki, 2005). The interesting thing here is the potential of literary works that provide a pleasant education; Educate while entertaining.

Literary works are synonymous with educating in a fun way. Behind the fun gained after reading and studying the literary content of the literature, readers will find plenty of thought to build and develop human potential. From the appearance, deeds, ways of thinking, how to get along with the characters of the story will appear the teachings to arouse the rise of pancadaya, the five main potential that exist in the reader. From the overall look of the characters, the reader will get a model of how someone should dig and develop the potential of his dash, its potential creation, its potential taste, its potential, and its potential work.

Based on the dimensions of humanity, literature works able to cultivate social sensitivity and mental attitude of human beings, because the literary works indeed educate while entertaining. The entertaining function of giving pleasure, sensitivity, and fantasy power. Readers of literary works will feel happy, entertained following the fantasy or intuition presented by the work. When faced with a dramatic prose, readers will wander along, adventuring alongside characters.

The educational function gets readers in the form of knowledge, information, knowledge, skills, even guidelines to behave and behave in everyday life. Many literary experts found people who love literature life happier, more meaningful, because he has a lot of life experience gained through life depiction of the characters read. When a man is stricken by a disaster, or he is facing a tough problem, he can seek exemplary through the novel he understands.

Activities appreciation of literature that are part of learning the language and context for students to practice using the language is one of the social sensitivity and education container mental attitude and morality of middle and high school age youth. In this lesson they will be faced with direct experience of human life, because literary works indeed present the life and experience of human life, the portrait of human life. Literary work is a creative work that questions human and life with language as the medium.

CONCLUSION

The younger generation who is told in the local color novels of Minangkabau basically always shows a strong, energetic, steadfast, resilient, unyielding character, as well as all the characters needed for the development of young people's current personality. Therefore, research on literary works typical of the area which is certainly dense contains the wisdom of local ethnic culture concerned. The research product in the form of character description is measured with character education pillars supported by the attitude and character description of the characters can be the material of internalization and the anticipation of the influence of foreign culture that bring unfavorable impact to the attitude, behavior, and character of the young generation who are looking for teak Self for his life and the life of the nation today and the future.
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Ilau Roduah in Minangkabau Community: Semiotic Study

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ABSTRACT

Ilau is a culture of the Minangkabau community that is associated with wailing, sown through words, movements and songs. Ilau has different functions and meanings in each nagari. One of the ilau-ilau in Minangkabau, is ilau roduah, originated from the village of Padang Laweh Minangkabau. Ilau roduah classified as a spectacle, which was formerly featured in traditional ceremonies to the penghulu. All the arts belong to the penghulu, so all things related to traditional events related to the penghulu-an, always bring the arts including ilau roduah. Ilau is a form of expression of wife's sadness when got polygamy or combined. Conflicts arising from polygamy are expressed through body movements. Despite describing the problems faced by women when combined, but the role of wives in this dance performed by men, who use women's clothing. Dance movements as a sign or symbol of sadness, expressed in twelve, seven kinds and five varieties. The names of motion in this dance refers to Minang philosophy, which is the nature of the mine become a teacher, where humans learn to nature. Minang philosophy is implied through the names of various motions, either animal motion, or humans. The interpretation of meaning in the science of semiotics associated with the signs, in which the signs of the signs that can be seen from the symbols of motion, music and clothing are used. Of the signs or symbols of motion there is a sign or meaning such as sadness, conflict, education, religiosity, justice, power, leaders, and moral messages.

Keywords: Ilau Roduah, Minangkabau, Semiotik

INTRODUCTION

In Minangkabau society, search for soul mate is the responsibility of mamak. Neither mother nor child have the right to reject a chosen mate, let alone father, because it is believed that mamak will find men who are considered capable of giving good offspring. Although the man chosen has been married, but if the mamak feel the man is suitable to become a son-in-law, then the man will still be proposed. For the man who is proposed despite having a wife, can not refuse, because all decisions are in the hands of mamak. Although matchmaking works well, life is eternal and happy, but not least of matchmaking done by mamak creates an inner conflict, unacceptability, rebellion, and sadness, where the feeling is not able to be expressed.

The inner conflicts felt by the nephew against the power of mamak in arranged marriages are expressed through Minangkabau literary stories such as Marah Rusli's Siti Nurbaya, the sinking of the Van der Wijck Ship by Hamka, and Under the Shield of the Ka'bah by Hamka. The literary work contains social criticism relating to mamak and matchmaking. Besides poured through the art of literature, the phenomenon of marriage in Minangkabau also poured into the art of dance like ilau roduah.

Ilau roduah is from nagari Padang Laweh Sijunjuang Regency, is a picture of the sadness of a polygamous wife, or a picture of the conflict that occurs due to a man whose has two wives. Ilau roduah including into the lament of sadness expressed with dance movements, accompanied by music rebab and Saluang Panjang. Ilau serves as a spectacle that was once featured in traditional ceremonies ke penghulu. Ilau roduah danced by three men, two men serve as wives, using women's clothing in the form of brackets, cloths and scarves.

Semiotics

Semiotics is a science of signs. The term semiotic, proposed at the end of the nineteenth century by the American Pragmatic American philosopher Charles S. Peirce, refers to the “formal doctrine of signs”.

"The basis of semiotics is the concept of the sign: not only is language and communication system composed of signs, but the world itself-as far as the human mind is concerned-is entirely made up of signs because otherwise humans will not Can relate to reality. Language itself is a fundamental sign system for humans, while non-verbal signs
such as gestures, clothing forms, and various other conventional social practices, can be viewed as a kind of language composed of meaningful signs that communicated on the basis of relations.

In the context of European and modern Americans, there are two popular terms used to call the "science" of signs, namely semiology and semiotics. The two terms have no significant differences, except in different orientations. However, according to Alex Sobur, these two terms are often interpreted as the dialectic between two modern semiotic camps, the Ferdinand de Saussure camp and the Charles Sandres Peirce camp. The term semiotics is derived from the Greek, semmeion, meaning the sign or from the word semeiotikos, meaning the sign theory. According to Paul Cilbey, the word semiotik base can also be derived from the word seme (Greek) meaning sign interpreter.

Ferdinand de Saussure defines semiology as a science that examines the role of sign as part of social life and the prevailing social rules. Signs are a key element in Saussure's theory in language. Saussure, declared semiology as a science that examines the role of signs as part of social life and the prevailing social rules. Signs are a key element in Saussure's theory in language. Signs are the unity of the marker (the mental aspect of the language: what is said or heard and what is written or read) and markers (mental images, thoughts, or concepts). Thus the sign is the unity of the markers and markers that can not be separated so that has meaning.

Sign is the unity of a form of signifier (signifer) with an idea or signified. In other words, the marker is "meaningful sound" or "meaningful scribble". Thus, a marker is a material aspect of the language: what is said or heard and what is written or read. Markers are mental images, thoughts, or concepts. So a sign is the mental aspect of the language.

**METHOD**

The method used in this research is qualitative method. Data collection was done by observation, interview, literature study, documentation, in the form of video and video. Data analysis is done by qualitative descriptive and interpretation.

**DISCUSSION**

In the Minangkabau marriage custom, married men are guests in the family of wives who will rise and settle in the house of the wife's family. Husband is considered as feeder or stud coming at night. Every husband who returns to his wife's house, in the morning before leaving home to work in his nuclear family home.

A well-established man with a position in the community will be a mamak-mamak seizure for match making with his nephew, even though the man has a wife. This is one of the factors causing men to have more than one wife, let alone this is not contrary to the teachings of Islam as a religion embraced by Minangkabau society. Men may marry more than one woman, its mubah is not forbidden but not recommended. However, God has been concerned for men who can not be fair, so as not to be polygamous, because unfair men will cause problems in their families.

The problems that arise in polygamy is poured through ilau roduah, which in this ilau described how sad wife who is polygamy. It also illustrated the conflicts and disputes that occur between the wife with another wife. At the movements of the dance are also symbolized hassles husband in the face of strife between his wives. Can be seen in ilau roduah contained the meaning of education related to marriage. Men who are going to be polygamist must really understand how the meaning of polygamy is as true, and how to run polygamy in accordance with the teachings contained in the Qur'an.

Ilau roduah is danced by three men, two people serve as wives and one person acts as a husband. The man who acted as women not because of the demands of the theme of dance ilau, but due to the rules contained in the customs Minangkabau, where women are not allowed to be in public, let alone become a spectacle of crowds, yet if ilau nature of the ritual, or as Cultural events then women are allowed and justified to be in public.

The movements performed illustrate the conflict of people who have two wives. Movements made there are five rods, seven rods, and twelve stems. Range of motion is also called the rod, and the rod is a five movement range of motion for mercy, manyongsong coarse motion, motion cabiak didado clothes, empak step motion and the motion for mercy. Movement seven bars is range of motion for mercy, coarse motion manyongsong wind, motion cabiak didado clothes, pacakaan motion, motion salendang wine, baarak salikua step-wine, and the motion for mercy. The motion twelve rods is range of motion for mercy, motion reeds manyongsong wind, motion cabiak didado clothes, steps ampek, motion reeds Babege, motion paliang kasudaik, motion tayiak gala island, motion elephant badorong or step drill down, motion pacakaan, motion arak Salendang, baarak movement step, motion for mercy.
On each type of stem, whether five, seven, or twelve stems, always begins and ends with a motion for mercy. Each stem has a motion for mercy, the motion of alang songsong wind, motion cabiak didado clothes, motion ampek steps. Motion for mercy done at the beginning of the dance aims to ask permission to the present to perform. Motion for mercy done at the end of the dance has the meaning to apologize if there is something that is not pleasing in the spectacle, and simultaneously say thank you for watching the show until finished. The names of motion in this dance refers to the philosophy of Minang, Humans learn to nature. Dance with polygamy that will present conflict is described through movements referring to natural events such as animals and humans.

The motion of alang songsong wind (eagle blocking the wind) is like a hawk that is blocking the wind would be very difficult, if the wind is not so fast then the eagle will survive. However, if the wind is blocking blowing hard, it can harm the eagle. From the life of an eagle that is facing the wind like a living human would certainly face the problems, if the problem is not so complicated and difficult, then man will be able to finish it well. However, if the problem is heavy and complicated it will be difficult to solve it, it can even cause other problems. Can see the meaning contained in this movement, which describes how humans in the face of tempest or problems in the family, in this case is a tempest in the polygamy, or meaningful patience in the face of the test of life.

The movement of cabiak clothes in dado (torn clothes on the chest), like we tear off his own clothes will certainly look and embarrass himself. This illustrates how to solve personal or family problems well, in order not to become the consumption of the people, so as to embarrass themselves and the family, let alone the problems that arise due to polygamy problems. For Minang society, this issue is very taboo to be discussed and known by others. It is not the case now that marriage is no longer a private matter, but it has become a public cosmos, like celebrities seeking popularity from the problem. It can be concluded that the meaning contained in this movement is meaningful patience.

Gerang alang motion (eagle around), a motion that resembles a spinning eagle, like looking at prey to be meaningful. In this case, it can be described when a man who is looking for who will be made a companion in his life. The meaning contained in this movement is the meaning of masculinity, and narcissism. Then, before deciding who to choose, then do paliang kasuduik motion (turned to the corner), here before deciding something should be considered in advance so as not to be a problem in the future. The meaning contained in the paliang kasuduik movement is the meaning of consideration.

The gala gale movement of the island (taking a degree on the island) takes something important on the island, can be interpreted when doing something important in life, should have to understand and understand about things to do. In deciding something important in life, especially in relation to marriage in the case of polygamy, must have a good understanding of polygamy, so that later not wrong step in doing the actions in the family, or have meaning to the careful.

In step movement part (step separation / separation) has the intention as a polite or meaningful attitude of appreciation, and when going to marriage in polygamy then the husband asked permission first on his wife and family. Although the wife has sought husbands to marry again, but problems and disagreements are inevitable, both disputes with husbands and inter-wife strife, poured out by pacakaan or fights. In the motion pacakaan, contained the meaning of anger. It is not easy to bring together angry wives, especially since they are caused by husbands, this illustrates that humans will never want to be bothered or let alone combined.

As husband, must be able to solve problems in his family, so that the wives can coexist well, without dispute, and able to guide, and unite the wives. The husband's efforts in reconciling the conflicting wives are expressed through the salak wagon movement (the road along with the scarf). The husband's effort to unite the wives, ultimately succeeded in making his family live quietly poured through the movement of baarak (step one step), here between the husband and his final wives

CONCLUSION
Judging from the name and form of motion contained in this ilau roduah dance, illustrated the problems faced by the polygamous family. When husbands are married again, the feelings of grief are greatly felt by the elderly wife, especially if the husband can not be fair and the husband's inability to guide the wives well, causing conflict - both conflict with husband and conflict between wife. Each wife will certainly try to grab the attention of the husband to be more loved. However, if love is not the same, it can cause feelings of jealousy and hurt, so conflicts can not be avoided.

Motion symbols in ilau roduah as a sign, is a unity between markers and markers that can not be separated, so there is meaning. In each motion there is the meaning of sadness, disappointment, conflicts encountered in polygamous marriage. Also found religious meaning, prudence in the face of the test of life, patience, masculinity, narcissism, caution, consideration, polite, mutual respect, the meaning of struggle, anger,
consideration, and peace. In addition there is also the meaning of education and moral messages in terms of marriage, especially the moral message for men.

If you want to be polygamous, you should learn and understand how polygamy is correct according to religious teachings. If they feel unable to do well, such as not being able to do justice, and unable to guide the wives and children, whether for the life of the world or the hereafter, it is better not to be polygamist, because it will be more harm than benefit.

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Cultural Show Event in Facing Global World

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ABSTRACT

Cultural show event is the activity of a cultural show event as the combination of music, dance and creative arts in which will be displayed in one event. This activity is done to demonstrate or to show the culture of one country. In facing global world each education institution can not stand alone to reach the international standard. They need to cooperate with another institution to reach internationalization and harmonization among other countries. Personally students feel happy and interested to show their own culture through music and dance. This soft skill is not found in the classroom but students need to practice outside of the classroom by giving a project event. By making a cultural show event, student will be trained to be responsible to make a successful event starting from a planning of a concept event, budget, organize the event. We understand students are going to be a leader and responsible to do an activity by showing their own culture as an asset of one country. In this paper the discussion is to describe the event on cultural show using music and dance of students creative activities.

Keywords: cultural show, event, global world.

INTRODUCTION

This paper aims to be presented at the International Seminar and the topic is “Cultural Show Event in Global World". The background of this writing is that there is a study program of MICE (Meeting Incentive Convention and Exhibition) in business administration department Politeknik Negeri Medan (POMED). This study program is established to anticipate the global competition and improve the economy of human resources by organizing four elements of the activities: meeting, incentive, convention and exhibition. Some countries have qualified in mice industry such as: America, Australia and Singapore. And medan as a second largest city after Jakarta has a study program since: 2017 until now. One of the subjects of MICE study program is culture and arts. Students are encouraged to make a concept plan of the event of arts and culture. And students are highly motivated to show their ideas and opinions to demonstrate in one activity of cultural show event. Creative students will be sent to participate in any activity in which invited by other education institution.

Culture is the share belief, value, custom, behaviour that the members of society use to cope with their world one another and that transmitted from generation to generation. This paper describes the activity of cultural show event in one country in which showing the promotion of education institution by showing the traditional dance of the cultural background of traditional music and dance. In the cultural show event students feel proud to show their activity on the stage. Students feel shy and afraid at the first place. After the students interact with other education institution, students are encouraged to collaborate with another country to achieve the internationalization and harmonisation. The tradition and customs that governs behaviour and beliefs transmitted through learning. Culture is learned and people learn culture from each other. In this writing the writer discusses only on the activity of cultural show event but not the symbol of a culture.

METHOD

In formulating with the project event on cultural show, students are given a project event that involve a series of activities that students need to learn how to manage time line, quality and costs, and which often introduce a change in the field of event. As a management of project of a cultural show event students of event organizer should be able to run a project well. A project is considered a success if meets the expectation of stakeholders identification of stakeholders in the project manager, at the very start project is very important. Budget, scope, quality, schedule, resources, risk. The aim of organizing a cultural show event is to be able to lead and manage the students to achieve excellent in showing their sense of cultural background by communicating through dance and music skills.
This project cultural show event is to know how to get things done by the students to acquire soft skills. We want to know what students want to achieve, how are they going to achieve and how long are they going to take and how they are involved. Students need to make a list of planning the cultural show event, manage the cultural show event, organize, and communicate to make into reality of event. A successful project event organizer needs students skills and knowledge and work together, well managed and the value of cultural event. Getz, (2012: 40) defines plan event as live, social events creative or achieve specific outcome including those related to business, economy, culture, society and environment.

There are many aspects to be considered using *Rudyard Kipling's six honest serving 'men'*.  
1. What event takes place in the city.  
2. Where are the suitable venues for the events.  
3. When would be the best event of the year.  
4. How could the events be marketed.  
5. Why does the city wants to have the event strategy  
6. Who would attend the event?

Medan as MICE tourist destination in 2012 has growing so fast, there are lots of hotels, convention, events, MICE tour. To improve the human resources of mice, lots of efforts to be done. As a leader of event management should know that Medan is very strategy venue to make education event on cultural show event, and the event can be marketed by social media or promotion mix and the participants to be invited based on the networking of education itself. By sending participants to another country will improve the networking broadly not only in South East Asia and also European. Based on the secondary data of young sea-tvet symposium 29-31 August 2016 in Kraby Thailand with the theme of learning and sharing internationalization and harmonization, each education institution send their teacher/lecturer to join the event. It is about 92 institution joining the event. The event is located at Kraby city in Thailand. And the venue is done at maritime park and spa resort Kraby Thailand. We learn from that event that individual, team, lecturers, leaders, education institution, stake holders, government should support a cultural show event with many activities such as: music, dance, meeting, incentive tour and exhibition as a way to reach the internationalization and harmonization.

**RESULT**

After comparing the theory and the experience of joining to another country in Kraby Thailand that the theme is really giving an influence to participate in the event and supporting from ministers ofaccomodation, facility and budget to make a successful event. Students are highly motivated in presenting the creative project, cultural show event and exhibition. The Writer expects the students, the government and the society get knowledge of a culture because culture knowledge will improve the values and attitudes. The mindset will be upgraded through the cultural show event, especially to reach the strategy to improve the image of Indonesia in global world.

**CONCLUSION**

Understanding of a cultural show event is an abstract term to denote a general process of intellectual, spiritual and aesthetic development to show identity and creativity of individual or personal and interpersonal, national and universal or global world.

Aspects and factors of influencing human resources competence in mice industry in learning to work with people from other culture to collaborate creatively is an important skill in global world. In general people as leaders, managers and employees needed to understand a culture especially if they are planning to another country to live in and to work. By interacting to people of multicultural background and a variety of ethnicities they are easily to change the mindset and skills in growing the education institution. 

In developing global world ‘cultural show event’ will give the benefit of appreciating cultural difference and the way we we interact with other people. Cultural show events will produce the competence of mice human resources to work with a team and improve entire education institution to reach to the international standard.
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Gender Stereotype and Cultural Diversity Representation in EFL Textbook

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ABSTRACT

This paper discusses the importance of textbook selection for EFL students with regard to the portrayal of gender and the representation of the various ethnic groups in the targeted culture. Some important issues related to the EFL textbook is the representation of gender equity and cultural diversity. This study aimed to show how an ELT textbook which widely used in Indonesia titled: Bright published by a major publisher in Indonesia, Erlangga, represent male and female equity and the cultural diversity from the images, activities and the conversations presented in the book. By using Fairclough three dimensional critical discourse analysis, this study found that although Bright text book seems to present gender equity at the first glance (the book has more female images than male) but a deeper analysis reveal that the book is still presenting gender stereotype regarding to the role and social values. Women are the homemaker and men are the one who do activities outside the house. This text book also fails to present diversity in the sense that all the people images in the book are ‘white’, not presenting other races such as Hispanic, African-American or Asian, mostly able-bodied (only 1 person is disabled), slim to medium built person and exclude another types of body shape, middle to up economy class society and not featured a single indigenous tribe image in it.

Keywords: gender stereotype, cultural diversity, EFL textbook

INTRODUCTION

Text book is not a reading by choice. We may read a fiction or non-fiction book whenever we like or wherever we find suit us, but we can’t treat text book the same way. Students cannot choose his/her preference text book, it is already chosen by the teacher or the school. In this way, text book become a compulsory material in school life.

Because of this ‘compulsory-ness’ of a text book, there is a good reason to focus on it. If we temporarily suspend the primary function of a text book – to be a tool to enhance learning- it appears as a complex structure formed and informed by a multitude of rules, requirements, and experiences with reference outwards to a number of context; academic, educational, moral, political and so on (Banks, 2009).

Some important issues related to the EFL textbook is the representation of gender equality and cultural diversity. Some common practice in society may reflect in the EFL teaching material. In the 1960’s, 1970’s, and 1980’s many EFL texts were biased against femininity (Healy, 2009). Biased ELT textbook may perpetuate wrong “gender roles and social values” since textbook have binary roles; On the one hand they are supposed to transmit some information and knowledge; on the other hand, they are considered as a manipulative instrument employed by the elites (Gershuny, 1997). Many ELT textbook also fail to help students appreciate diversity. A study by Bromley et al (2016) found that only 9% of textbook include people with disabilities and even fewer textbooks that mentioned other ethnic, cultural, religious, and linguistic minorities.

Many studies concern on gender inequality and diversity issues within teaching and learning material has been done, but mostly in social and science studies text book, such as civics, history, science and mathematics textbook. This current study has been done toward an ELT textbook, since the researcher believe that studying a foreign language is studying a new culture, so the ELT textbook should be able to capture the gender roles and social values from the targeted foreign language.

This study aimed to show how an ELT textbook which widely used in Indonesia titled: Bright published by a major publisher in Indonesia, Erlangga, represent male and female equity and the cultural diversity from the images, activities and the conversations presented in the book.

Based on the problems and the purposes of the study, the following question were the foci in the current study:
1. Does the Bright textbook present the different gender equally?
2. How is the representation of cultural diversity in Bright textbook?

**Gender stereotype**

A gender stereotype is a generalized view or preconception about attributes or characteristics that are or ought to be possessed by, or the roles that are or should be performed by women and men. A gender stereotype is harmful when it limits women’s and men’s capacity to develop their personal abilities, pursue their professional careers and make choices about their lives and life plans. Harmful stereotypes can be both hostile/negative (e.g., women are irrational) or seemingly benign (e.g., women are nurturing). It is for example based on the stereotype that women are more nurturing that child rearing responsibilities often fall exclusively on them. (http://www.ohchr.org/EN/Issues/Women/WRGS/Pages/GenderStereotypes.aspx)

**Cultural diversity**

The definition of culture has long been a controversy and the term is used in a variety of ways. One commonly used definition is: "[Culture] is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society." The term sub-culture is used to refer to minority cultures within a larger dominant culture. "[c]ulture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations." (Article 1) (http://www.unesco.org/new/en/social-and-human-sciences/themes/international-migration/glossary/cultural-diversity/)

**EFL Course book**

According to Tajima (2011), schooling is never neutral; it contributes to constructing, legitimizing, and reproducing particular ideologies and social inequalities in favor of people in power or dominant social groups. Since people in power usually have the authority to control and determine what is taught and how it is taught in schools and classrooms, students are frequently exposed to the discourses that reflect and naturalize the perspectives, worldviews, and ideologies of these powerful people and social groups.

The discourses that students are frequently exposed to at schools not only educate them, but also subjugate and control them, and shape their consciousness (Foucault, 1970; Janks, 2010). A good example of this is that almost all EFL textbooks in Saudi Arabia use the so-called mainstream American Standard English (ASE) and mainstream British Standard English (BSE) as the medium of instruction and the language of textbook content. Any other English-language dialects such as African American Vernacular English (AAVE) are negatively stigmatized by exclusion from these textbooks. This reproduces the mythical ideology and misperception that American Standard English and British Standard English are monolithic, and the only legitimate and correct English language dialects (Wolfram, 2014).

Contrary to the views that perceive textbooks as neutral, universal, and ideology-free teaching materials, the findings of scholars who studied textbooks from a critical social perspective that views language as an ideology indicate that textbooks have various social functions that are context-specific and ideologically driven (Canagarajah, 1993 & 1999). These authors demonstrate that textbooks are frequently used to dominate, oppress, control, subjugate, position, liberate and/or empower students. They also reveal that textbooks are carriers of particular ideologies. This makes textbooks potential sources for social struggle because their content can constantly be constructed, negotiated, deconstructed, and reconstructed (Janks, 2010; Abdollahzadeh&Baniasad, 2010, p. 3). Other accounts of researchers who studied textbooks from a critical social perspective that views language as an ideology frequently indicate that in addition to knowledge the contents of textbooks “play a crucial role, not only in reflecting, but also in reproducing the social relations of power that exist outside classrooms” (Tajima, 2011, p. 230). All these accounts demonstrate that texts in textbooks have specific social goals and functions achieved through the value-laden discourses they contain.

**Related Studies**

There are many studies, from Turkey, Kenya, Lebanon, Palestine, and Jordanian that show the invisibility of woman or girl images within learning and teaching material and this made a confirmation about the woman status in the society. In some mathematics book, in Turkey, traditional roles among the females in the house (mother, daughter) are portrayed in the context of cooperation. Accompanied by an image of a mother and daughter cooking together, the following statement illustrates the image “There were four eggs on the table; Ayse brought her mother two more eggs. It summed up to six eggs” (Aydin et al.,2016)
Even when woman is depicted as a working woman, their roles are mainly as giving services to others (a nurse, a teacher, a secretary). In an example from Kenya, men are represented as political leaders, businessman, policemen or doctors (Kanjoya and Ogula, 2011).

In Lebanon, civics textbooks from grade 1 to 12 published between 2004 and 2012 did not present men and woman as equal in political domain. From 155 references to political participation, 114 show gender inequality, men is depicted as political leaders, participating in decision making, debates, summits and international conferences while woman political activity is only to vote in elections (Shuayb, 2015). In Jordan’s history textbooks for seventh to twelfth grade (published between 2004 and 2008) there are 79% images featuring boys and men, and only 21% images of women and girls. The gap existence in the male – female representation is even wider in Palestine. A 2004 history textbook for grade 10 gives examples of western scientists and inventors such as John Dalton, Isaac Newton, Albert Einstein and Marie and Pierre Curie, although this Palestinian history textbook being the first to show a picture of a woman, it mentions Marie Curie primarily as the wife of Pierre Curie, Rather than as a scientist in her own right: ‘Around the end of the nineteenth century and the beginning of the twentieth century, the two French scientist Pierre Curie and his polish wife discovered some chemical elements with high radioactivity such as uranium, polonium and radium’ (Alayan and Al-Khalidi, 2010)

Studies also found about low coverage of people with different abilities in many textbook across countries. In seven Iranian secondary school textbooks of English as a foreign language, only 21 images of 4,105 (0.5%) were of disabled people, and only two of these represented children. In the English primary school textbooks, only 7 images out of 867 (0.8%) showed people with disability. Iranian and English Textbooks tended to represent disabled people hospitalized or ‘bedded’ as a result of a car accident or, arguably, a temporary sickness (Hodkinson et al, 2016).

**METHOD**

1. Material - Bright, An English Course for Junior High School Students, authored by Zaida (2014), the book is intended for SMP/MTs Grade VIII. The ELT text book (texts) selected for this study are produced by Erlangga Publisher. Established on 30 April 1952, Erlangga Group initially published textbooks only. But after 64 years in the business, Erlangga has occupied a prominent position of publishing world in Indonesia. Erlangga is known for its high quality and rich variety of published books. Erlangga is also considered the best publisher of textbooks nation-wide. Currently, Erlangga's product is a harmonious blend of textbooks, children's books, fiction, nonfiction, as well as magazines. When creating a product, Erlangga always put the value of education. They even carry the slogan "To learn more and more to learn" (http://www.erlangga.co.id/tentang-kami.html)

2. Instrument–Fairclough three dimensional framework

3. Technique of collecting data – Observation, collecting, and examine all the related text

4. Technique of analyzing data

   The researcher examined all the images and the conversation between man and woman in the ELT text book, and then by using fairclough’s 3 dimensional framework, the researcher classified all the images and the conversations (texts) according to gender of the portrayed person, estimated age, group type (single, couple, family, friends, work relationship), ethnicity, physical ability/disability and body shape.

**RESULTS AND DISCUSSION**

At a glance, this course book is close to ideal since it featured 65 out of 157 female images, in other words 41.4% images in Bright course book represent female in various situation and activity. But after a closer examination, there is still a noticeable failing to present the gender equality within the book.

In regard to gender bias, the most noticeable failing is the lack of depiction of woman in roles other than those of homemakers and mothers. In all scripts that deal with domestic issues such as the laundry, the kitchen, shopping, woman are used to model the conversations’ when on the other hand, in situation outside the home the dialogues are mostly modeled by males.
Example:

**Activity 1 | Look at the pictures and read the sentences.**

1. **Where is Mrs. Baxter?**
   - She is in the kitchen
   - She is baking a cake
2. **Where is Mr. Baxter?**
   - He is in the front yard
   - He is washing the car
3. **Where is Ellen?**
   - She is in the living room
   - She is mopping the floor.

( Unit 10, page 112)

The implication within this activity is that woman is doing chores inside the house (baking a cake and mopping the floor) and man is outside (washing the car).

An area where textbook may cause some cross-cultural communicative problems, is the use of language terms that are mainly used by women. If these terms are used by a male speaker, not only they would be pragmatic error, they may cause some confusion and understanding.

Example:

**Activity 1 | Read and practice the following conversation.**

*Girl: Tomorrow is my birthday. Will you come to my party?*

*Boy: I’d love to. What time should I come?*

*Girl: 7 p.m. And please wear a costume. It’s a fancy dress party.*

*Boy: Cool! I love fancy dress party.*

**Activity 2 | Look at the page from Hendrik’s planner and practice the dialogue.**

*Firman: Would you like to go to Sarah’s party on Saturday evening?*

*Hendrik: I’d love to but I can’t. I have to see the dentist at 6.30 p.m.*

From the Activity 1, there is no explanation about the term of costume wearing in fancy dress party in this book. This is a cultural event and should be explained to EFL student particularly Indonesian student. A costume party (American English) or a fancy dress party (British English) is a type of party, common mainly in contemporary Western culture, where guests dress up in costumes. Costumed Halloween parties are popular in the United States, Canada, Australia, and New Zealand. Within many fancy dress events, a theme is usually present, and with fancy dress outfits often from Hollywood films such as Star Wars, Grease, James Bond, and Spider-Man. Themes are also extremely popular with fundraising events, such as the Great Gorilla Run, where 1,000 people dressed as gorillas in London in aid for Great Gorillas, a charity that focuses on the endangered species.

As from the activity 1 and 2 we can see that boys answered an invitation with: “I’d love to”. This expression is a marked expression and usually is used by female. The course book uses this expression in the pair practice drill without any reference, to the societal ‘unwritten’ rules on this term use.

Another expression which is presented without any caveats for use is “Oh, it’s lovely”. If this is an expression that both male and female students are expected to learn, then it should be noted that this expression is not a common expression for men, and if it is used by a man, then there is a possibility of misrepresenting oneself to the listener. This is to show that the course book is lack with the sociolinguistic background. The learner need to make correct decision about any foreign term whether it’s appropriate for both male and female speakers or not.

The textbook does use the reference terms of Mr., Mrs., and Ms., but in an inappropriate manner. From the text within the book, young or presumably unmarried woman are given the title Ms., while all other old, mature, presumably married women are referred to as Mrs., This is not how these terms are currently used in either the United States or the United Kingdom. This usage is just another discriminatory use of language to differentiate between married and unmarried women, a usage that is blatantly sexually biased. The common usage of Ms. By women who are both married and unmarried is neither explained or discussed in the textbook and surely may leading to cross-cultural understanding.
Cultural diversity

This textbook is still failing to represent cultural diversity. From 157 images with people featured in it, there are only four that depict someone who is not ‘white’. Even in the pictures showing classrooms, all students are white, and from the appearance of the classrooms and the students’ dress, come from upper-middle class families. In regard in the portrayal of minorities, only one person(with 9 different activities) who represent people with disability.

This is not a fair representation of the society in either USA or UK. Wajnryb (1996:291) says students are not helped by textbooks that “model the world that is safe, clean, harmonious, benevolent, undisturbed, and PG rated.” It is not being fair to the students to selectively show life as the values of a white upper-middle class family. Students should be prepared to expect they will meet variety of people who have a variety of ethnic backgrounds and are still regarded as American or British.

This paper concurs with what some educators have said (Kang 1982:120);’At the very least, Stereotypes and racial caricatures have no place in teaching materials.’ Without any support in the text itself and without any notes for the teacher, it would be very difficult for any nonnative speaker teacher using this textbook to discuss this topic (gender stereotype and cultural diversity) with the amount of sensitivity it deserve.

CONCLUSION AND SUGGESTION

The book is relatively shown its eagerness to represent gender equality, the pictures of girls and woman in variety of activities are found throughout the text book. There are exist, stereotyped portrayal of woman as homemakers and mothers, the lack of representation of minorities and the culturally insensitive representation of an event such as fancy dress party. It is not acceptable in this day and age to describe women only as homemakers when women make up such an integral part of the workforce in USA and UK.

The lack of minorities’ representation in the text also presents a bias that needs to be addressed if students are to be socially prepared for interaction with minority members of the target society.It is strongly suggested that teacher who use this text book is prepared him/herself with a little research before he/she teach every unit. The teachers also need to continue to learn English in regard to its culture and also have a useful knowledge on the current of society in USA and UK.

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The Proposed of Minangkabau Tradition in Drama "Marine Island Puti" Written By Wisran Hadi

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ABSTRACT

At the 1980 Theater Meeting, Wisran Hadi said that randai as a form of traditional theater was almost forgotten. While modern theater is difficult to understand by the audience, because the idioms that are raised are still unfamiliar to them and because of the problems found most of the problems they are experiencing or beyond themselves. So it raises the issue of discussing themselves with the idioms they understand is an alternative to the theater can be enjoyed and sought by the audience. In relation to what Wisran Hadi said, this study aims to reveal how the issue of Minangkabau tradition in the drama "Perantau Pulau Puti" by Wisran Hadi. By using the approach of literary sociology it is revealed that a tradition closely related to the matrilineal kinship system in Minangkabau has caused problems. The tradition of wandering, the tradition of the mabak kemanakan (uncle-nephews), and the function and position of men is a whole-of-the-art problem in this drama.

Keywords: drama, tradition

INTRODUCTION

Wisran Hadi is an Indonesian theater figure from West Sumatra. His good works in the form of drama script or theater performances have engraved himself as an important figure in the world of drama and theater. His drama texts have been awarded several times by the DKJ as the winner of drama scriptwriting (see Amrizal in Poerwadi, 2016). Similarly, drama script has been studied by many researchers, among them by Udin et al, 1977 and last by Amrizal, 2016.

Amrizal has been researching Wisran Hadi's drama "Perantau Pulau Puti" about Wisran Hadi's creative concept on the drama. It was revealed in the research that Wisran Hadi's concept in this drama is the marriage of the physical form of randai with the nature of modern theater. The use of randai pattern also has come to give meaning and strengthen the meaning to be conveyed this drama. “The circular wave motion that randai has no meaning other than as the appearance of beauty and the substitution of the screen, in this drama becomes more meaningful because it is displayed as a symbol of the symbol of ocean waves (Amrizal in Poerwadi, 2016). Similarly, other randai elements such as dendang have been functioned by Wisran Hadi with other functions besides as a replacement screen in randai show.

At the 1980 theater meeting, Wisran Hadi (in Sihombing, 1980) said that randai as a form of traditional theater was almost forgotten. While modern theater is difficult to understand by the audience because the idioms that are raised are still foreign language to them and because the issues raised are mostly not the problems they experience or beyond themselves. So raising the issue of talking themselves to the idioms they understand is something that Wisran Hadi thinks needs to be done.

There are some very essential issues in the life of Minangkabau people in this drama "Perantau Pulau Puti". There is a WH rebellion against the tradition of Minangkabau matrilineal society. WH rebelled against the traditional treatment of men. He demanded the rights and functions of men unfavorable to men in Minangkabau. To solve the problem the writer felt the need to investigate further related to the problem of tradition that existed in the drama "Perantau Pulau Puti" is. The approach of sociology of literature is an approach which the authors say is appropriate and can reveal this issue.

Tradition of Merantau

Merantau is an institutionalized tradition in Minangkabau society especially for men. Merantau is an alternative way for Minangkabau men to defend and develop their people's heritage. Moreover merantau is also a means for Minangkabau men to make themselves meaningful in their social environment. Merantau in addition to the effort to collect the treasures, it is also an attempt to seek knowledge and experience that is the effort to make Minangkabau men are 'not useful' (pungno balun) so 'useful' (pungno) for the people and society. However, the tradition of making a living in other countries (merantau) has also caused some problems. The urgent need to meratau, caused by the prevailing customs or traditions such as customary treatment which does not entitle men
to form a nuclear family separated from the extended family (Naim, 1984: 312) and the right to control the inheritance, or custom which regards the nephew (Unmarried men) has no meaning in his people. The customary treatment that began to be perceived has unfair treatment. Adat does not consider the feelings of the conscience of men, especially the nephews. Men do not always have the desire to leave the homeland, but it is sometimes hard to be far away from beloved ones, children of wives or parents and other relatives, but because of tradition and custom ultimately compelled the loved ones so they leave homeland behind rantau that is not necessarily and it will realize the tradition’s expectations.

This issue was raised by the WH in this PPP drama. He questioned the customary treatment of nephews who were forced to go abroad. "Has custom ever considered the feelings of a person, for example. The feeling of a nephew who was forced to leave his hometown even though he was so hard to separate? Adat has destroyed the nephew’s conscience "(PPP: 50). Adat that is not weathered by rain and heat-free (PPP: 51) is widely understood narrowly, so it is possible to make changes according to the times. This is a terrible thing for nephews (PPP: 50) who have also encouraged them to make a living in tor countries.

Adat feels humiliated, because the nephew tries to make other possibilities in his life. Whereas only the penghulu prince, one of the customary servants (PPP: 51). Adat should not be humiliated because Minangkabau adat is not a static custom. Minangkabau adat has the principle of "fixed and also changing”. Staying primarily about his teachings, but there will be variations in the application according to the circumstances in which it passes. There is adat nan babuhua dies that will never undergo change and there is adat nan babuhua jerk that is always changing according to situation and condition (Rajo Penghulu, 1997b: 32).

The custom that did not give the nephew a chance and a view to be so terrible by the nephew (PPP: 50), has resulted in the youth acting to limit the thinking of the elders represented by the penghulu (PPP: 49 and 51) and replace their positions (PPP: 52). The drama is clearly keen to voice that coercion by adat to make a living in other countries has to be abandoned because it is unfavorable, whether for indigenous peoples or for the settled foreigners themselves. The people who do not want to change their customary views will lose their nephews who are expected to exist for successors of the generation, who will receive the inheritance of sako and pusako (Rajo Penghulu, 1997a: 113ff), since those who make a living in other countries are no longer willing to return home (PPP: 40 ). Then those who make a living in other countries because of their compulsion in other countries is so hard, "we are settled migrants sangsai” said PPR (PPP: 2) and always worried about his fate (PPP: 41).

It is a matter of controversy, one side of compulsion can make them want to go home. On the other hand it causes life in other lands life is difficult and always in anxiety. All this is possible and can happen, because human beings have different attitudes that will see and behave differently on a similar issue. There is a compulsion with motivation to prove that he will succeed in the rantau without relying on the facilities of promised customs and traditions in the hometown, then the hometown is not an attraction for them to go back home. Conversely, compulsion can also make a person not mentally ready to live to compete in rantau but to increase prestige. The compulsion of adat to wander is precisely for them to be the torture and delusions of the penghulu and mamak to maintain their customary position and facilities. Sad (PPP: 2) it also means resentment and displeasure with the penghulu or mamak (PPP: 51), so they must return to replace them (PPP: 52).

The Role of Mamak in Tradition of Nephews and Nieces

The relationship of mamak and nephew is like a man and a child of his sister. The man here is mamak and the son of his sister is called the nephew and the daughter of his sister is called niece (Syarifuddin, 1984: 199). This relationship is not limited to the male sibling with the mother of the nephew. A man who is a generation with a nephew mother who is not a sibling, or even if it is difficult to trace the relationship of blood, still called mamak. Similarly, the nephew of a man or woman, although not a child of a biological sister, has even been difficult to trace the relationship of his blood, but the child of the female generation with mamak have the same tribe, then the child is still called a niece.

Syarifuddin (1984) explains that the mamak as the central figure in the rumah gadang serves as the keeper of cohesion of the members of the rumah gadang inside; and maintain dignity of the rumah gadang home in the social environment. In relation to heritage, mamak serves as a guardian, developer and adder the amount of treasures received from ancestors. In relation to the nephew (especially a housemate), the mamak serves as his mentor and nurse.
In the case of the function of mamak to the nephew is expressed in the customary pantun which reads:

Kaluak nail balimbiang nuts
Tampuruang lenggangkan
Anak kakuakan dibaman kamanakan
Urang kampuung dipatenggangkan

(Nails starter nail goulash shell lenggangkan
the child is on the nursing bench villagers stretched)

(PPP: 14)

Read more pantun above reads:

Kaluak nail balimbiang nuts,
Tampuruang lenggangkan,
Baok manurun to Saruaso,
Plant sirieh in ureknyo,
Child is embraced and nephews and nieces are led,
Urang kampuang dipatenggangkan,
Tenggang nagari jan binaso,
Grace sarato jo adatnyo.
(Goulash starter nails)

Shell lenggang, take it down to Saruaso, plant betel in the roots, the child is on the nursing bench, the villagers are fussed, Grace of nagari do not perish, grace and with custom). (Rajo Penghulu: 1997: 76) if the mamak against the niece of women includes the preparation of welcoming the inheritance and to continue the lineage. Against men, the guidance includes the ability to maintain heritage treasures as well as to prepare men to inherit the function of mamak to be a leader in his environment, both in the home, lung and tribal environment (Syarifuddin 1984: 199).

In the above PPP dramas especially those related to mamak and nephews are interpreted as follows: IV SETTELED NOMADS: (STANDING AGAIN) So that means, the child in the nursing pit is guided that, like this. As the child was still in his lap, the nephew was able to walk on his own. That is why he is guided. Meaning here, the age of the child is younger than the age of the nephew. Because the nephew is the son of a sister, and the nephew must be older than the child, of course the sister gets married first, so we can get nephew. Meaning again, if you want to be mamak, do not get married too soon. After later become mamak or datuk or penghulu possibly to get married more easily. (PPP: 14)

Obviously the above interpretation is not an appropriate interpretation according to adat. WH by mocking logic has melelesetkan intent of the customary pantun, which ultimately gives satire to mamak. WH who positioned himself as a nephew mocked the mamak / penghulu who use his status for his biological interests, because with his status, especially as a mamak who becomes a datuk or penghulu will make him easily to get a wife even more than one.

Anadat also stipulates that the inheritors or the holders of property at that time are not the owners and nor the possessors of the property. As a proof he does not master, as an inheritor he can not act to transfer the property to another party without the consent of the people. He only borrowed the treasure from the people by right of use. It is only entitled to the result and not its origin, that is the land itself; proverbial adat: "the water may be drunk, the result may be eaten, the land remains” (Syarifuddin, 1984: 229).

Rules that do not entitle the beneficiaries to inheritance also appear in the PPP drama as a matter of mamak who will inherit with the nephew as the beneficiary. Questioned that "human nephews who want to receive an inheritance without them have a right there?” (PPP: 41). And there will be no more nephews who will follow what the adat outlines about the obligations of the nephew to the debt made by previous generations. "There will be no more nephew who will stand on the door of the debt” (PPP: 42). They also see no longer prudent wise penghulu. Their existence is only a symbol of custom which is no longer meaningful to the nephew. "The prince is no more standing at the door of the word, other than his position marked with his clothes” (PPP: 42).
This is due to the prince has been deemed meaningless again in the presence of the nephews, the adage "nephew to the penghulu" (Rajo Penghulu, 1997a: 58 and Amir MS, 2001: 87) (must) be replaced by "nephews to mamak, mamak beraja " (PPP: 46). The prince who should be able to solve all the problems of nephew children (Rajo Penghulu, 1997a: 58 and 63) is deemed to be non-functioning then replaced by a court. The phenomenon raised by the WH in PPP drama is a reaction to the changes that occur in Minangkabau traditional society. Modernization or renewal process as stated by Esten (1993: 13) is an inevitable process due to the development of mankind itself and the result of an increasingly open communication process. In this case, it is clear what the WH raises is not an offer for a change. Here the WH only displays the issue to simply show or inform the public (audience) that there has been something customary phenomena. To the next no solution is offered, it is up to the community to think about what needs to be done. Only here is the question "What (indeed) are they (the nephew) no longer understand the customs?" (PPP: 47) or is it really impossible for the nephew to seek (return) mamaknya who washed away the situation? (PPP: 47)

Position of Women and Men

Women in PPP dramas called Puti (PT) are figures who are described as privileged and have a higher position than men in homeland. Its distinctiveness and altitude are illustrated by its appearance that dominates and influences the storyline of this drama. And through the PPT dialogue was submitted that they are the owners of the country (PPP: 5). Because they are the owners of the country then they are also in charge, including controlling the men. Her power over men can be seen in the following scenes:

Village Authorities III: Your life or your family.
Settled nomads V: (I cant stand ) Good. Good. I'll tell you.
PICTURE III: Come on fast!
Village authorities III: In ...
ARRIVING THE PUTI WITH THE MAGNIFIER WITH ELEPHANT AND REMOVE AGAIN. THE MERGER IS FALLING IN STONE. THE RECEPTION IS SO CONFUSED.
STEP III: Death! Ah!
Come on guys! What was repeated almost found! Let's go there! We're gonna panny!
THE RECOVERY WITH THE HIGHER STRENGTH WHEN YOU ARE. THE RAISERS STAY WITH SADLY SEEN THE FRIENDS THAT HAVE CROSS IN THE STONE. THE PEOPLE COME WATCHING THE BODY RODER. DRINKING THE PUTI WHITE TO ROLL THE LIDI TO THE BODY OF THE HEART BODY.

PUTI-PUTI: (KENDED)
Try banda gadang ditimbo
Biluluak juo nan tatimbo
Do not waste your time
Nan buruak juo nan tasuo
Bukik bunian long tujuah
Dilipek ago long limo
Puti manangih not deck rusuah
Charcoal tacoreng crew kok cemo

A LONG SLOPE OF SLOW SLOWS. THE PUTI RETURNS TO REMOVE ANOTHER NATURAL MAGNIFYING THE BUILDING MAGIC.
V BEHAVIOR: Forgive me for my extinction
MONITOR III: A lot can be given to them, but not necessarily all.
V BEHAVIOR: Yes I understand.
MONITOR I: You should understand before you are silenced.
(PPP: 25-26)

Minangkabau custom indeed put women in a special position. According to adat, the ruling in the gadang house is the oldest woman, because in the matrilineal kinship system, the eldest mother is domiciled as the head of the family in the rumah gadang (main house) (Syarifuddin, 1984: 229). Syarifuddin (1984) explains that the oldest maternal power includes the practical mastery of heritage in the environment of his people. The role of men as tungganai outside the community, especially regarding the transfer of rights to property in certain circumstances, or representing the people in the settlement of disputes inheritance is done by tungganai or mamak heirs. Tungganai position in this case is as a symbol, while the ruling is practically a woman.
After the eldest mother of the woman who has a special position is the mother, brother, sister, nephew, and children are revealed in the drama PPP as follows:

PUTI III: I'm his nephew!
PUTI II: I'm his son!
PUTI I: I'm his brother!
PUTI IV: I'm his sister!
PUTI V: I'm his mother!

And not including the wife. This means that the power of women against men is not owned by a wife. Instead the wife was not a woman who is under male power as husband. The man in the house of his wife is nothing more than a guest who aims primarily to give offspring (Naim, 1984: 19). As a descendant the son is not the one who continues the family lineage, but only as the successor of the family lineage of his wife. And in the event of a divorce, the child will live with his mother and the man leaves without any right to the child. Like an angler, if the fishing line is broken then the only remaining pole is not rope (PPP: 60).

An unfavorable male position either at his mother's house or at his wife's house becomes an important and major issue in the PPP drama. There is a kind of rebellion perpetrated by men represented by the PPR and reaching its climax through the PRX character.

Described that the PRX wants uninterrupted with his son who is also the successor of his descendants. Anglers can not just hold a rope pole. "I do not want to have a man with no rope," said PRX (PPP: 60). And more than that PRX as a man wants to have power in his hands. This we can follow and feel on the scene that became the climax of this drama as follows:

MONITOR X: Shut up! Only me here!
MONITOR X CURRENTLY PENDI PUTI. THE PUTI TRIED IN BUT MORE STRONGER X. THE COLLECTIONS THAT MADE THE WHITE CLOTHES CLOSED BY THE WHITE STONE WITH THE CUTTING FOUR RANGE OF THE BEACH X. THE PEOPLE WHITE MERINT.
PUTI-PUTI: Not yours!
MONITOR X: Everything is mine! All my rights!
MONITOR X: All women are mine! All women are my rights!
PUTI-PUTI: Not all
Not all
MONITOR X: (KALAP) All my rocks! All the rocks! My white rock!
X BEHAVIOR: (SHOPPING-REMOVE THE WHIME ON WHITE STONE)
My Bat!
PUTI I: (MERINTIH) I'm your nephew.
X BEHAVIOR: Batuku!
PUTI II: (MERINTIH) I'm your sister.
X BEHAVIOR: Batuku!
PUTI III: (MERINTIH) I'm your sister.
X BEHAVIOR: Batuku!
X BEHAVIOR: (SHOPPING-MY ROCKS)
MINUTE IV: (MERINTIH) I am your child.
X BEHAVIOR: Batuku!
PUTI V: (MERINTIH) I am your mother.
X BEHAVIOR: Batuku. My rock. (ADDED UP)
My rock. My rock. My rock. (HYSTERICAL)
Batukuuuuuuuuuu! (FALLS IN WHITE WHITE WITH STEELS STANDING STRAIGHT SKYING)

(PPP: 62-63)

As with other issues raised by this PPP drama, in the issue of women and men positions the WH does not give an attitude. Conflict is raised without ending with a solution that shows his attitude as the author of this drama. He submits to the audience to determine the attitude to the issue offered.
CONCLUSIONS

The tradition in question in the PPP drama is a tradition closely related to the matrilineal kinship system held by Minangkabau custom. This matrilineal kinship system has encouraged the Minangkabau men (nephews) to go abroad. The indigenous encouragement to perform this tradition of wander has been raised to be a problem in this drama, it is said that adat has destroyed the nephew's conscience. The tradition of mamak nephew was raised as a matter of criticism and nephew's claim against custom and mamak. The matrilineal kinship system which outlines that the function of men is very weak and puts women in a privileged position becomes an important issue in this drama. The climax and conflict of drama is due to this problem, namely the rebellion of men to rule over women.

All issues in the PPP drama are a phenomenon in society that requires the attention and attitude of the audience. No WH attitude can be drawn from these issues. Problems arise without ending with the solution, WH as an opportunity to give the audience an opportunity to reflect and determine their own attitude toward the problems.

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BIODATA

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Educational Values of Characters in Short Story "Tukang Pijit Keliling" in Indonesian SMP Text Book Class VII Erlangga to Build the Character of Nation and Society

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ABSTRACT

This study aims to describe the various values of character education in short stories “Tukang Pijit Keliling”. Various values of character education found in turn in an effort to cultivate the values of character education to students, so that students who are character in the nation and society. The research was conducted by qualitative descriptive research with objective analytic education. The data is a speech from the main character of the short story, with dialectical interactive-dialectical techniques of Miles and Habermas beginning with the study, reduction, and verification. Triangulation of data used is triangulation theory. It is necessary to check the validity of the data. The result of the research shows that the values of character education in short stories of “Tukang Pijit Keliling” are the values of character education; (1) creative, (2) hard work, (3) democracy, (4) religious, (5) tolerance, (6) independent, (7) friendship, (8) environmental care, and (9) social care. The conclusion of this research is that the short story of the Mobile Massage Pedicor contains many character education values, so it is proper to be a learning resource for junior high school students. Various values of character education can be embedded in the soul of students so that it has the character of nation and society.

Keywords: Values, Character Education, Textbook Lessons

INTRODUCTION

Education as a process of humanizing humans, related to what is called a character. This is in line with the objectives of national education, as set forth in Undang-Undang Sisdiknas (2008:7), which is to educate students to be human beings who believe and piety to God Almighty, have a noble character, healthy, knowledgeable, capable, creative, independent, and become citizens of democratic and responsible. Further Daryanto in (Oktari, 2014:1) explained that character education needs to be held today, because of the declining moral quality in Indonesian human life. The vision of character education is managing and fostering the character of the child to be polite personality, intelligent, and creative. While the character education mission is to print the superior generations that not only have intellectual intelligence, but also have positive personalities such as honest, disciplined, creative, responsible, never give up, have the soul of the leader, believe and piety to God Almighty (Kemendiknas, 2010). Along with that, clear character education is very necessary, especially the elementary and middle school students.

Planting the values of character education, can be realized through learning Indonesian language and literature. One of them is through literary material that is short story. The learning expects students to capture and understand the meaning in short stories, as stated in the Core Competencies and Competency Standards in the 2013 curriculum. According to Tarigan (1986:75) “Text book serves as a source of information disseminating science or science for to society.” Text books are one of the learning resources used by students and teachers in the learning process. According to Bacon (Tarigan, 1986:11) “That textbooks are books designed for authors in the classroom, carefully arranged and prepared by experts or experts in the field and equipped with appropriate and harmonized teaching means”. Thus in literary works are actually full of character education values. Literary works can be through textbooks as teaching materials at school. In Indonesian language learning in junior high schools, many publishers are preparing textbooks that can be used. Both publications and private publishers. One of the Indonesian textbooks used in Junior High School (SMP) is a textbook Erlangga’s published. This textbook meets the standards of BSNP assessment which contains learning materials on language skills and introduction and literary appreciation such as poetry, short stories, pantun and so forth. Thus, we can
see that Erlangga is Indonesian Language Textbook contains complex learning materials and in accordance with the current curriculum. Thus on this occasion it is necessary to observe the textbook, especially about literary material.

In the textbook of Indonesian language junior high school Erlangga many literary works that serve as a source of learning. One of them is a short story, and from various short stories that are published, there is one interesting short story and full of character values. In junior high school textbooks published by Erlangga Indonesian many literary works that serve as a source of learning. One of them is a short story, and from various short stories that are published, there is one interesting short story and full of character values. The short story is titled “Tukang Pijat Keliling”. This story tells of a traveling masseur from the village walks looking for a patient massage his hands. While he is old and living in the cottage where the burial equipment. The story is interesting, because besides the masseur, the character can also predict fate. This makes the community besides massaging also ask about the prediction of fate. Taking into account the theme of this short story, interesting to observe, especially in terms of values education character, in order to see the values of any characters contained in it. It is important for students in order to plant the values of the characters, by itself they are expected to have the character of nation and society.

Character Education

Character as a picture of character or characteristic possessed by someone since birth, in other words has become innate difficult to change. According to Lukman, the character is the psychological traits, character, or character that distinguishes a person from others. Thus the character is a trait reflected through the behavior of everyday life that is not the same in every individual. In line with the nature of the character itself, it can be said that a good character will still bring up good thoughts, attitudes and actions in good situations and even bad situations. Situation or circumstance is not very influential in changing the pattern of piker, attitude and action for people who have good character. In other words, the external environment of a person is not something that must be followed and followed to act. Positive thoughts, friendly and earthy attitudes belong to someone of good character. Therefore, character is seen as the mindset, attitude and acting for its owner can be seen and recognized by its attributes. These attributes are indicators that can be more detailed so they can be measured.

Some other psychological figures like Susan Brown states that characters are attributed to: cheerfulness, citizenship, cleanliness, compassion, co-creativity, dependability, diligence, fairness, kindness, loyalty, patience, perseverance, punctuality, respect, respect for the environment, responsibility, school pride, self-control, sportsmanship, tolerance, honesty. The "character is character personality formed by the internalization of various virtues (virtues) are believed and used a foundation for perspective, think, and act” (Pusat Kurikulum Kemendiknas (2013: 3).

With regard to character education, it is actually also related to cultural issues. Therefore the government has set the goal of cultural education and character of the nation through the ministries of education and culture. The purpose of character education in (Kemendiknas, 2010: 7) is as follows; (1) To develop the potential of soul / conscience / affective learners as human beings and citizens who have cultural values and nation's character; (2) Developing the habits and behaviors of learners that are commendable and in line with the universal values and cultural traditions that are religious; (3) To calm the spirit of leadership and responsibility of learners as the next generation of the nation; (5) Developing the school life environment as a safe, honest, full of creativity and friendship, and with a high sense of nationality and full of dignity.

In addition to the aims of character education, the government has formulated the function of character education itself, as in (Kemendiknas, 2010: 7); (1) Development: Development of the potential of learners to be personally behave well; Is for students who have attitudes and behaviors that reflect the culture and character of the nation; (2) Improvement: strengthening national education gestures to be responsible for the development of potential learners more dignified; And, (3) Filters: to filter out the nation's own culture and other cultures that are not in accordance with the nation's cultural values and the dignified nation's character.

METHOD

This research includes qualitative descriptive research through literature study. The approach used in this research is the objective approach. The data in this research are character education values. Sources of data in this study are all short stories “Tukang Pijat Keliling”. Data collection techniques used in this study is library research. Data analysis techniques used the analysis technique from Habermas is a flow technique that starts from reduction, verification, and conclusion.
RESULTS AND DISCUSSION

The Value of Creative Character Education
Creative means thinking and doing things to produce new ways or results from what they already have. The form of creative character education can be seen in the following quotation:

"Usually we massage massaged alternately with family members in their homes, and even then only a little."

Hard Working Character Education Value
Hard work is a behavior that shows a genuine effort to overcome the obstacles of learning and duty and complete the task as well as possible. The realization of character education of hard work can be seen in the following quotation.

"Every night, with the massage oil, he ran from the alley to the village alley to pick up the customers. His legs are ground-driven, he just walks by the cane. Never hit a tree or fell into a river. Indeed, his hands often groped the air when he stepped, as he was staring at things."

The Value of Democracy Character Education
Democracy is a way of thinking, acting, and acting that judges equally the rights and obligations of oneself and others. The embodiment of the character's educational value is seen in the following quotation.

"He will stop when someone calls him. Serve customers sincerely and equally, without ever seeing anything. And that makes us even more respectful, never once did he fix the price. With the cheap cost, sometimes even just by replacing a plate of rice and the hot, we can get an unparalleled massage pleasure."

The Value of Religious Character Education
Religious is a proper attitude in implementing religious teachings such as praying, sincere, obedient worship, thanks giving, repentance, and attach yourself to God Almighty. The value of the religious character can be seen in the following quotation:

"He is always grateful for the dream, although believing the dream will not change anything."

The Value of Character Education Tolerance
Tolerance is an attitude or act that values different religious, ethnic, political, opinion, attitudes and actions of others who are different from themselves. The values of character education of tolerance are found in this quote:

"He will stop when someone calls him. Serve customers sincerely and equally, without ever seeing anything. As well as making us more respectful, he never once memator prices."

The Value of Character Education Self
Education self is an attitude and behavior that is not easy depending on other people in completing tasks. Self-reliant is a brave person, willing to learn, and willing to practice based on his life experience. He sees, tries, and feels for himself certain things that should have been done. Independent character education values are found in the following quote:

"Every night, with the massage oil, he ran from the aisle to the village alley to pick up his customers. His legs are ground-driven, they just rarely do without the help of a stick. Never hit a tree or fell into a river."

The Value of Character Friendly
Friendly or communicative is an act that shows the pleasure to talk, get along, and work with others. The values of a friendly or communicative character education are found in the following quote:

"There's really nothing special about Darko's skill in massaging. Standard masseur on the like. However, its flowing hospitality adds its own charm. We find the calm in his face that keeps us intimate"

The Value of Character Education for the Environment
Caring for the environment is an attitude and action that always seeks to prevent damage to the surrounding natural environment, and develop efforts to repair the already existing natural damage. As in the following short story quotes:
"Pulled the wild grass on the tomb surface, collected leaves scattered with brooms and sticks and burned them."

The Value of Character Education for Social Care

Social Care is the attitude and action that always want to give aid for others and society in need. Essentially human beings are social creatures who cannot live alone, between humans with each other need help. Character of social care of villagers can be seen in this quote:

“We then surrendered him to stay in the mosque. Namin he rejected. He said now the mosque is at the end of the horn. I do not know who, he prefers to stay in the cemetery, clean the grave of anyone.”

Observing the research findings that show that the values of character education in the short story “Tukang Pijat Keliling” includes nine grades of character education. These nine values include; (1) creative, (2) hard work, (3) democracy, (4) religious, (5) tolerance, (6) self-reliance, (7) friendship, (8) environmental care, and (9) social care. While the value of character education such as; Love homeland, love peace, emar read, appreciate achievement, and spirit of nationality not found. This is a natural thing because the theme of the short story “Tukang Pijit society” and to nation. Therefore, it is expected that Indonesian language teachers when teaching short story material, should be able to inculcate the nine values of the character to the students. Thus, in turn the students will have a good character in the life of the nation and in society.

CONCLUSION

The conclusion of this research is that short story “Tukang Pijat Keliling” very much contains the values of character education, so it is worthy of being a learning resource for junior high school students. Various values of character education can be embedded in the soul of students so that it has the character of nation and society. The values of character education that contains in short stories “Tukang Pijat Keliling” include; (1) creative, (2) hard work, (3) democracy, (4) religious, (5) tolerance, (6) self-reliance, (7) friendship, (8) environmental care, and (9) social care. Therefore, teachers who teach the material about the short story, is expected to inculcate the twelve values of character education when the learning and teaching interaction to place, as well as outside the learning process.

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Cross-Cultural English-Based Learning for Early Childhood

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ABSTRACT

Early childhood for children had an age range that is known as “Golden Age”. Early child education is needed to stimulate all the elements associated with child self development that is physical development, intellectual, social, emotional and language development to develop perfectly. Introducing and learning English should be given since a child is at an early age. At this age the child absorb quickly foreign language compared with adult. Children will also be ready to communicate in a variety of different language and cultural context when taught foreign languages early on. The objectives of the study were to learn and introduce English as well as learning foreign culture for early childhood, to improve the language skills, to promote reading literacy and encourage independent reading of children. The kindergarten students in Tebing Tinggi were the subject of this study. Cross cultural approach was applied to this study through English storybooks. They were given and read to the students. By applying the cross cultural approach will give positive contribution to children personality development until their adulthood later. It will make the children more tolerant to other cultures and their own culture. These ideas can be used by other teachers who are interested in this study.

Keywords: cross cultural learning, early childhood, English Storybook

INTRODUCTION

Foreign language proficiency especially English is indispensable in the era of globalization. It is intended for the community as their means in communicating with various levels of the world community. Qualified and competent human resources in English are also required in the mastery of science, expand a wide network of knowledge and extensive association throughout the world. Those factors which trigger and motivate all levels of society to master English. While on the one hand English is not our language, yet it is not our daily communication, it must be difficult to pronounce and use it. That is why motivation and collaboration are needed to make English easily understood. It is a well-known fact that the best way to learn a foreign language is to be exposed to it as much as possible. Learners of the foreign language make a significant progress as soon as they live, work, study or stay in the foreign language environment.

It is better if proficiency in English starting from early childhood. This statement is based on the assumption that children learn foreign languages faster than adults (Santrock, 2007: 313). The research findings of Johnson and Newport (1991) confirm that immigrants from China and Korea who live in the United States since the age of three to seven years have good English skills compared to adults. Furthermore, Mustafa (2007) argues emphatically that children who master foreign languages from an early age have advantages in academic skills, intellectuals, and also the advantages of language and social skills. Children will also be ready to communicate in different language and cultural contexts when taught foreign languages early on.

Childhood education has the objectives to stimulate all the components of children development that is his physical, intellectual, social, emotional and language development in order to develop perfectly. Those components are interconnected with one another. Unfortunately, that teachers sometimes make children like miniature adults. So, sometimes in learning the teachers do not pay attention to the age of child development. How to teach an English child depends on their level of development. How to teach English to a child depends on their level of development. Early childhood prefer to imitate what adults do. They also prefer to respond to the language based on what they do or what they can do with it. One of the elements in language learning is understanding the vocabulary and it will be difficult to pronounce it. Moreover, the problems that are often found in English teaching learning process are the students difficult in pronouncing, the monotonous learning media, uninteresting, and not vary as well as the methods and techniques used are not interesting, not joyful for children. The selection of less precise teaching materials. All those factors that cause the failure of learning English for early childhood.
Early Childhood Education

A child is a small individual who has tremendous potential that remains to be developed. The potential possessed by each of these small individuals varies from one to the other. They also have different potential and characteristics with adults. Each child has their own uniqueness that is different from one child to another. They differ in their abilities, intelligence, learning styles and strategies. Therefore, many educational experts say that foreign language learning should be given to children from an early age. They argue that it is best to start teaching children a foreign language between the ages of 3 and 5, that is as early as in pre-school (Barkasi 1998; Filatov 1998; Cameron 2001; Cherniakova 2002; Ellis and Brewster 2002; Harmer 2007; Ksenofontova 2008; Larson-Hall 2008; Curtain and Dahlberg 2009; Gunjko 2010; Munoz 2010). Similarly, Mustafa (2007) said that children who master foreign languages have advantages in terms of flexible intellectual, academic, language and social skills. In addition, the child will have the readiness to enter a social context with various languages and cultures. Thus, when an adult child will become a quality human resources and children can perform well. Meaning that the teachers should know the factors of successful English learning for early childhood. There are many factors that influence a child’s success in learning English. These are qualified English teachers, curriculum planning, teaching materials and teaching methods. Moreover, motivation and attitude of the parents are also factors for success in learning as well as the qualifications of the teacher, size of the class, the length of the lesson, the structure of the course, methodology, and the circumstances in which the children are learning. (Fröhlich-Ward 1991: 98). Similarly, Curtain and Pesola (1994: xiii) listed concepts for successful foreign language courses in elementary and middle schools. Some of them are also appropriate for kindergarten pupils:

1. Target language is consistently conducted in the language course.
2. “Learning occurs in meaningful, communicative contexts that carry significance for the students”, e.g. games, songs, stories, and experiences with arts, crafts and sports.
3. Learning occurs with concrete experiences, e.g. with visuals, props, realia, and hands-on activities.

On the one hand, Jean Piaget’s theory of cognitive development, puberty is the most critical stage for second language acquisition (Brown 1987: 47). He outlined that the course of intellectual development in a child occurs through various stages:

1. The sensorimotor stage – from 0 to 2 years old.
2. The preoperational stage – from 2 to 7 years old.
3. The concrete operational stage – from 7 to 11 or 12 years old.
4. The formal operational stage – from 12 years old to adulthood.

Around the age of 11, there is a crucial change from the concrete operational stage to the formal operational stage. Piaget claimed that puberty is the most critical stage for language acquisition because it is the period “that a person becomes capable of abstraction, of formal thinking which transcends concrete experience and direct perception” (Brown 1987: 47; Chou, yi-fen 2000:23).

Moreover, in teaching English for early childhood, a teacher must know language learning principles as follows.

a. Children learn through experiences by manipulating surrounding objects. Piaget in Hudelson (1991: 256) states that children in primary or elementary school are usually in what is called the concrete operational stage of cognitive development. This means that they learn through hands-on experiences and through manipulation of objects in the environment. Accordingly, it is important that the English teachers use media or realia in delivering the materials in order that the students are able to understand easily.

b. Children learn through social context, in groups in which they know with one another. Vygotsky in Hudelson (1991:257) states that children learn in social contexts, in groups where some group members know more than others. Therefore, the English teachers should make their teaching situations similar to social contexts.

c. Acquisition takes place when learners comprehend how the language is used. Vygotsky in Hudelson (1991:257) states that acquisition occurs through learners figuring out how the language works, through learners making and testing out hypotheses about the language. In this case, the English teacher should use English correctly although they employ short sentences.

d. Acquisition takes place in social interaction. Vygotsky in Hudelson (1991: 257) states that language acquisition occurs through social interaction. It means that the teacher should use English in the class room naturally as if they were in their society.

In addition, to make situation of the teaching of English to children (young learners) communicative, the English teachers should comprehend the communicative principles which are proposed by John and Morrow (1983: 60-64) as follows.
a. Know what you are doing.
b. The whole is more than the sum of the parts.
c. The processes are as important as the forms.
d. To learn it, do it.
e. Mistakes are not always a mistake.

Teaching English to early childhood requires specific skills and intuitions that differ from those appropriate for adult teaching. Then the teachers should consider the following components which are proposed by Brown (2001: 87-90) in rendering some practical approaches to teaching young learners. Those are as follows.

a. Intellectual Development
   It is closely related to what Piaget calls ‘concrete opinion’, i.e., young learners understand something concrete. Grammar and rules stated in abstract terms, therefore, should be avoided but certain patterns, examples, and repetitions, should be developed.

b. Attention Span
   Considering that children have short attention spans, it is quite useful to make lessons become interesting, lively, and fun. Therefore, activities should be designed to capture children’s immediate interest, a lesson needs a variety of activities, a teacher needs to be animated, lively, and enthusiastic about the subject matter, a lesson needs a sense of humor, and it is badly needed to consider that children have a lot of natural curiosity. Accordingly, the English teachers to young learners should make sure that they tap into that curiosity whenever possible, and he will thereby help to maintain attention and focus.

c. Sensory Input
   In consideration of sensory input, activities should strive to go well beyond the visual and auditory modes that learners feel are usually sufficient for a classroom. It means that the lessons contain physical activities, projects and hands-on activities, sensory aids here and there, and non-verbal languages.

d. Affective Factors
   Children are often innovative. They are extremely sensitive. Therefore, the English teachers should help their students to laugh with (not laugh at) each other at various mistakes that they all make, be patient and supportive to build self-esteem, be firm, and elicit as much oral participation as possible from students.

e. Authentic, Meaningful Language
   Children are focused on what the new language can actually be used for here and now. They are less willing to put up with a language that does not hold immediate rewards for them. Children are good at sensing language that is not authentic; therefore, “canned” or stilted language will likely be rejected.

Cross-cultural English-Based Learning through Storytelling

Based on previous studies, it was stated that learning foreign languages in children is quite useful and significant. Mustafa (2007) for example, states that children who master a foreign language have advantages in terms of flexible intellectual, academic, language and social skills. In addition, the child will have the readiness to enter a social context with various languages and cultures. Thus, when an adult child will become a quality human resources and can achieve. Mustafa (2007) added that the understanding and appreciation of children on their own language and culture will also develop if children learn foreign languages early on. The reason is because they will have greater access to foreign languages and cultures.

Furthermore, cross-cultural English based learning can be done with various activities. One of them by using fairy tales, storytelling by using children's story books in English. Here are the important aspects of storytelling:

a. one of the oldest forms of teaching;
b. one of the ancient means of preserving culture and history in times when writing did not appear yet;
c. stories take many forms: fables, parables, myths, legends, or real life examples;
d. one can teach either a moral via a story or aspects connected to a foreign language (vocabulary, grammar, literary concepts);
e. according to Andrews et al. (2009: 6), “A story, then, facilitates instruction directly through verbal or linguistic means and indirectly by aiding in the mental construction of a sequence of events enacted for or by the learner.”
f. it has grown very popular as a teaching tool both in schools and outside it-for example, it has been used for developmental training sessions in all kinds of professions, including in the army, where soldiers are presented with different scenarios which they have to solve as part of team-work;
g. there are four instructional methods closely linked to storytelling: case-based, scenario-based, narrative-based and problem-based instruction (Andrews et al., 2009: 7);
h. the storyteller(s) can be either the teacher or the pupils—in an article by Mokhtar et al. (2011: 163…169), it is argued that by allowing pupils to act out stories in groups, the communicative skills are enhanced and interactive skills are developed;

i. stories develop the young pupils’ imagination and listening skills, besides involving them actively in the process of teaching/learning a foreign language;

j. for older learners, stories are also a means of helping them learn how to summarise, paraphrase, give quotations and maybe even develop their own literary writing skills;

k. other forms of storytelling are the animated films and cartoons—there have been many children who have gained the foundations of their language development through watching animated films or cartoons that have not been translated or dubbed in their mother language. Besides this, the cartoons/animated films are more interesting for young learners to watch than the stories read by the teachers.

Based on the previous explanation, there many significances related to the implementation of storytelling in the classroom, and of encouraging pupils to use it outside the classroom as well. To make the class and activities in the classroom success, it must depend on the teacher as a key in the class. She/he must choose the appropriate thing to motivate the subjects, to keep pupils as motivated as possible in paying attention to the story itself.

**METHOD**

The study conducted by using qualitative method. The setting in this study relates to where and when the data was collected, the informants are those individuals who provided the empirical data. In qualitative studies it is particular important to consider the kinds and the number of participants one wishes to study closely, and the criteria for their recruitment and selection. (Duff 2012:105). The main focus of the study was children at the early age consisting of twenty five students. There were 3 informants, 3 female teachers. The three participants in this study are between 23 and 40 years old and their amount of experience as teachers of English varied from one to twenty years. For research purposes I decided to conduct face-to-face interviews with three English teachers in kindergarten, Tebing Tinggi. The use of a digital recorder is the most common method of recording interview data and all the activities done by the children.

**DISCUSSION**

**The Importance of Cross-Cultural Education in Early Childhood**

Cross-cultural English learning in early childhood is very important. The physical, mental and social development of early childhood should still be developed in accordance with the development of his age. This is in accordance with the governments’ rule number 20 of 2003 on National Education System Article 1 paragraph 14 which states that:

- Early childhood education is a coaching effort aimed at children from birth up to the age of six who is done through the provision of educational stimuli to assist growth, physical and spiritual development to make the children ready in entering further education.

- Early childhood education is education that lays a foundation of development, namely physical development, intelligence, social emotional, language and communication in accordance with the uniqueness of each child. For this reason cross-cultural based education also needs to be given to children of early age. Cross-cultural education is instrumental in the growth of children’s character. In addition to long-standing Indonesian characters such as noble character, mutual cooperation, respectful, intelligent, virtuous, respectful of differences; also the character of mutual recognition of cross-cultural understanding that will impact both the development of attitudes and personality of early childhood. This cross-cultural introduction is a learning of foreign cultures. By recognizing foreign cultures, early childhood will recognize its own culture and respect the outside culture. It will also provide many benefits for the development of early childhood character someday.

Furthermore, early childhood is given materials that introduce positive values and methods of cross-cultural learning. The norms are well developed in a country’s society, tourism objects, local residents, families and others. Thus, early childhood will be more tolerant and have an evaluative attitude towards foreign culture by referring to its own culture as its guideline. Here is an example of fairy tales in English which given to early childhood. The title is The Ugly Duckling (H.C.Andersen).

It was lovely summer weather in the country, and the golden corn, the green oats, and the haystacks piled up in the meadows looked beautiful. The stork walking about on his long red legs chattered in the Egyptian language, which he had learnt from his mother. The corn-fields and meadows were surrounded by large forests, in the midst of which were pools. It was, indeed, delightful to walk about in the country. In a sunny spot stood a pleasant old farm-house close by a deep river, and from the house down to the water side grew great burdock leaves, so high, that under the tallest of them a little child could stand upright. The spot was as wild as the centre of thick wood. In this snug retreat sat a duck on her nest, watching for her young brood to hatch; she was
beginning to get tired of her task, for the little ones were a long time coming out of their shells, and she seldom
had any visitors. The other ducks liked much better to swim about in the river than to climb the slippery banks,
and sit under a burdock leaf to have a gossip with her. At length one shell cracked, and then another, and from
each egg came a living creature that lifted its head and cried, “Peep, peep.” “Quack, quack,” said the mother, and
then they all quacked as well as they could, and looked about them on every side at the large green leaves. Their
mother allowed them to look as much as they liked, because green is good for the eyes. “How large the world
is,” said the young ducks, when they found how much more room they now had than while they were inside the
egg-shell. “Do you imagine this is the whole world?” asked the mother; “Wait till you have seen….  

The Ugly Duckling fairytale above teaches young children that: 1) we shouldn’t discriminate people,
judging by their physical appearance. The Barnyard animal ridicule and mock the duckling because he doesn’t
look like one of them. It is only because of this strange appearance that they treat him differently; 2) we should
never give up on following our passion and finding our place in society. By giving a fairy tale to early childhood,
their language treasury will grow. In addition, their listening and reading skills will increase. Children can
communicate with others well, the way children express their imagination develops perfectly, the motivation
of children in learning English is increasing and there is a form of introduction of foreign culture in early
childhood. They are increasingly tolerant of other cultures that are different from their own culture.

CONCLUSION
Cross-cultural learning in early childhood is very important, especially English. One of the material that
can be applied is introducing the English through storytelling. By using storytelling, children's language
development, cognitive, and also the development of imagination and creativity develops perfectly.

An important aspect to consider when bringing stories to class is that the teacher should start with
something shorter and easier. The follow-up activities must be joy and fun, so that the early childhood can cope
easily and eagerly with them. As teachers, we should try to motivate the early childhood and engage them
actively in the teaching learning process.

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Interpretation of Fauna as the Value of Educational Character in the Local Wisdom of Bengkulu Community Tradition

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ABSTRACT

Tradition is a hereditary heritage from generation to generation both in customs, behavior, and patterns of Bengkulu society. In addition, tradition is a regional culture that can enrich national culture. The cultural diversity of Bengkulu people is unique in the preservation, development, maintenance and coaching with the diversity of languages and cultures. Some traditions of Bengkulu people who was be the object in the discussion of this paper, namely folklore and rhymes, especially in the community of Besemah in Bengkulu. This research was a qualitative descriptive research with content analysis method. Some folklores and rhymes were analyzed by fauna interpretation and the value of educational character. In the results of previous research (Arono, 2017) that interpretation of the value of educational character flora associated with the values of human behavior with the environment and fellow human beings. It is seen by the names of plants in each pantun and the folklore associated with spices as the needs of the kitchen or food, medicine, board needs, and spiritual needs or pleasure and comfort. The interpretation of flora in rhyme is more related to the needs of the kitchen or food and medicine, whereas the folklore is more related to the needs of the board and the spiritual. Therefore, in this paper examined based on the interpretation fauna based on the value of educational character related to the values of human behavior associated with 1) God Almighty (religion, honesty), 2) the values of human behavior related to self (tolerance, discipline, hard work, creativity), 3) human behavioral values related to human beings (democracy, curiosity, respect for achievement, friendly/communicative, peace and responsibility), and 4) The values of human behavior related to the environment (homeland love, environmental care, social care). Fauna words or fauna phrases used greeting system to people, kinship, pets, wild animal as symbols or the true meaning.

Keywords: Interpretation of fauna, values of educational character, local wisdom, community traditions

INTRODUCTION

The total area of production forest and protection forest in Bengkulu Province which until now has penetrated the community reaches about 50% of the total area (920,964.00 ha). The deforestation took place in Bengkulu Kepahiyang, Rejang Lebong and Lebong districts in general for coffee and palawija, while in South Bengkulu, Benteng, Argamakmur, Kaur, Mukomuko and Seluma in general for oil palm and rubber plantations. Such a gardening system makes people's lifestyles change into consumptive patterns that will affect the survival of living things around them, such as extinction and scarcity of flora and fauna. This will result in the younger generation who have rarely known the whole variety of animals that exist in the vicinity shown in the activities and learning. Though the tendency and diversity of fauna one of them is shown in the form of literary works. Through this paper is expected to see the younger generation of the environment through literary work in learning. Unlike the works of literature was still thick with the balance of life with the environment through literary works. This balance is not only seen from the environment, but what is in the literary works synergize with the environmental conditions in which the literary work exists. But in fact, this condition has rarely encountered the terms that exist in literary works have become foreign to students, especially about the flora and fauna so through the works of literature need to be introduced terms with respect to fauna for the environment, especially animals are expected to remain sustainable and the balance of the environment Surrounding.
Authors observations of recent years that people in urban even in the countryside already consume basic needs in an instant way. It can be seen with the limited yard with the housing and plantation. In the yard of the house is rarely encountered spices or medicinal plants, if there is more on the plants or flowers ornaments. All basic necessities are bought in the market or supermarket. Therefore, vegetable traders now much in demand by the community (Arono, 2017). It is as if all of that can be exchanged for money regardless of the balance of environment and health. The children in the plant know only the parts, do not know the whole, for example lemongrass just as a spice alone without being able to distinguish with other types of herbs. So with the existing fauna, ranging from the type of fish that people consumed to the pet has started rarely encountered. So also with other wild animals in the forest is difficult to meet.

The study conducted by Isnendes (2012: 316-321) which examined the interpretation of the Sundanese flora by interpreting the cultural significance of the flora used by the Sundanese (textual and contextual) with the theory of cultural elements reflecting the Sundanese of this plant is part Of Sundanese culture as a whole. The interpretation was that the Sundanese people are familiar with religious systems, community organizations, knowledge, language, art, living livelihoods, and community technology. Researchers which implicate for education can be used as learning materials on subjects and certain subjects. In addition, researchers suggest to make the media to learn. What distinguishes in this study is the condition of flora that exist in the tradition of Bengkulu community either through pantun or folklore which is then interpreted. In addition, the value of his study on the value of education means that one real form in a society in the balance between man and plants is realized in his life activity through literary works.

Arono in his study (2017) argued that the interpretation of the value of educational character flora associated with the values of human behavior with the environment and fellow human beings. It is seen by the tendency of the names of plants in each pantun and the folklore associated with spices as a necessity of kitchen or food, medicine, board needs, and spiritual needs or pleasure and comfort. The interpretation of flora in rhyme is more related to the needs of the kitchen or food and medicine, whereas the folklore is more related to the needs of the board and the spiritual. This paper discusses the continuation of previous studies, but rather focuses on the interpretation of fauna in the community tradition of Besemah, southern Bengkulu, Bengkulu Province.

METHOD

This research applied descriptive qualitative research with content analysis approach. Descriptively this research is conducted solely on the basis of existing facts or phenomena that are empirically found in pantun and folklore (Mardalis, 1995: 26 and Muhadjir, 1996: 49). Pantun is meant is the art of song, while the folklore is a fairy tale, legend, and saga. The art of the songs analyzed amounted to six pieces with twenty-seven pantun. The story of his people amounted to twenty-two folk tales. Data obtained through oral traditions that have been transcribed and then analyzed based on the interpretation of flora in finding educational values. After that, the data is inventoried, classified, tabulated, and formulates the conclusion (Irawan, 1999: 85).

DISCUSSION

Interpretation is a writer's opinion on the work of literature produced either in the form of pantun or folklore by not ignoring the aspect of his authorship. This refers to an expressive approach to literary works in which the author plays an important role (Teeuw, 1980). The author interprets the meaning that is expressed in the words contained in the pantun and the folklore of the people of Pasemah associated with the fauna so interpreted as the values of education. Folklore here is still an oral tradition that is delivered directly by the speaker as a developer and storyteller. However, the authors analyze oral traditions that have been transcribed.

Interpretation is based on the meaning of a word or phrase that is bound to the context of the story and the pantun. The interpretation of fauna is related to human behavior relating to self and fellow human beings. The human behavior is related to the self, the life view of the characters told in the story, such as bebini mude, mangke girl, jeme betine, anak, emak, bak raje, jeme, bini, bekhanak, beteri bungsi, la bujang alap, tige bekhanak, beteri tue, bolung bekujung, and bini. Naming personally to the concerned cultivate that the community Besemah especially young children more visible character activity than parents. The young mans’ character or the females characters’ make the story more interesting and the conflict more interesting, as in the footage of “mangke gadis ngantat la melompat ke panggung (JR)” is because the beautiful woman can do anything her milk wants. In addition, there is also in the example fragment of the following story, “‘tadi la bujang alap banyak benakh jeme dusun (PP)” “. It shows the character mentioned bujang alap more appropriate with his name so that the listener is more interested in the story. Beteri and bujang symbolize the beauty and good looks of a character, but in reality the daily name is not used for the word beteri, but the existing bakpau or ketchup.
Human behavior relates to other people or fellow human beings in the form of greetings, speeches, cooperation, and concern for others, like aku or ku, die, nenek or nining, bapak, nining, and ading. This greeting shows that the people of Pasemah have a good caring and good relationship with others through the characters in the story. This greeting is used by the people of Pasemah for the sustainability of their families, especially in the dialogue of oral tradition of the people of Besemah, such as die, nining, ading, bapang, and jeme. As in the following story dialogue "Hai, masih tekhingat ndik janji kite!" the words janji and kite describes the existence of a good agreement and good cooperation between public figure. Every promise must be kept and must be obeyed together.

Social value in society according to Mulyana (2004: 11) is a reference and confidence in making choices. Mulyana suggests value based on sociological approach because social life makes a person calm and free himself from bad accusations. The social value in tembang or pantun and folklore is found in the name of a group of people or a name for a particular person, such as the anak umang, sukaktu malang, sanak, kite, beteri, kerbai, bujang bekurung, and raje. While Rokeali (in Diahiri, 2007: 20) defines value as a belief that comes from a person’s value system of what a person should be doing or about what is valuable from what is worthless. In line with the definition, what is meant by the nature and meaning of values are norms, ethics, rules, laws, customs, including a language that has a price and felt valuable to a person in living his life. As for how to answer the essence of values that are abstract, the value is subjektif depending on human experience that gives value, the value is reality in terms of ontology, logical essence, and can be known through reason. Values are objective elements that make up reality.

In accordance with research conducted by Iliana (2001) as an example of a value in literature, the cultural value. The story of the people of Besemah has a cultural value of the essence of life (cunning and steadfast in the face of trials, faithful to the husband); Human nature (trying to utilize the environment); Perceptions about time (like work); Views of nature (utilizing forests); Human relationships (obeying parents). Through literary works one manifestation of every human habit or behavior that eventually form a character full of values. According to Suyanto (2010: 1) that the character as a way of thinking and behaving that characterize each individual to live and work together, both within the family, society, nation and state. Individuals with good character are individuals who can make decisions and are prepared to account for any consequences of the decisions he makes.

The values of human behavior associated with oneself by using the word or phrase fauna in pantun and this story is tolerated, disciplined, hardworking and creativity. Tolerance is seen in ... make datanglah kekhe ke kebun bini raje nye bungsi ... then came the monkey into the garden of the king's wife ... It interprets that the king invites anyone who wants to visit his home even though that comes only a skinny monkey, but The king's wife still likes and good. It instills the nature of tolerance to others. The nature of creativity can be seen from the behavior of the characters among others, bujang bekurung ngumbankah jekhing ke ayik... It signifies the ingenuity of a character in behaving. If jengkol fruit dropped into the water will be easy to downstream and people do not easily take it even drift. In addition to the nature of kretifitas there is the nature of hard work there. Bejigak berayak also signifies the nature of hard work and never give up.

In the National Character Education Action Plan (Kemendiknas, 2011: 1), character education is mentioned as value education, character education, moral education, character education aimed at developing the ability of learners to give good decisions, to maintain good and to realize good in everyday life with all heart. It can be concluded that character education is the value, character and moral that is given to the students so that the student has a personality or character that noble, have noble character and moral, and dare to account for the consequences that have been done. In order to realize this matter, there needs to be the happiness of each teacher in implementing his learning in the classroom, such as for the teacher of Indonesian study field through pantun and folklore.

In addition to plants, animals are a source of animal needs for humans for their survival. But what is found around us, there are some species of animals that are rarely encountered and rare in our society, such as in pantun and folklore, sinam-nam, fish, eagle, lelupe, sepat, ulagh besak, ulagh betuh, And kekhe. Sinam-nam animals are animals that live when people open agricultural land. Hudupnya in large trees as decomposers in the plant so that the plant is much peppered with mushrooms and other plants. However, at this time sinam-nam is rarely encountered because large trees in the community have been cut down a lot replaced with palm trees. This resulted in the step of vegetable mushrooms as a vegetable requirement for the gardening community. Fish here is meant by fish mungkus because fish mungkun many benefits to the contents of the fish's stomach. Fish stomach contents can be tasted that tastes bitter, but still tasty. However, this mungkus fish has become a rare species of fish. This is in addition to the pattern of the community by looking for fish by means of a chemical also use chemical disentrum. That resulted in many other fish that died. Reduced river water due to limited water absorption resulted in difficult fish species to grow.
It shows our lack of care to the environment. In fact, Kemendiknas (2010: 9-10) further identifies the various characters that students need to possess, namely religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, spirit of nationalism, appreciate achievement, communicative, love peace, love to read, care environment, social care, and responsibility. These traits indicate that in fact education not only makes the students smart, but also has the character and courtesy so that its existence as a member of society becomes meaningful, either for themselves or for society in general.

Character education does not just teach what's right and what's wrong. Moreover, character education instills habituation of what is good so that learners become cognitive about what is right and wrong, capable of feeling (affective) good grades and doing it psychomotorically. In other words, a good character education should involve not only the aspect of "moral knowing", but also "feeling good or loving good (moral feeling), and good behavior (moral action)" (Lickona 1996: 96). Character education emphasizes habit or habit that is constantly practiced and practiced. Based on this, the value of characters that the author grouped in the analysis in this paper are five main values, namely the values of human behavior in relation to God Almighty, self, fellow human beings, environment, and nationality (Kemendiknas 2010, Asmani, 2011: 36-41).

Today's habit of catching fish is not friendly to the environment, for example with the center or even with trawls. Not as it used to be in a simple and environmentally friendly way, like with nets, simple traps, and tubes. It can be seen from the fragment of the following rhyme, ...

- sayangilah selimang ikan selangis ... mati ditube ulak mandian...means love some of the fish selangis ... dead dituba downstream bathing ... menuba was not entirely. It was also done downstream of the event. It means not to pollute and disturb others. The character of moral feeling and moral action is very strong here, as Lickona (1996) points out which emphasize three components of good character, moral knowing (moral knowledge), moral feeling, and moral actions. So, with this component, one must be able to understand, feel and work virtue.

Human value is related to its environment, that is human awareness to the environment in its preservation and utilization. It can be seen in the fragment of the following pantun adai aing puteri kembang, kalau aing menkhase takat, semburkana banglai ngan jeghangau,... meaning little sister princess, if sister feels fear, sprinkle banglai and jeghangau ... Means the younger brother is the concern of human beings with each other by using the greeting as well as the surrounding environment in doing. It is seen by expelling fear with natural spices. This spice is used when cooking vegetables or curry with coconut milk that will make the cuisine to be delicious. In addition, in a story awak sukhang nining, sepai di pinggir ayik mangke khuleh cucung gadis gadis kare ringkehe... meaning if in its own condition, grandmother can get the fish of sepat for grandson of woman which she loved. The word fish sepat first found in every puddle near the house, rice field, or river area of Pasemah community garden. It shows that the people of Pasemah were friendly and conscious of the preservation of their environment. But now, these types of fish are rarely found in ponds or rivers near the plantation. That's because the way of excessive look for and water absorption is limited. Rice fields and even swamps have planted palm trees as plantation areas.

This is in accordance with the Ministry of National Education (2011), which is religion, honesty, tolerance, discipline, hard worker, creativity, independence, democracy, curiosity, spirit of nationality, love of the homeland, appreciate achievement, friendly / communicative, peace, environmental care, social care, and responsibility. These values are grouped into five parts, namely (1) The values of human behavior associated with God Almighty (2) The values of human behavior relating to self (3) The values of human behavior associated with humans (4) The values of human behavior related to the environment (5) The values of human behavior related to citizenship. Values relate to beliefs, as in the story of the belaka ulakh. The story instills confidence for us as God's creatures. Everything we believe will work. The narrator in his story describes a soroang woman who married a snake. The woman was convinced that the snake was as her life partner. The snake he encountered was different from the other snake because the snake was a fake or actually a handsome and kind-hearted man. Because married to the snake, women and their families become rich. People around him like it too, but all have failed. Bemanat nga bini means to give a message to the wife. The message must be presented honestly as a mandate that must be maintained and done. The honesty can be seen on, Beteri bungsu nokal nga alasans die la bejanji nikah ngah ulak besak. A promise must be kept, it denotes His creatures must obey Him as His servants.

Having known the values of character education, it appears that character education in Indonesia wants to build strong individuals in an integrative manner. This can be seen in the values promoted, which include values relating to the divine dimension, self and others. In the interpretation of this flora its character value refers more to the human and animal environments. Therefore, the development of the progress of the age should not reduce the students' recognition of the existing environment whether present, past, or future. It will create student awareness and sensitivity to the surrounding environment. The introduction can be done through literary learning either poetry or pantun, drama, novel, and short story at every level of education or even up to college. Lost a language that one of them because the people do not want to use the language in daily life.
CONCLUSION AND SUGGESTION

Tradition is as a hereditary heritage from generation to generation both in customs, behavior, and patterns of society Bengkulu. In addition, tradition is a regional culture that can enrich national culture. The cultural diversity of Bengkulu people is unique in the preservation, development, maintenance and coaching with the diversity of languages and cultures. The value of educational character is related to the interpretation of its fauna, that is the character's value is related to 1) God Almighty (religion, honesty), 2) values of human behavior related to self (tolerance, discipline, hard worker, creativity), 3) The values of human behavior related to human beings (democracy, curiosity, respect for achievement, friendly / communicative, peace, and responsibility), and 4) values of human behavior related to the environment (love homeland, social care). Fauna words or phrases use a greeting system in humans, kinship, pets, and wild animals as a symbol or a real meaning.

Fauna found in the tradition of the people of Pasemah have begun to be rarely encountered, such as fish wrap, chess, kinship, mungkus fish, sinam-nam, fish sepat, and kehkhe. Over time the word will disappear along with the loss of the fauna especially rarely used. Therefore, the preservation of the environment and fauna needs to be planted early on the environment around us through literary learning. Contextual learning by pouring in writing to the fauna around us will cultivate our care and students towards the continuity of life that is characterized and cultured.

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BIOGRAPHY

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Restructuring the Bengkulu People Game in the Folktale: Structure Analysis

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ABSTRACT

Restructuring of the Bengkulu people's game is a process of restructuring in an effort to set up a good order of people's games Bengkulu. People's games are a series of stories played by a group of good people, children or adults. Folk games played together by children can develop psychomotor and child intelligence. In terms of intelligence strengthens the child's memory of how to play, the text in the game, the characters, and as entertainment for the child. The method used in this research is ethnographic research using qualitative approach. Data processing is done by writing children's games in story form and analyzed structurally. The results of the Bengkulu people's game-gathering data analysis found game serebut benteng, setutur, gempe, main bola api, segundu, palak babi, congklak tanah, grepak, enggrang, tapak harimau, gasing, and ayam-ayaman. Game analysis shows that in the game the people have a fixed structure in every game that is the character (player), setting (playground), play time, theme play, and mandate in the game. This structure becomes a recurring model in every game. The theme of play is more dominant in entertainment that can improve the psychomotor child. Thus, the text of the Bengkulu people's game also contains the local culture depicted in the structure.

Keywords: structure, folk games, folklore texts

INTRODUCTION

This paper begins with thoughts in the collection of research data that pay attention to a game described by a child in the form of long story telling with great joy. This text becomes a study material that has a story structure. Restructuring of the Bengkulu people's game is a process of restructuring in an effort to set up a good order of people's games Bengkulu. The results of data collection in 2015 found that every region in Bengkulu Province has a very specific people game. This folk game can be attributed to the ethnography of the region. For example the people game of tapak harimau in Kepahiang Regency is a folk game that uses shell as footwear. This game is called tiger footprint according to the tiger track and the area of Kepahiang Regency is in the mountains. Gempe folk game in Kaur Regency is a handcuffed card game so the wind blows the cards and the piles of cards are destroyed. People's games serebut benteng from Seluma Regency, Bengkulu Province can be played in the river. The folk game like this fort was played by several boys while bathing in the river. The way the game is fighting over a territory that becomes land and children who are above the land must defend it by pushing their friends into the river. This game is in accordance with the ethnography of Seluma Regency which has a river which is used as a bath. River flow in this district quite a lot and until now still used for bathing and washing clothes. That's when the kids are playing at once.

The maintenance of cultural values of the nation, in order to be useful for future generations to be able to avoid the influence of foreign culture, which is clearly not in accordance with the character and personality of the Indonesian. Along with the development of the times, the game people slowly began to be abandoned and forgotten community. The folk games in Bengkulu province are inseparable from the influence of the advancement of the modern age which is very deifying technology. Games such as play stations, internet games as if not providing space for games that have been known to society many years ago this. Folk games become foreign, even rarely found in the midst of society. Thus, it is interesting to do revitalization of Bengkulu people game which is described with game structure.

METHOD

The method used is ethnographic research using qualitative approach. Ethnography is a research activity to understand how people interact and work together through the observed phenomena of everyday life. Data collection techniques in this study are:
1. Observation

The researcher will seek to find a role to play as a member of that community and try to gain a sense of closeness to the values of the group and the patterns of society. The researcher will be in every situation to be understood. Data in this activity, all data will be systematically collected in field notes and image documentation. So that researchers before going to the field to perform observation participants must have a certain set of references that guide the field. So it will be easy to determine when will be involved in the environment of the subject of research. This observation will examine some aspects that want to be studied in the identification of the game of the people.

2. Interviews

Along with participant observation, researchers will conduct a profound open-ended interview will attempt to take the role of research subjects intimately diving into their psychological and social world. These interviews will be designed according to field needs with regard to specific timing and participant observation settings, with high levels of spontaneity. A list of structured questions will be made first, but in the course of the interview will include questions on natural things in the flow of the conversation. This activity will use tools such as tape recorders, video recordings and field notes. According to Sukidin (2002), preferably an in-depth interview in ethnography is done like a friendly conversation. Researchers may interview people without the person's consciousness and do not forget to include ethnographic questions into the question. In this study, the process of observation and interview is to explore the existence of games that are competitive, recreational, and educative. Can also games held on certain social events.

RESULTS

Types of folk games in the province of Bengkulu very much and not rarely found any similarities antra games people one area with other areas. These types of folk games are still available for children now, but there are also types of folk games that are hard to play. This happens because of the difficulty of finding the game arena, for example the type of game in the river arena. The following is a game of people's games in Seluma Regency, Bengkulu Utara Regency, Bengkulu Tengah Regency, Mukomuko Regency, and Bengkulu City.

Bengkulu folk game has its characteristic district, as for the type of people's game such as *sesiku*, *cici gantung*, *main tali*, *serebut benteng*, *batu limo*, *imeo kambing*, *belacik*, *setutur*, *gempe*, *main bola api*, *segundu*, *palak babi*, *congklak*, *tanah*, *grepak*, *enggrang*, *tapak harimau*, *gasing*, and *ayam-ayaman* games. This game is played by a group of children in a location that they set themselves. Children's games are on average done in the field. Here is the revitalization of Bengkulu people's game:

<table>
<thead>
<tr>
<th>Regency/City</th>
<th>The Title Game</th>
</tr>
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<tbody>
<tr>
<td>Bengkulu Utara</td>
<td><em>Sepatu bambu</em>, <em>sumputan</em>, <em>tagan</em>, <em>bola kaki tradisional</em>, <em>palak babi</em>, kasti, kuda-kudaan, motoran, yeye</td>
</tr>
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<td><em>Sepatu sayak</em>, <em>ceburan</em>, <em>gasing</em>, <em>tamtam buku</em>, <em>main beling</em>, <em>sembunyian</em>, congklak</td>
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<td><em>Yeye</em>, <em>serebut benteng</em>, <em>batu limo</em>, <em>bola kali</em>, <em>palak babi</em>, <em>kudaan</em>, <em>lompat kodok</em>, <em>sembunyian</em></td>
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<td>Kepahiang</td>
<td><em>Tapak harimau</em>, <em>sembunyian batu</em>, <em>kertas rokok</em>, <em>sangkujang</em>, <em>tortor</em></td>
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<td><em>Cabur</em>, <em>ucung-ucung</em>, <em>lompat kodok</em>, <em>bola kali</em>, <em>palak babi</em>, <em>tapat tempurung</em></td>
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<td><em>Cut</em>, <em>cilin</em>, <em>taji</em>, <em>pelacik</em>, <em>bunyian</em>, <em>gerandi</em>, <em>plosotan</em>, <em>adang-adang</em>, <em>sembunyian batu</em></td>
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<td><em>Sesiku</em>, <em>cici gandung</em>, <em>berebut benteng</em>, <em>gasing</em>, <em>setutur</em>, <em>imo kambing</em></td>
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<td>Bengkulu Selatan</td>
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<td>Kaur</td>
<td><em>Tari diwa</em>, <em>benteng-bentengan</em>, <em>setutu</em>, <em>dup-dupon</em>, <em>sesebuan</em>, <em>gempe</em></td>
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<td>Bengkulu City</td>
<td><em>Gasing</em>, <em>belacik</em>, <em>kelereng</em>, <em>main tali</em></td>
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DISCUSSION
The Structure of Bengkulu People's Games

Bengkulu people's games are now rarely played by children in Bengkulu. One of the missing factors of people's games in Bengkulu is the absence of regeneration process for children. The game is not taught anymore for children. Children do not even have time to play together in the field because it already has activities of individual activities such as in Bengkulu City. In the folk games stage is a structure like a story. The game structure of the people has a fixed structure in every game that is:

- **Title**
  The title is the name of the folk game like palak babi, sesiku, bola api, setutur, and others.

- **Themes**
  Themes in folk games are almost the same as game names and relate to the tools being played. For example the game of palak babi, the theme is a small wooden catching game that is completed/hit with long wood.

- **Characters**
  The characters are the players in the game, the characters are divided into two groups A or B that are opposed to each other in the game.

- **Plot**
  Groove is a way of playing in every game of the people of Bengkulu.

- **Settings**
  Setting is a place and time to play in every game. Bengkulu people game has a setting in the field or home page and the time is not specified. Kids are free to play whenever they are going to play. For example the game serebut the setting fort in the river area.

- **Mandate**
  The mandate is a moral message in the game of the people can form a child's character that is sportsmanship guarded and respect each other, honest in playing (lose or win), discipline and work together, mutual help-help for the purpose of winning the game. Thus, the local culture depicted in the folk game structure can shape the character of the child.

Structural analysis of this structure is divided into two, namely the structure of birth, the structure of the outside (surface structure) and the inner structure, deep structure (deep structure). External structures are inter-elemental relations that can be made based on external features or empirical features of those relations, while structures in a particular arrangement built on the birth structure that has been created, but not always appear on the empirical side of phenomena studied. This inner structure can be compiled by analyzing and comparing the various external structures that have been found or built. This inner structure is more precisely referred to as a model to understand the phenomenon being studied because through this structure researchers can then understand the various cultural phenomena he studied (Ahimsa-Putra, 2006: 61).

The structural paradigm developed by Levi Strauss has some basic assumptions. According to Lane (1967: 14-16), and Leach (1982: 54-57), there are four basic assumptions that are important to note.

1. In structuralism there is the assumption that various social activities and outcomes, such as fairy tales, ceremonies, kinship and marriage systems, residential patterns, and clothing, can be formally spoken as languages or, more precisely, symbols that convey certain messages. Therefore, there is orderliness and repetition (regularities) in various phenomena.

2. The adherents of structuralism assume that in man there is the basic ability inherited genetically so that this ability is owned by every normal human being, namely the ability to structure or attach a particular structure to the symptoms it faces.

3. A term is defined by its relation to a particular point in time, ie synchronously, in other terms. The relations of a cultural phenomenon with another phenomenon at this particular point in time determines the meaning of the phenomenon. So the synchronous relationship is the one that determines, not the diachronic relationship. That is, before the development of a system diachronics known, synchronic conditions with other phenomena in a certain point of time must be known first.

4. The relations within the inner structure can be squeezed or simplified into pairwise oppositions, the binary opposition has at least two senses, namely the exclusive binary opposition.

The theory of structuralism Levi Strauss has the power in maturing logical relationships, tracing order and regularities, and raises relevant oppositions in capturing the structures found in literary works. On the basis of such an angle, structuralism developed by Levi Strauss can be said to lay the foundation for the formation of more complex, more complicated, and more suitable or parallel structures with other literary elements as a whole. Based on the result of structural analysis in Bengkulu people game as in the picture below:
The above structure describes that in each game consists of team A or B that can be expressed with a character. Games stay in one location and play each other with sportsmanship. In the game there will be a win and lose, but do not make hostilities between players and keep friends. In the past, the game was part of the children's activities in filling out daily activities. Session games are one of the most popular games supported by parents. In the past, this game was very prominent among the Serawai tribe community. Especially in the data collection area of this game is in Seluma Regency.

Generally people are still familiar with this game, although it is now rarely played by children. The decline of this game is caused by many things, among others:

- The general public has turned its attention to the development of the world today. They have been swept away by the busyness of having something. Especially for children, on average or most have been preoccupied with school activities at school.
- In addition they have got other types of new games coming from outside, which they think are more modern. Finally, gradually the traditional game began to be abandoned. So, this sesiku game is not getting anybody's attention anymore. It's getting lost in the bustle of society and technological advances in children's games.

The triumph of sesiku game when associated with the past is a physical game activity. Habit of society used to learn martial arts. They will be more convinced of life, when their lives are equipped with strong martial arts. Not surprisingly in those days people used more power than using reason. Therefore they always try to train the body to be strong and skilled in facing life challenge. When viewed from the movements of my team players, obviously a self-defense exercise, mental training, discipline and others, but the most highlighted is the martial arts. Parents of the past are very happy to see their children actively doing this games, Because it can be said in line with their daily habits.

If children have been skilled at performing games that want energy and dexterity in moving, of course, they already have the basics to learn martial arts in the true sense. In general, people are still praising the game. At least the parents already understand, that to improve health needs to exercise. In Bengkulu folk games such as this sesiku game has values that can be instilled in children. Character values include: physical health, integrity, discipline, sportsmanship, and cooperate.

Development of cultural studies on the game of the people can be revitalized for materials in learning that are integrated with other subjects. For example sports subjects can be done Bengkulu people game as one of the sports activities. This can improve the physical health of children and learn to work together in a team. In the subjects of Indonesian language can be described Bengkulu people's game as a medium to reveal honesty and discipline in accordance with the game.

CONCLUSION

Cultural areas depicted in the traditional game of Bengkulu. Traditional games, more children are stimulated to play by interacting with others in the group. In group interaction occurs the process of socialization that teaches the noble values of the ancestors through the rules of the game, which is a bridge to interact with the wider world in the future. One form of practical method to introduce the value of characters through the game of physical training, honesty, sportsmanship, cooperation, and help.

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The Galombang Duo Baleh Dance From Local Tradition to the Performance of Creation Dance

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ABSTRACT

Galombang Duo Baleh Dance becomes an inseparable part of the life of the people of West Sumatra Pariaman used and functioned at certain times only in the event of custom, ceremonial social and as entertainment. In the development of performing arts, Galombang Duo Baleh dance can not compete with modern performing arts and more innovative dance background. It's time to apply the development model of Galombang Duo Baleh Dance: from local tradition to aesthetic creations dance as market leader of art industry that can be worth selling to seize the entertainment industry arts industry and tourism industry sector and society economy in West Sumatra, especially society of Sintuk Padang Pariaman. The research method is qualitative and experimental. Qualitative research is used to inventory and analyze traditional dance competitions in the entertainment industry and experimental research is used to apply the development model of Galombang Duo Baleh Dance. In addition, this study uses a multidisciplinary approach to the sociology of dance and music anthropology, choreography (dance creation) as well as a performance artistic performances approach. The first phase of the research activities is directed to the flow of Galombang Duo Baleh Dance forms that are less competitive and marginalized as art industry commodities. The second stage is planned to construct the shape and structure of the development model of Galombang Duo Baleh Dance.

Keywords: The Galombang Duo Baleh dance, local tradition, and dance performance

INTRODUCTION

Dancing Galombang Duo Baleh is a dance tradition that grows, lives, and develops in society Nagari Sintuk (Sintuk Village), District Sintuk Toboh Gadang district Padang Pariaman province of West Sumatra. According to information, Galombang Duo Baleh dance has long been used by the people of Sintuk, and has been inherited from ancestors of the past to the present generation in Sintuk. Galombang Duo Baleh dance to the present can still be found in its activity in the society of Sintuk.

Before the era of independence around the 1930s, Galombang Duo Baleh dance has become a culture for people in the area of Sintuk. Dancing Galombang Duo Baleh serves as a medium to greet guests, as in the event Alek nagari and the inauguration of new buildings as well as to glorify the respected guests in a traditional event. For the people of Galombang, Duo Baleh dance this has been entrenched until now, although the quantity of activity has started to decrease nowadays in the society of Sintuk.

According to Sudirman, the form of arts and performance of Galombang dance consists of several aspects, namely as a dancer who moves to dance movements, marawa (Minangkabau tradition flag), carano bearer who acts as a marriage between two parts of the formation of dancers Galombang Duo Baleh. In addition, another carano carrier, is acting as a betel carrier that presents to guests, who were greeted by the dance of Galombang Duo Baleh. All actors of Galombang Duo Baleh dance (dancer, musician, and carano bearer) are male.

The concept of dance Galombang Duo Baleh can be seen in the form of the show, which consists of 12 dancers who divide in two formations (each consisting of 6 people) and based on the number of dancers that 12 people, then collectively the community of Sintuk and surrounding named this dance Namely Galombang Duo Baleh dance. The two groups that make up the formation like the safes perform the galombang motion in opposition, while the distance between the two groups is approximately 20 meters. The place of execution is on public streets around or near the location of parties or ceremonies.

Both groups of Galombang dance is a part of the party who plays as a guest or guest and the other party plays as the host or who awaits the entourage that came (guests who come). Both groups of Galombang Duo Baleh dancers are facing each other by performing dance activities.
This art performance is accompanied by gandang tambua music (same as taboo music). The rhythm and dynamics of the music will always increase, ie, become faster and louder when the dancer's position in the opposite straight line formation draws closer. In principle, the motion of galombang is the movement of the step, ie the direction of the dancers who stepped from each group always pointing forward. As the dancers 'position approaches, the music sounds faster and louder, in turn between the two dancers' groups to be divorced by laying down the marawa flag between the two dance groups and placing a carano between them. In the next episode the dancers stop doing dance moves and then the carano bearers presenting salamah langkok (complete betel) as the host party to the guests, as a mark of respect. For the next side the host brings guests to the place of ceremony or seating that has been provided.

Until now, the Galombang Duo Baleh dance is still in the community of supporters, but the show is rarely performed because the event alek nagari and the inauguration ceremony of the building has also been very rarely implemented. Because of this incident, the Dance of Galombang Duo Baleh lost the opportunity to be used by the people of Sintuk, therefore the intensity of its performance is decreasing nowadays in the cultural life of the people of Sintuk.

Currently, dancers Galombang Duo Baleh dance can still be found by some people, but already aged not young anymore and even there are almost 70 years old. At the present time only two adult dancers are really capable or adept to perform the dance of Galombang Duo Baleh. Both dancers are used as role models or models (examples) during the performance of Galombang Duo Baleh dance for the two dance formations of Galombang Duo Baleh. In turn the other dancers just mimic every movement performed by the dancer who became the guide. This has an impact on the quality of dance performance Galombang Duo Baleh is not neat or rampak. The dancers' movements that follow the elders are not synchronized, resulting in less aesthetic dance performances.

The younger generation or juvenile nagari Sintuk does not seem very interested or has the interest and motivation to learn Galombang Duo Baleh dance. There have been efforts made by Tuo dance or dance elders (people who master the dance of Galombang Duo Baleh) teach it to the younger generation, but the results are not as expected. The problem is likely because the less attractive and very rare packaging of the dance is shown in the crowd, which affects the lack of opportunities for the younger generation to perform this dance in public, so they have less place to see their expressions and creativity, They lost their passion to learn Galombang Duo Baleh dance in the village of Sintuk.

In the concept of entertainment and tourism industry, Dancing of Galombang Duo Baleh is now not worth selling, that is, there is no renewal or innovation in its cultivation of tari, such as no varied motion development, floor composition, music arrangement, performance venue, and absence of fashion arrangement. As well as newer makeup.

On the other hand now, the style that evolves in entertainment industry shows is the pop dance, the lightweight dance in appreciation, full of variations of motion and improvisation of dancers, harmony and glamour in music, dressing and fashion, as well as dynamic and neat packaging. This is the impact of globalization that has penetrated into various sectors of life in the middle of society, such as the presence of the entertainment industry and tourism sector in Indonesia in general and West Sumatra in particular, including Padang Pariaman region. For that need to be renewed or development of dance Galombang Duo Baleh, in order to face the competitive competition between traditional arts and artistic creations, which include modern art. The quality of performances, such as the development of arable or the development of performance forms, and the development of performing arts management is an important thing to be developed in the current Galombang Duo Baleh dance.

**DISCUSSION**

Dancing Galombang Duo Baleh in the village (Nagari) Sintuk is part of traditional Minangkabau dance in Padang Pariaman region. Dancing Galombang Duo Baleh representing the values of Pariaman society life, also became the identity of the community Padang Pariaman. Speaking of Galombang Duo Baleh dance with all its uniqueness then the discussion will be within the scope of characteristic and behavior of Padang Pariaman society in particular and Minangkabau generally.

Society puts galombang Duo Baleh dance functions in addition to the social fabric as reinforcement, as well as complementary activities in various ceremonial rites, rituals, and entertainment, as well as a medium of expression and media presentation gratification of human intuition, all of which are included in the interests of communication. Seeing the usefulness or function of so much dance in the life of the people of Pariaman, including for entertainment. This can trigger or motivate people to manage dance as a source of industry work or as a product that has a selling point. For economic actors who have the spirit of art, they respond to this reality by treating dance as an industrial commodity, which is associated with entertainment and tourism in West Sumatra.
Galombang Duo Baleh dance today should not live terkukung within the culture (Sintuk Padang Pariaman) and are only present in several events, namely Alek Nagari and the inauguration of the buildings around the area of Padang Pariaman, but the dance is necessary to develop innovative as industrial commodities Entertainment and tourism.

As Nasbahi Cauto and Indrayuda (2013: 89) say that an art will die if it is latched on by ancient thought, so that the art will not continue to grow. As a result such works of art will die and extinct. The art should not be enshrined or stuck in narrow thinking by custom, but let the art form develop according to the times. In turn, the art will continue to be used by the community.

Referring to Cauto and Indrayuda’s views, it turns out that Galombang dance has been confined in the old customary concept. Dance in Pariaman both Galombang and Indang art are often in the confines of a very fanatical tradition society. On the one hand the dance or art will always be in accordance with the custom but on the other hand, the art is increasingly abandoned by the community. In fact the art of tradition is rarely used by people today in the area of Sintuk Pariaman (Darmawati, 2005: 45).

Galombang Duo Baleh dance as a performance object, consisting of motion and musical accompaniment and the variety and style of costumes. Many things can be developed into a new form of dance that is more valuable in the economic level. Galombang Duo Dance is a traditional dance that has a unique range of motion, the movement is done on the opposite positions in the concept of conflict or attack each attack (in terms of Minangkabau are welcome welcome).

In accordance with the usefulness of Galombang Duo Baleh dance this is to welcome or greet the guests, then the show is held in the yard or on the street in front of the event party or the inauguration of something. The composition of the dancers group consists of two groups, each consisting of 6 dancers. The first group of line formations stood in front of the venue, while the other group faced the venue and the group was in front of the guest to be greeted. Overall movement is a forward step movement that is always repeated, until the two groups of dancers come closer and before shaking first by the flag carrier custom called marawa.

The dance performance of Galombang Duo Baleh is still in the traditional form and the procedure of implementation is still according to the old rules and has an arrangement consisting of elements, ie there are twelve dancers, there is a flag carrier (marawa), there is a carrier of carano pelerai and the carrier Carano filled with complete betel served to guests. The dance performance begins with a music sound of about 1 minute, and only begins dance moves by two groups of dancers facing distance. Before the dancers facing each other, the other actors are 2 carano holders and 1 flag holder, they can not move or just stand silently on the edge of the arena. Conditions in the implementation of dance performance Galombang Duo Baleh is a rule that has been accepted for generations since the past, which must be obeyed by the perpetrators to this day. The rules imposed in the system of dance performance Galombang Duo Baleh impact on the lack of selling point of the dance. This causes the saturation of consumers, because too complicated packaging. Therefore, it should from now on Galombang Duo Baleh dance is packaged in practical and compacted all the rules. So the dance of Galombang Duo Baleh can be worth selling economically.

Dancing Galombang Duo Baleh is a communal expression that contains social meaning and has multifunctional. To perform the dance performance Galombang Duo Baleh must follow the rules that apply, such as the order of implementation that must be passed in accordance with the arrangement that has been established since the first and should not be exchanged form of the composition that contains various elements that all still according to the existing pattern. That is, there should be no change, either in the procedure of implementation or in the form of presentation. Based on this can be interpreted that the performance of dance Galombang Duo Baleh still in a very simple form, which is still in the category of plain or no touch of innovation.

The Galombang Duo Baleh Dance as a performing object is still in a very simple form consisting of several elements, such as: (1) a very simple dance movement and has little motive and is performed often repeatedly from beginning to end of the show, as well as every dancer move should always follow the command or command of the teacher or the elders of the dance; (2) dancers and presenters of performances consisting of men only; (3) accompanied by music that feels monotonous, because the same continuous sound repetition and the perpetrator is also composed of men; And (4) the costumes used in the show are still very simple or there is no structuring and development, and the makeup has not been put on makeup as per the performances of dancers.

In Galombang Duo Baleh dance performances covered some supporting elements consisting of customary objects, such as carano and marawa flag. These objects presented by the performers are still in a realistic form, just as the marawa flag is held while standing still by the dancer before it is laid down or there is no apparent movement of motion. Until now the Galombang Duo Baleh dance in Sintuk Pariaman has not been touched by creative artists to become a performance art that is entertaining and has a selling point.
Galombang Duo Baleh dance movements based on martial arts movements, namely: 'snaking motion', 'step tigo', 'tapuak', and there is also a so-called 'step odor'. Based on observations, this so-called 'step-by-step' movement seems to be a repetition of the tigo action. So-called motion 'marandah' which forms the movement with a low body position like squatting. The motion of 'marandah' is done only for a moment (in one count) and immediately stands up again to initiate a stepping motion. Movements performed from start to finish in the Galombang Duo Baleh dance performance do not have a standard or definite motion sequence as it has been compiled or predefined. However, Galombang Duo Baleh dance performance as a whole has a structure that is at the beginning of the dance begins with the motion 'sambah', then in the middle of the motion of 'step' (step tigo by the dancers who act as the host and sideline steps by the dancers who Guest role).

The structure or composition of dance movement Galombang Duo Baleh still has not changed. The current reality of Galombang dance has not received serious attention from the public. If there has been no change or intervention of creative artists and academic interventions to the Galombang dance structure, then Galombang Duo Baleh dance will be forgotten and abandoned by society, society will not use it again in various customs and ceremonies of government. Because the dance is considered not adjust to the condition of the development of performance art today in Indonesia or West Sumatra. Therefore, it is rare today that the people of Sintuk use Galombang Duo Baleh dance in various custom events.

A performing arts needs to have changes that are relevant to the tastes of the people. The performing arts will shift from its roots in the form of performances. Tardisi art will shift menajadi art that is proven. This means that the art of tardisi will be used when the art has been transformed from tradition or ritual to the performing arts (Darmawati, 2007). Therefore, the issue of dance Galombang Duo Baleh can be overcome by the artist's creativity intervention.

With the many problems contained in Galabuhan Duo Baleh dance making this dance is rarely used by the people today. The weakness of this dance lies in its packaging that has never been updated to the taste of today's society. Both motion, music and costumes have not been developed or modified in the new form. According to Indrayuda (2013: 76) that a performance art become used or digunakan by society one of them must always follow the public taste. This means that the performing arts deserve to be enjoyed ati by the community based on the tastes of the community. Thus, the dance needs to be repackaged so that the uniqueness of dance Galombang Duo Baleh will be more interesting to watch and enjoyed by the community.

Entering the era of 2016, gradually people began trying to civilize back Galombang Duo Baleh dance in the area of Sintuk. Therefore, there should be an effort to improve the aspects of motion, music, costumes and performance procedures, so that Galombang Duo Baleh dance gets another chance to be used by Sintruk society as a proper dance for sale as an entertainment commodity.

As a unique dance tradition, it is fitting that there should be revamping. Reformation is seen from aspects of arable that need to be packaged properly in order to become a performance art work worth selling. Because if the Galombang dance is still bertyahan with the old form, then the dance Galombang Duo baleh akan threatened extinction.

A traditional performing arts needs to be intervened by creative artists or by academic artists, so the art of tardisi such as Galombang Duo Baleh dance can be transformed from rigid and standard tardisi to the art of entertainment that can better suit the tastes of today's society. Therefore, Galombang dance creations are an offer that should be done by traditional artists in Sintuk to transform Galombang Duo Baleh dance into a valuable creations dance. This knowledge and innovation intervention is an appropriate way to fix the packs of Galombang dance that are yet to be sold in the context of today's tourism and entertainment.

As Indrayuda (2015) says, that traditional dance art that has long been abandoned by the community, needs to be done pembenahan or intervention by academics. This means that traditional dances such as Galombang Duo Baleh dance need to be improved in terms of structure, floor design, performing procedures, movements and music and costumes, in order to produce an innovative dance art. The impact of the dance art of Galombang Duo Baleh is its selling point and its usefulness value. The point is that Galombang dance will increase its bargaining value by consumers.

Furthermore Indrayuda (2014: 123) said that Minangkabau traditional dance in various cities in West Sumatra, rarely become the entertainment consumption of traveler and entertainment community art lovers. However, it is a new dance that is rooted in Minangkabau dance, and people outside West Sumatra call it Minangkabau dance. The dances frequented by travelers are dance creations that have developed newer and more innovative forms. This means that the structure of the work is not patterned on the old tradition, but has experienced the process of creativity development. The fact is that this dance has undergone the intervention of coregraphic knowledge, so it is packed with attention to the laws of modern performing arts.

Therefore, whenever Galak Duo Baleh dance wants to continue to be used by the community, then indirectly must be addressed from the aspects of motion, music, costumes, performance procedures and properties. This means that the dance of Galombang Duo Baleh needs to be intervened by the knowledge of
choreography, so that the dance becomes an innovative dance packaging. So in turn Galombang Duo Baleh dance became a popular dance in the area of Sintuk and Pariaman generally.

As Waruwu (2015, 35) says that the current Galombang dance is the Galombang dance that has undergone form transformation. This means that the current form of Galombang dance is no longer too embracing silat movement that many elements of conflict, but has turned into a Galombang dance that combines elements of tenderness and agility. Therefore, Galombang dancers today are not only men, but have many women as dancers, even carano bearers.

Referring to the explanation from Waruwu above, it turns out that Galombang dance is widely used by the community is the dance of Galombang creations, so that the aspects of the form and performers of Galombang dance have been transformed. Thus, for Galombang Duo Baleh dance to be a popular art used by people in Pariaman or in Sintuk, the Galombang Duo Baleh dance needs to be packed with innovation, so it will become more new and aesthetically and artistically.

Nerosti (2011: 18) says that Minangkabau dance has now changed from an established tardisi to entertainment art. Many people in urban areas use creations that are considered newer and more able to satisfy the artistic taste of the community. Therefore, the art of tardisi dance needs to be packed from various aspects in accordance with the taste of today’s society. Galombang dance generally in West Sumatra has now changed. The urban community has used Galombang dance much more than the village community, but the Galombang dance they use is Galombang dance creation.

CONCLUSION

The traditional dance of Galombang Duo Baleh is now declared to be inadequate for use in guest reception in various event. Because the Galombang dance does not meet the criteria of the entertainment industry as it still has: (1) motion that is only one color and not developed, (2) the homogeneous culprit is only composed of men only, (3) supporting elements, / Customary objects (marawa flags, carano still plain (unadorned) and presentation realistically, and (4) following old rules that seem rigid.

To achieve the goals of the entertainment industry of Galombang Duo Baleh dance needs to be addressed with various interventions. One of the interventions is the tillage pattern, the motive shape of the motion, the costumes, the makeup and the music, as well as the performance procedure. Dancing Galombang Duo Baleh needs to be strived to develop in an innovative form, so the packaging becomes attractive artistic, and aesthetic. In turn the Galombang Duo Baleh dance can become popular and worth selling. The creative process has changed the shape of Galombang Duo Baleh dance packaging as a dance of present-day Galombang creations in Pariaman.

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Entrepreneurship and Business Ethics in Civil Society of Tinggi Raja District Asahan Regency

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ABSTRACT

This paper is a study of entrepreneurship and business ethics for the civilization of Tinggi Raja Sub District of Asahan Regency. The concept of entrepreneurship is invested through up-to-date cracker culture and business ethics is analyzed by examining from the theoretical study of source sharing. The data used are descriptively qualitative that is transferred to the community as much as 50 people in social entrepreneurship training and business ethics in Tinggi Raja. The result is that the Tinggi Raja society is increasingly improving the culture of social entrepreneurship and business ethics to create civilization that prioritizes regional excellence.

Keywords: Entrepreneurship, business, civilization, culture

INTRODUCTION

Asahan is a district that contributes greatly to the industrial sector for economic growth in North Sumatra. Asahan BPS website (2015) explains that many small and big industries that decorate around Asahan city have a pattern of people who like to do high consumption, proven if in 2011. The highest cumulative inflation rate occurred in 2011 reached 13.78%. For the contribution of Growth Domestic Product, Asahan as one of the oldest districts of North Sumatra in 2011 was ranked fifth compared to 33 regencies / cities of North Sumatra after Medan, Deli Serdang, Langkat and Batu Bara, from 3 Sectors of Asahan economy contributing to GRDP were Agriculture 37.29%, Manufacturing Industry 30.20%, Trade, Hotel and Restaurant by 16%.

Trade sector in Asahan regency stagnant alias the same as before, where the number of trading business from 2010 and 2011 stagnant on the number of 354 businesses, The number of weeks / markets from 2010 and 2011 stagnated on the number of 58 businesses. This means there is no innovation and creativity in making an industrial progress. Imitation of concepts from other regions or provinces, can be a starting point to start an industry or become an inspiration business to start a more innovative business and strengthen the brand image of a business. With the inspiration and imitation, can be process innovation of existing product, so that will create product diversification and have high business value when competed in market mechanism.

Asahan District Government website (2010) explains that the total population of 64,021 people with the number of men: 29,694 people and the number of women 34,327 inhabitants and the total head of household: 13,847 head of household. Of the large number of the main potential is obtained Brick Making Industry in the area Sidodadi and Trade Sector that adorns crossing Jalan Cokroaminoto, Jalan Sibogat around Regent Office and some places on Jalan Diponegoro. The larger total female workforce in the male labor force creates a potential that can be developed for women's empowerment through activities such as Family Welfare Education structured by synergizing through business links located in North Sumatra.

Asahan BPS website (2015) explains that Asahan has a base in the best livestock management for Asahan. From 25 sub-districts in Asahan, the highest livestock contributor is Kisaran Barat as 3,261, and 2,243 Air Batu sub-districts, and 2,084 Rahuning sub-districts. While other sub-districts average around hundreds of tail. Likewise, there are also districts that have decreased population, such as Air Joman Sub-district, Pulo Bandring Sub-district and Silau Laut Sub-district. In this development, the Kisaran Barat Sub-district also needs a thorough coaching for livestock industry to the Program initiated by Asahan towards Asahan towards Self-Sufficiency Meat 2014. Integrated concept can improve the competitiveness of Asahan to contribute to increasing economic independence of North Sumatra.
The concept of the best entrepreneurship development that leads to the trade sector, stone making and livestock producer, Every Asahan community need a mentor Cracker). Kasali (2012) explains cracking value centered on leaders. Value is essentially an enduring belief that can be a mean or an end that individually or jointly takes precedence or becomes a handle. So Values is basically a belief that is applied in the whole order of life, cutting the boundaries of objects.

With the existence of a cracker, it will create invention and innovation. Teguh (2010) said that Invention and innovation in the business world is basically closely related to the company's strategy in controlling the state of the market. Large industrial corporations running invention and innovation are generally always superior to win the sympathy of consumers in the market. They succeed in competing, then their market becomes widespread so that profits become widespread so that the market profit that can be obtained by the industry becomes big too. In a narrow sense, the invention is defined as the efforts undertaken by the enterprise unit in the business world to generate new findings, both in the form of products, equipment and production equipment to produce input-output, production techniques and other science related to Production activities. Invention will be economical when accompanied by innovation. Conversely, Innovation will not work properly without being preceded by the invention.

The main issues to be studied are how much the development of the culture of the Asahan Community Entrepreneurship Case Study: Tinggi Raja Sub-District Community and whether appropriate Recommendations are used to improve the Development of the Asahan Community Entrepreneurship Case Study: Tinggi Raja Sub-District.

Literature Review

1. Social Entrepreneurship

Humphries & Grant (2005) said that an implicit normalization of the capitalist market model—in both the facilitation of human endeavors and our relationship to the earth—is clearly evident in the work of J. Gregory Dees, as it is in much organizational theory and education. To better understand the effects of this market mentality, a more critical approach to Social Entrepreneurship is required.

Isa & Shitu (2015) explained that the empirical results of the study reveal that, religion has a highly significant impact on Entrepreneurial Intention (EI) and sends a signal to authorities seeking solution to poor entrepreneurial attitude of young people especially students/graduates. It was recommended that religious leaders should be involved in the creation on entrepreneurial development framework and consequently the propagation of entrepreneurship as a career path to young people so as to experience a positive change from the status quo.

Abood et al (2014) said that sectors and areas which help the emergence of new patterns of entrepreneurship as an intellectual and cultural leadership, encompassing digital, global, ethnic, social and non-profit-oriented projects, and more. For decades entrepreneurship has been characterised by the growing importance at the macroeconomic level as a powerful engine for economic growth, and at the micro level as factors of corporate renewal and innovation of new products, processes, and continuous improvement. Entrepreneurship studies needs to go to the human side the entrepreneurs themselves and their characteristics.

Kabir et al (2012) informed that the study shows the relationship between small scale agricultural entrepreneurship and livelihood assets. The study confirmed that most of the entrepreneurs have improved their socio-economic conditions through small scale entrepreneurship. A livestock and poultry entrepreneurship is significantly associated with financial, physical and social capital. Vegetables entrepreneurship has significant co-efficient with natural and physical capital, fisheries entrepreneurship also significant and positively associated with human capital.

2. Business Ethics

Ejovwokeoghene et al (2015) state that good business ethics should be a part of every business. The suggestion of the author is important because several international firms including some of the major brands that the public use, can be seen not to think too highly of good business ethics.

Fening et al (2015) assert that to drive the manufacturing and other sectors into accelerated growth and global competitiveness, Ghanaian businesses must look beyond their present conditions and employ every available alternative in terms of innovation, strategy and the best available technology. The private sector notable small and medium sized enterprises (SMEs) have been the engine of growth of the country.

Akram & Azad (2011) affirm that business ethics is especially important in dealing with customers. Maintaining integrity in the customers is crucial for building client relationships and assisting the overall branding efforts. Attitude toward business ethics could be different so significantly even with in one organizational culture.

Mihelič et al (2010) state that ethical leaders think about long term consequences, drawbacks and benefits of the decisions, they make in the organization. They are humble, concerned for the greater good, strive
for fairness, take responsibility and show respect for each individual. Ethical leaders set high ethical standards and act in accordance with them. They influence ethical values of the organization through their behavior. Leaders serve as role models for their followers and show them the behavioral boundaries set within an organization.

**METHOD**

Based on the targets to be achieved in this research using the lecture method then the trainees are the people of Tinggi Raja sub district held in the Office of the Tinggi Raja Sub District. The number of participants in this activity as many as 50 people, which is a beginner businessman. The material given is entrepreneurship for society and business ethics associated with civil society in Tinggi Raja sub district. Data source in this research is from the international journal, book, Central Bureau of Statistics transferred into focus group discussion with the participants.

**RESULT**

In the study of social entrepreneurship and business ethics which is the core of the entrepreneurship development material to realize the competitive culture for Tinggi Raja community conducted to 50 entrepreneurs at random with a description of 33 trading businesses and 17 oil palm plantations invited in the training with the concept of deepening are:

**Implementation of Social Entrepreneurship Concept**

In giving the mindset to social entrepreneurship is given the concept of cracker that accentuated the culture of local cultural wisdom centered on the leader. Value is essentially an enduring belief that can be either a mean or an end that individually or jointly takes precedence or becomes a handle. With the value developed in the Tinggi Raja community is expected to grow entrepreneurial spirit that emphasizes independence and promote the local economy. This effort is needed and made a value that is rooted from the mental strength of the cracker to be created.

To make better understand the effects of this market mentality, a more critical approach to Social Entrepreneurship is required. In terms of strengthening the bases of the businessman's mentality, it is necessary to introduce the marketplace as a rejectionist. The economic gap that occurs in the Tinggi Raja of research due to a culture that still expects the opportunity to become a permanent worker and has not changed the cracker culture of social entrepreneurship. This of course can be moved from young entrepreneurs who will change the tradition of independence to success.

Religion has a very significant impact on Entrepreneurial Intention (EI) and sends a signal to the authorities seeking solutions to poor entrepreneurial attitude of young people. Religion can also be used as a means of cultural development in local wisdom. Knowledge of religion and local culture can be reflected well if cultivated from a young age that can be the target of local economic development. Sectors and areas Tinggi Raja can be an area in the long term can contribute greatly to the Asahan economy.

**Implementation of the Concept of Business Ethics**

Good business ethics should be a part of every business. It is important because several international firms including some of the major brands. In the final concept to create a business, it takes a step in creating the brand of a business. Brand is a step for the business to run by prioritizing a value that is remembered by all circles and strives to improve quality continuously in business competition.

Drive the manufacturing and other sectors into accelerated growth and global competitiveness. The development of a business that is accelerated more focused, starting from the creation of a strong brand and can make the business ideals grow with business ethics towards independence and brand that is easy to remember, easy to understand and related to customers. Customer is a goal and business commitment if they want developing a better business acceleration.
Business ethics is important in dealing with customers. Consumers will direct the business to more professionalism and the need for a close commitment for businesses to conduct Research and Development (R & D) continuously so that businesses develop well. With the presence of R & D, it will bring effort into development from time to time and gain the best market share.

Ethical leaders think about long term consequences, drawbacks and benefits of the decisions, they make in the organization. This long-term concept begins with long-term direction that is supported by the development of entrepreneurial attire. In the long run, the business can be connected with the Brand that high to Tinggi Raja who has many advantages of local potential that is from the trade and agriculture sector.

DISCUSSION

With values beginning with an enduring belief that can be either a mean or an end that individually or jointly takes precedence or becomes a handle, it can be used as a benchmark in the development of a business in Tinggi Raja. This will be reflected in creating professionalism in social entrepreneurship and business ethics. The level of value is the stressing of local culture developed by businessmen who are in Tinggi Raja in order to create a cracker that change local landscape and enhance poses empowerment toward invention and innovation. Invention and innovation in the business world be fundamentally closely related to the company's strategy of mastering the state of the market. An invention that makes the business pattern looks more developed will create developments with the discovery of products and packaging that can increase customer’s satisfaction. The results of this invention can be developed with a continuous pattern of innovation and serve as an example of widespread business development and make the level of technology transfer supports the continuity of business results.

From all the deepening of the material transferred to Tinggi Raja community, there are several things that are questioned about the cracker culture that touches on aspects of social entrepreneurship and business ethics. This is related to the expectation toward invention and innovation. Some hopes that enlightenment needs to be given:

1. Make an herbal cafe that cures mild and chronic diseases with materials from plants in the Tinggi Raja. R & D has demonstrated success and needs a reinforcement concept of a business plan that has been done by a successful businessman before. The presenters recall the foundation of social entrepreneur and business ethics to join the community associated with this venture. Approaches with health-related offices, food supervision and drugs are felt to be necessary by joining the business community. The business community is a trap to create invention and innovation due to frequent meetings and conduct coaching related to academic and governmental patterns. If they want to join other communities, it will create a business result that will improve the results of a growing business continuously.

2. Some experiences that can be enhanced through this activity as the ultimate goal of business ethics is a response from the participants in order to step into a successful businessman who became the authorized capital of the creation of business independence. Experience through this activity is felt to be a great example to other business people and become the determination of business targets in the future.

With the training given to entrepreneurs in Tinggi Raja, there are several achievements that are achieved:

- Increasing the mindset that through the concept of entrepreneurship in society can improve the welfare and create economic independence conducted by extension methods. After counseling, there are 50 participants who have increased understanding of entrepreneurship to create independence.
- Exercise business ethics in presenting the product in a structured manner and the technique presents a good sale with the business plan concept. Entrepreneurship training technically sales. There are 50 participants who are able to sell in a structured manner and the technique of presenting the product with the concept of business plan.

The end of the activity, the community and some community leaders and government actors make a joint commitment to an achievement of the results of activities tied up with Memorandum Of Understanding (MOU) which became a bond in terms of business development located in Tinggi Raja. The pattern of independence activities that have been implemented in the short term from the Tinggi Raja community, needed a close development to create invention and innovation. Continuously developed R & D patterns need to be evaluated and joined by businesspeople to communities that create a pattern of independence and think about business progress and change local landscape. The close partnership of government, society and academia is the embryo of solutions that can be done to achieve a higher business outcome and businesspeople are directed to achieve higher competition that touches the international market aspect in the long run.
CONCLUSIONS AND SUGGESTION

Conclusions
From this entrepreneurship training, there are several conclusions:

1. 50 random entrepreneurs with descriptions of 33 trading businesses and 17 oil palm plantations invited in training with the concept of deepening of social entrepreneurship and business ethics.
2. Implementation of social entrepreneurship will create a cracker culture that enhances the effects of this market mentality, high religion aspect, new patterns of entrepreneurship as an intellectual and cultural leadership, digital, global, ethnic, social and non-profit-oriented projects and the encompassing Relationship between small scale agriculture entrepreneurship and livelihood assets.
3. From the implementation of business ethnics, directed to create a part of every business, accelerated growth and global competitiveness, dealing with customers, long term consequences, drawbacks and benefits of the decisions.
4. Some hope that enlightenment needs to be given:
   - Creating herbal cafes that cure mild and chronic diseases with materials from plants in Tinggi Raja.
   - Some experiences that can be enhanced through this activity as the ultimate goal of business ethics is a response from the participants to be able to become successful business people.
5. From this training activity, there are some achievements that are achieved are:
   - Increasing the mindset that through the concept of entrepreneurship in society can improve the welfare and create economic independence conducted by extension methods.
   - Exercise business ethics in presenting the product in a structured manner and the technique presents a good sale with the business plan concept.

SUGGESTIONS
1. From the activity, the community and some community leaders and government actors commit together to do an achievement of the results of activities tied up with Memorandum of Understanding (MOU) in order to continue to be evaluated.
2. The pattern of independence activities that have been implemented in the short term from the Tinggi Raja community, needed a close development to create invention and innovation and synergy with the long term.
3. The need for support from the expectations of the community from all walks of life to achieve a higher competition that touches the international market aspect in the long run.
REFERENCES


Feature and Popular Articles: a Model of Revitalization and Publication of Values of Literature, Art and Culture Tradition

Eddy Pahar Harahap

ABSTRACT

Indonesia has the potential of literary values, arts and cultural traditions. In its development, this potential is certainly revitalized and published in the present context. Therefore, the writers are subjected to continuous researches and writers. Based on this study, building an interest in studying and writing literature, art and cultural traditions among students, feature and popular articles is a model of study that can revitalize and publicize these potentials in the area of reviewers and novice writers. The results of the study developed popular features and articles; (1) college student used to observe the potential of literature, art and culture of local traditions, because the features and popular articles of data come from field observations, (2) popular features and articles are easy to develop as novice authors as publications, features and popular articles are generally (3) special features can actually be cultivated into creative industries, such as documentary script writing, and (4) feature development systems and popular articles can be done in the form of a final report on all of the subject clusters.

Keywords: model, revitalization, feature, popular article

INTRODUCTION

Writing popular-feature articles in college students of language and literacy courses does not seem to be a target of academic ability. Should, in the development of the era of communication, entertainment and the world of performances, the ability to write popular-feature articles are expected to be targeted students in the field of creative writing. In addition, writing a popular two-feature article can be a first step to 'want' to write outside the classroom. Because, popular-feature articles are easy for students to develop as novice writers. This means that the development of popular article-feature articles is not as restrictive as the scientific writing process, which is important for students to learn to observe the actual phenomena around them and then written in a variety of popular languages. Which in the end there is a motivation to send the popular writing to various media, at least local media.

The ability of students to write popular-feature articles, there are some advantages that they get. First, popular-feature articles exist in every in print, online media, both weekly and daily. Special feature, Sumadiria (1998) suggests that the presentation of various features has become a necessity that cannot be negotiable in the print media, radio, and television, because the feature; (A) features as a means of recreation and a fanciful developer of imagination, and (b) the most effective means of expression in influencing audiences.

Secondly, popular-feature articles are easily written by students, let alone students who love to observe events. As stated Sumadiria (1998) feature is a creative story based on the journalistic literature on a situation, state or aspect of life, with the aim of providing information and at the same time entertaining a mass media audience. Typically, it is as heavy as any matter raised to audiences of readers, listeners, viewers, they will enjoy it as lightly as touching the gas balloon. Based on these characteristics, the popular-feature article is assumed to be an interesting text for students to 'want' to write outside the classroom, because these are two types of writing in the process of writing require observation. For students, observation is part of the 'youth favorite', this observational report being the topic of popular feature-articles sent to the media, at least local media. In some countries, writing popular-feature articles for students and students is required as a vacation assignment.

Fourthly, futuristically, the skills of popular feature-writing articles can bring students into journalists, cinematic script writers, play scripts, films, and columnists in newspapers, magazines, radio and television. Some examples of Laskar Pelangi, Anak Seribu Pulau, Orang Pnggiran, Rang Kayo Hitam, Kick Andy Talk Show, including Agle Word, are the feature works.

Presidential Instruction No. 6/2009 on the creative industries of 2009-2015, there are fourteen mainstay of the creative industry that takes precedence. Fourteen groups including creative industry in Indonesia, namely advertising, architecture, art and antiques market, crafts, design, video, film and photography, interactive games,
music, performing arts, publishing and printing, computer and software services, television and radio, and research and development. Among the potentials of the creative industry, which can be written by students of language and literature courses are; Antiques, crafts, interactive games, music, movies, and local performing arts (Jambi).

Sixth, disregarding Presidential Instruction No. 6/2009, the next advantage, by writing popular articles-features that are based on potential local-based creative industries indirectly insect insurgent students to the reader audience to further develop the potential of the creative industry he wrote. For example, students write antiques, crafts and culinary specialties of Jambi Malay, design and architecture of houses in Jambi, evoking Jambi interactive games, music, movies and performing arts based on Malay, such as DulMuluk.

The last three years of experience in developing writing writing among students, can be seen from two things; First, interest in writing exists but not yet strong in the basics of writing; Interest and good writing skills but have not been able to find the actual topic, and secondly, the interest and the ability to write well and have dared to send writing to the local media, but not yet routine.

The most dominant interest and writing skills have been good but have not been able to find the actual topic. The inability to search for actual topics is certainly a beginner writer is still limited to stringing words that are not meaningful. The way out, no way out the students should be pushed more often out of the classroom/campus to see the potentials of interest to write. This thrust requires that students as young learners who have the power to see dynamic phenomena from the village to the metropolitan city.

The lack of writing basics because most of the students' writing views are talent rather than the process of language skills. Therefore, the student caretaker writes must build student confidence that writing is not a talent but the process means the power to be built is the richness of the idea and the richness of the imagination. Realizing two riches must collaborate in the classroom of observation and interviews, including investigations. In summary, there must be systemic courage of caregivers writing that writing begins with ideas outside the classroom through the process of observation, investigation and reporting. All those things, it seems that in the part of the report to be discussed, it is because there is a demand from the caregivers of the course to write the report must follow the rules of scientific system, which eventually the student as a novice writer will close his laptop.

Learning Strategies

As noted, popular-feature articles include popular papers and published in various media. While on the other hand, there is a fundamental problem that the ability of students to write is far from perfect. To reconcile it, it is not an issue at all, since these two types of writing, for novice writers like college students, are assumed that is not difficult. Popular writing, in its procedure; Background, theories and ways of data collection, not as strict as the type of scientific writing. Popular writing is essentially aimed at all layers of the reader's audience. Can provoke students to want to write. When there is a will it rises.

Wolseley and Campbell in Exploring Journalism (1957) incorporated feature posts in newspapers into entertainment. He characterizes the newspaper feature as a pickle in a food dish explicidy. It does not provide the main calorie, but it raises appetite and flavor. It is an important part, so the newspaper also fulfills the third function that cannot be ignored, namely entertainment (entertainment) in addition to the function of providing information and education.

Based on the opinions of Wolseley and Campbell, the feature is not the main menu of newspapers, tabloids, magazines, or mass media. The main menu of newspapers is news. In journalistic theory it is asserted, especially direct news, presented using reversed pyramid pattern and 5WH formula. That is news pecan that is prepared deductively. The conclusion is stated first, then followed by a detailed explanation and description event background. In addition, the news is presented in a formal reporting language, exists, straightforward, and direct fire (to the point). Feature is the supporting menu of newspapers. Its nature as a complement, the feature can also be ignored by audiences’ readers, listeners, or mires mass media. Only, by referring to the analogy of the food dish at a party, whoever the party visitors will not feel afdal if after a heavy meal, is not to taste the supporting menu such as pudding, various fruits, or ice cream. It is also with newspaper readers. He will not feel afdal if after listening to the news, not at once also enjoy the feature dish.

Write the local potential where the student is coming from then the process; Observation, interviews, questionnaires, reading, inference are the stages to be followed for creative writing. This is in line with the opinion of Shafi’ie (1998), the source of the collection of writing materials is observation, reading, inference. It must be admitted, for the moment, the interest of observing is not yet a student's passion. Students are still in the habit of discussing, organizing, but not yet fond of observing, perhaps due to the senses; Sight, hearing, smell, taste and feelings have not been a major part of the student atmosphere in college.
Establish taste sharpness of student observation, caregiver of the subject must see the student is entrants who want to learn then go to complain science in order to improve the dignity of himself. Taste is built then the classical journalistic formula; Who, what, when, where, why, and how are formulas that stay current all the time. Friends of the partners to build a taste of students is none other than the caregivers of the course. For this there is a need to be observed opinion Gultom (2009) states:Popular articles and features, not much different in its development. Williamson (in Mappatoto, 1999) feature is a creative, sometimes subjective, article designed primarily to entertain and inform the reader of events, situations, or aspects of life. According to Richard Weiner (in Sumadir, 1998) the feature is a milder, or more general, article or essay on human appeal, or lifestyle, than the slate written from an event that is still warm.

Sueharso (2009), is an article written in popular style. The popular word actually already shows the general nature, the pop. So, the popular article is an article presented with simple, both language and analysis in order to be more easily understood by the reader. So popular articles are more fluid. A popular article packed with lighter and more fluid than a scientific article. Popular articles that often appear in the mass media can be categorized into types of discourse or opinions, columns, reviews, and reports.

Developing the learning of writing popular articles and features, the last five years is easy to say that is difficult. It is said to be easy, because these two types of writing are easy to learn, in the classroom and outside the classroom. It is called difficult if students as learners have not been awakened in terms of looking for actual topics. Why is that said, because both types of writing is accepted by editors in the mass media, certainly seen in actuality developed topics. In short, building a taste of sharpness finds actual topics the most important thing in these two types of writing. It must be acknowledged up to now build the sharpness of students find the topics of writing that will be developed as creative writing has not been a highlight in Higher Education. For this need to be observed opinion Gultom (in Pramuniati, 2009), Gultom argued: Apparently, we are facing serious problems about the learning atmosphere at school and college. Lecturers and lecturers inspiring slowly decline found in educational institutions. Actually it is hard to imagine if any students / students who lost learning instinct. Of the 100 students / students, 99% have a keen achievement. Unfortunately, only about 15% understand and do learning activities are prestatif. There are some who are caught in the routine of cognitivism. The ability of problem solving that explore the right brain is not much done. Critical book report writing activity, research-based problem solving, latest text editing, parsing idea engineering, and working on limited projects, are considered burdens, not necessities.

If the mirror of reality above, it seems that there is no other way except learning revolution to change the learning style and learning activities. Some of the emphasis on the change of thinking necessary to support the realization of learning revolution is a change:

1. the role of the lecturer as transmitter to the facilitator, the adviser become the consultant
2. the role of lecturer as a source of knowledge to be a friend to learn
3. from fact-based learning to project-based
4. the habit of repetition and training toward planning-based and inquiry
5. obeying rules and procedures into discovery and creation
6. from competitive to collaborative.

A number of changes proposed by Gultom, which need careful attention to the caretaker of writing courses is the role of lecturer from the aspect of the counselor to become a consultant and become a friend to learn. Guiding students want to write, what is not ?, writing is a process of course development estuary to the consultant and friends. This must be conditioned by the writing subject's caregiver.

**Feature Writing Learning Model**

Feature is a short story that is lifted from objective reality. The objective reality, something factual, true, are the real set of information constructed from the confirmation visitation, and sometimes the investigation. This is called journalistic process. Whereas fictitious reality, if originally derived from the real world, is built on the creativity and imagination of the author. Because it is short story, then in the development of writing feature rather away with the rules of the occasional language feature a scourge for novice authors.

Mark Kramer in Literacy Journalism: A New Collection of the Best American Nonfiction (Kurnia, 2004: 121), to embody a good feature, includes eight things: (1) in-depth research and engaging with the subject, (2) Readers and news sources; (3) focus on routine events; (4) present an informal-human-informal writing; (5) a simple and compelling writing style; (6) a point of view directly addressing the reader; (7) Combining the primary narrative and narrative deviation, and / responding to the sequential reactions of the reader (Kurnia, 2004: 121135).
Wolsley and Campbell in Exploring), there are at least six types of features that we recognize everyday: (1) human interest feature, (2) historical features (hystorical features), (3) biographical features or history Life journey of a character (biographical feature), (4) travel feature (travelogue feature). (5) features that teach a skill or how to do feature, and (6) a scientific feature. Each type of feature has its own peculiarities. Here's the explanation.

Developing human interest feature learning is easiest for students as novice authors, as this type of feature relates to the area of intuition, emotion, and psychology of an anonymous and heterogeneous ping audience. In the human interest feature, every character of the story is raised, it is not from the person is in the world with the throne of power, wealth, or a woman idol. He was lifted and presented, precisely because he was a weak, helpless man, but he had something that no one else owned. This feature lists the virtues, social piety, local wisdom, infinite patience, or submission to whatever it has for the happiness of others. Therefore, this type of feature writing is easily developed by students.

Historical Feature (Historical Feature) is writing reconstruction of events not only from the side of the facts of things but also it includes human aspects that always invite sympathy and empathy audiences. In Indonesia, some of the historical facts and events, especially the highly monumental ones, are then enshrined in the form of inscriptions, monuments, or even biases. The heroic stories of the struggle for independence along with the testimony of the perpetrators Participation and supported by the story of the visit to the places where the event occurred, always arouse the curiosity of the audience. History, it is not just telling of meaningful events in the past. History also teaches us how the kit behaves and acts today, tomorrow and the day after tomorrow.

Developing learning feature biographies of the history of a person's life, especially among figures such as government leaders and the public, public figure, or those who always devoted his life to the country, feature type of challenging students to find their writing style, because feature is somewhat tied to the time though expression remains in writing. One example of the biographical feature received by was from the public is the work of leading writer Ramadan KH. The writer is very good at telling about the struggle, dedication, and love of InggitGarnash to the husband, the proclaimed and the first president of Bung Karno. His work, his biography feature are titled: KuantarKeGerbang. The title is very interesting, poetic, and really evocative.

A feature that invites readers, listeners, or viewers to get a closer looking at an activity or place that is considered to have a certain appeal, is called a travel feature. As the name implies, the travel feature is the story of a journalist's journey or someone along with his group to certain interesting objects such as mountains, forests, valleys, sea, lakes, beaches, caves, as well as heritage objects. history. This type of feature is primarily intended to inform and motivate audiences to recognize and love nature, flora and fauna, both in thin and abroad.

Currently, television generally provides enough time allocation for various broadcast events in the travel feature category. In commercial television, because it is supported by an adequate allocation of funds, events of this kind are even packed very interesting and varied. They choose and have a fixed host specially commissioned and trusted only to manage the feature broadcast feature of the trip. The host is not just a narrator or a storyteller, but at the same time doubles as a player or a star of the show he produces. Based on the survey results, travel feature shows include the eyes of non-entertainment show that the viewer enjoys. Impressions of this type invite audiences to visit various exotic places without having to move from their couch or bed in their homes. The horizon of our knowledge increases, our environmental sensitivity is sharper, and our love for the universe is even stronger.

When the creative economy becomes the center of attention in this country, features that guide or teach about how from the world of agriculture, fisheries, or farms. It is shown to example about how to marry various types of superior plants, maintenance of gold fish system rushing water. However, the feature how to do feature is more related to the exact world, for students of language courses is not difficult to write. Here are some expert from students writing feature.

**Wedding Tradition Cake Seberang Jambi City**

All the cakes were ready and the cake was baked and some were steamed. Toward the cookies Netty's mother told me that the cakes made today are important pastries in the wedding ceremony across the city of Jambi. For example, when a man proposes to a woman. A man in addition to bringing delivery such as mattresses, make-ups, blankets and lainnya he is required to bring the cake as well as gifts. And not just any cake that brought but kojo spoon, pyramid, green cake, 8 hours cake and srikaya. The cookies are from the wedding ceremony to the wedding ... (Dian Apriliani: RRA1B113015 and Muhammad Ali: RRA1B113033)
Making the tray does not stop there. After the skin is attached to the wood peeled, then he began to tidy up the sides to look neat using a craft tool. The crab used is not a crank engine but a traditional crab. Although the era has been modern, Fauzi still devoted to his efforts as a craftsman Dulang. The father of 3 children has been in the profession for 15 years. During that time he also support his family through the results of making a clay (WahyuAmdhani and HendriRistiawan).

“Selampit 8” Dance

There was a sound of music playing with fourPairs of young people with a graceful dance full of fun. Exactly at 09.00 wib we visited one community house. Located in the village of Jambi Seberang. The name of the owner of the house is. Mr. Dani, he happened to have a traditional party. One of the dances Traditionally used is the Selampit Dance eight. This dance has become the culture and traditions of the people of Jambi across. That sustainability is still maintained and firmly held by the community.

The Selampit Eight dance is a traditional dance of the community province of Jambi. Beginning of the creation, this dance is a dance social intercourse Seberang Jambi. Usually this dance has a very important meaning in attachment. In addition, Dance Selampit was first introduced to tie the relationship interpersonal relationships. Through the media of dance, the atmosphere of intimacy between youth can wake up well. Every move in this dance this illustrates the cohesiveness, and the compactness that becomes. Guides in everyday life ... and rivalry. (Author: WindiWulandari (RRAIB113041)

WakNur Si The Oldest Boat Miner on Lake Sipin

Nurmah, his usual name, is often called WakNur, a woman who has WakNur Si The Oldest Boat Miner on Lake Sipin. Nurmah his usual name is often called WakNur, a 60-year-old woman who lives in Lake Sipin RT 21 Kel. Legok Kec. Telaiapura, whose daily mine boats on Lake Sipin. WakNur only lives alone although there are still many families living around him, but WakNur prefers to live alone, WakNur is a strong female figure despite having shortcomings in his limbs.

As the sun begins to shine in the morning WakNur begins his intentions and steps to seek sustenance by mining a boat on Lake Sipin. It has been almost 22 years since WakNur mines boats in Sipin Lake, ranging from 100 rupiah boat fare to one passenger until now which has become 2000 rupiah for one passenger. For the income per day in WakNur at the time that the boat cost 100 rupiah for one person it reached 800 until 1000 rupiah per day, but now has reached 25.000 rupiah per day, etc.

The result of the learning process ignores the results of qualitative and quantitative analysis and reflection. Qualitative data is taken through an observation sheet prepared in accordance with the desired learning process. Qualitative in question there is a relaxed atmosphere but want to write in earnest. Instruments used in the development of the material that is at the stage of building motivation, the stage of seeking topics in accordance with gender and interests, the framework of writing and intro (opening stage) and stage of exposure session in front of the class to be improved; Writing, intro, diction, spelling, plot, character, dial...

Rubric for collecting qualitative data of learning result using lattice and weight as follows.

1. Written with expressive narrative / narrative technique, weights 30
2. Intro as an appeal to the power of writing, weights 30
3. Completed 5WIH (IS), weights 15
4. Bringing moral messages (emotions, empathy, feelings), weights 15
5. Written in short story style (point of view, plot, character, dialogue, style, atmosphere, location and events), weights 10.

In order not to distress the students too far, the topics are written around Jambi Seberang City area. The basis of this location chosen, in general, the original Malay population, customs, folk games, people's crafts are still awake, including culinary style Malay. In addition, the distance between the campus and Jambi Seberang City is only one hour away. Topics written by students represent customs, culinary, historical houses, folk games.

Popular Learning Articles Writing Model

This article was published in mass media and magazines. It was a compact, expository-minded, popular-style presentation style, written in a personal name. Scientific work is popular with the efforts of professional development which is a writing that contains a lot of knowledge content in the form of ideas or ideas of the author's experience. Characteristics of popular articles (Sumadiria, 2009) are similar to features; Written by
name (by line story), the idea raised must concern the interests of most readers, presented in a lively, fresh, popular, communicative, concise and concise language.

In the learning difficulty level, popular articles viewed from the structure or systematic development is a little bit stricter than feature. However, it can be overcome if the introduction (opening writing) begins on the basis of the following. First, intro with style 5W 1H. For example: MakmurHasanudin (34) gasped when he saw his partner, Simo Yap, paying 20 Singapore dollars (equivalent to Rp 117,140) for parking for 1 hour 20 minutes in the elite area of Raffles Place.

Intro with style ‘summary’ An article can be opened or started by way of raising the conclusion or the subject of writing that is usually at the end of writing. You can open the article with the main article in the first paragraph or opening the article. This way is called style or deductive. For example:

He is known to be anti-corruption, not smoking, his life is very simple. While still in office he went to the office on a motorbike and so on
An intro with a style of opinion begins by presenting the reader with a quoted opinion or phrase that has been known publicly, or by way of a statement of the character. Consider the following example, the author opens the article with a short paragraph which is an expression already commonly known. For example: "Taj Mahal Symbol of Eternal Love and Business Mascot” Love really is something extraordinary, which sometimes bring disaster, but it is often also a source of happiness and inspiration. Intro with 'direct messages' style, starting with messages to readers. This method is usually done by the author to discuss about advice, about maintaining health or an advice to do something. For instance: "I will not necessarily change my cabinet's composition, just because of the weakening of the rupiah,” President Yudhoyono told reporters. That is the answer to the president's question because of the recent weakening of the rupiah in the global market. Introduced with the style of painting or description, i.e. articles that describe or exposure to various facts and reality at the beginning of writing to deliver issues to be presented. This way is indeed somewhat subjective, i.e. there is an element of self-image of the author personally. For example, from outside the UNA Campus building is an unimpressive college that has been generating thousands of bachelors because the figure of this building is more likely an old house relics of the Netherlands with a beautiful yard wide.'

An introduction with an 'astonishing' style of an article can also be opened with controversial descriptions or surprising questions! Examples such as this are often done writers to provoke the attention of readers. It's just a must with a ripe calculation, without a ripe calculation could be a mere bombastic question! For example, How to choose a girlfriend, not many girlfriends will serve your will. Mistakes may not be because you are less beautiful or handsome, but because your girlfriend is materialistic. Therefore, you should look for books on how to choose the right girlfriend as you are.

CONCLUSION

Language, literature, and arts (paint, dance and music) is the medium and the development of a local-based creative industry. The touch of development begins with creative writing which begins with the process of observation, interview and report. Compelling reporting if delivered in a purely honorable academic form is difficult for novice writers such as students. Therefore, writing features and popular articles is the entrance for students who want to move and to write. Want to move is observation and interview. Reporting in feature writing follows a short story style that is believed to be easy to write. When writing is easy there is a need to write, which in turn he will write about what the potentials of the creative industry deserve to be published in any media. Thus writing the feature as a type of creative writing will bring learning revolution to change the learning style and learning activities.

The results of learning to write popular articles and on the case of writing Kampung Seberang Jambi; On the side of the expressive narrative, introduction, completeness of 5WH (IS), carrying a moral message, written in a short story style; point of view, plot, dialogue, character, style, atmosphere, event location, average value on good category. The sincerity of writing is excellent because the learning atmosphere collaborates the field with team-class discussions. Although, still honed difficult when diction settings, it was stated that the strength and sharpness of the feature writing lies in the diction - diction of sentence.

Futuristically, the skills of popular-feature writing can bring students into journalists, cinematic script writers, play scripts, films, and columnists in newspapers, magazines, radio and television. In more academic studies, students discussed and literature as a speaker to the reader audience to further develop the potential of the creative industry he wrote. For example, students write antiques, crafts and culinary specialties of Jambi Malay, design and architecture of houses in Jambi, evoking Jambi interactive games, music, movies and performing arts based on Malay.
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Existence of Nagari Library in Building Nation Civilization

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ABSTRACT

The existence of the Nagari (village) library is expected to represent a progress and to reflect the cultural life of the community. Nagari library is one type of public library managed by Nagari (the authority) that serves as a vehicle for education, research, information, and recreation to improve the intelligence of the people. Most Nagari in West Sumatra already have Nagari libraries but have not managed to the maximum. In this case, the Nagari library is expected to reflect the progress and reflect the cultural life of the community. The issues that will be discussed in this paper are (1) the management, development, empowerment, and development of library nagari that has not been well ordered; (2) reading habits and reading culture of the community needs to be improved and; (3) the need for books has not been a major aspect for most of Nagari’s people. Some of the efforts can be done as follows (1) providing assistance in the organization, elaboration and empowerment of the Nagari library and its development by involving all elements, executors, and stakeholders; (2) promoting literacy movements that are closely related to the library and (3) encouraging or motivating people to be involved in establishing, managing and utilizing the nagari libraries to the fullest.

Keywords: library existence, nagari library and community culture

INTRODUCTION

The existence of a library for the community is important. Because the library is one means of educating nations. Village library is very strategic asset in advancing intelligence of the society. Not only has that but the village also has a role in transforming the science and technology in a democratic. Towards the modern society, Law No. 43 of 2007 on libraries has stated that the village library is one type of public library that becomes the responsibility of the village government.

A simple understanding of village libraries is a collection of library materials containing information data, and knowledge and work of past people collected in the library (Sutarno, 2008: 48). A well functioning village library has a very important role in the cultural life of mankind. According Sutarno (2008: 100-101) is essentially a library is part of the national cultural system. Culture itself includes at least seven elements of art, language and literature, science, technology, livelihood, value systems and norms such as rules, customs, beliefs and beliefs.

Village in West Sumatra called Nagari. Nagari is a government agency with jurisdiction in a position to deal directly with the society. Nagari is led by a village trustee and administering of the government assisted by the secretary of villages, some civil servants whose number depends on the needs of village government. Every village in the entire region of West Sumatra has a position and a very strategic position because it merges with society in a harmonious village life, harmony, and balance. Nagari consists of oblong-elliptic, led by the head of the corner. The nagari community consisting of various life with values, norms, culture, customs, kinship, local wisdom and religious nuance and friendliness to the environment.

Nagari as government administration, development, and society needs to be complemented, facilitated and supported by the establishment of institutions and social public services. The purpose of the services are to meet the necessary and provide services required by an institution that is the society of village library. Nagari Library is one type of public library managed by nagari that serves as a vehicle for education, research, information, and recreation to improve the intelligence of nagari community life.

Most of the nagari in West Sumatra have nagari libraries but have not been well managed. The problems of nagari libraries are (1) the nagari libraries have been established but the management, guidance and empowerment of libraries and development have not yet existed. It can be seen from the lack of reading material and not managed properly, (2) the library manager villages do not have knowledge of how to manage libraries villages according to a system that is good, true, and synergies, (3) library facilities villages as a supporter of the
organization is still limited, (4) reading habits and culture in the community still needs to be improved, and (5) the need for books has not been very important for some nagari communities.

The problems discussed in this paper are (1) already established but the village library management, coaching, and empowerment of libraries and development have not been well ordered, (2) customs and reading culture of the community still needs to be improved, and (3) the need for books yet is the main aspect for some nagari communities.

DISCUSSION
Management, Development, and Empowerment of Nagari Library

In order to educate the life of the nation as mandated in the 1945 Constitution of the State of the Republic of Indonesia, the library as a vehicle for lifelong learning develops the potential of the community to become a human being who believes and cautious to God Almighty, having noble character, healthy, knowledgeable, capable, creative, Independent, and become citizens of democratic and responsible in supporting the implementation of national education.

The nagari library is managed independently by the nagari government in the nagari community. According to the Decree of the Minister of Home Affairs and Regional Autonomy Number 3 of 2001, the Village Library is a community library as a means/media to improve and support rural community education activities, which is an integral part of village development activities.

The nagari library is a library developed and established on the initiative and initiative of the nagari government. Its implementation is also the responsibility of the nagari government, which is used by the community as a medium to support informal education in the community which is an integral part of the nagari development program in the implementation of its nagari development. The existence of the nagari library is one of the nagari community development through the provision of reading in accordance with the characteristics of the nagari community. Thus, the library is one source of learning in education for life.

According to Ekosusilo (in Ambarwati, 2015: 122) libraries are closely related to learning because learning is a process. Through this process occurs education. In relation to the concept of education, the nagari library as a designated institution to realize the learning community and increase the interest and culture of reading the community, and increase the role of the library becomes a place of learning for the nagari community.

According to Sutarno NS, (2006: 1), libraries exist and develop now as one of the information centers, science resources, education, research, recreation, and preservation of the nation's cultural treasures, and provide various other services. It should be understood that the existence of nagari libraries in the midst of society must be in accordance with the professional background of the community and also the library has a purpose as a provider of information for its users; that is all the people around the library regardless of race, age, Education, and others.

The existence of this nagari library is very necessary by the surrounding community, especially for the younger generation for the nagari community better than the previous time. To meet these needs, the library should be able to provide the best service. With the development of the library nagari is expected to help the development of information that is currently growing rapidly.

The nagari libraries require legitimacy in the form of norms of shared knowledge and their use for common life in the village which is embedded in a system as a space for the public. The management of the nagari library should be a serious concern of the nagari government, as most of the nagari libraries have not been well managed. This can be seen from the number of nagari libraries whose management is not in accordance with the standard management of village libraries set by the government, such as library materials have not been processed, the manager’s nagari libraries are less professional, and others.

When viewed from the nagari library development that has been done by the government through the library institute of provinces and cities / districts conducted through various activities such as (1) Engineering Guidance Activities (Bimtek) Library for Nagari Library Management, (2) supervise the library nagari every month, and (3) provincial libraries give books of 1000 copies.

Based on data obtained from the Library and Archives of West Sumatera Province BAP Sumbar field is known that in the year 2009 - 2013 has been implementing the Library Development Nagari using deconcentration fund National Library as much as 416 nagari se District / City of West Sumatra.

The empowerment of the nagari library can be seen from the library service to the remote areas of jorong and kampung. One of the nagari libraries located in Saok Laweh, Solok regency of West Sumatra, performs service activities by delivering home-houses of books in accordance with the needs of the community and adapted to the number of people in one family.
Improving Habit and Culture Read Nagari Community

Establishing a culture of reading is the central task of the nagari library. The customs and culture of the nagari community read a long process that must be done diligently, patiently, and sustainably. The interests, interests, and habits of reading should be shaped and nurtured from an early age. On the other hand, at home and at school, it is necessary to provide reading material that is appropriate to the level of abilities and desires of the children.

The nagari library can be used as a place to develop interests, hobbies, and reading and learning habits for children, youth and the community. According to Sutarno (2008: 54) in practice there are three steps to be taken, namely (1) to grow a hobby or passion, (2) to develop reading habits, and (3) create a reading culture as a necessity.

Culture of reading starts from learning to read, stepping into the interest of reading, and reading habits so that reading is perceived as a necessity. When reading is a necessity for members of the community, it is said to have formed a culture of reading. At the learning stage of reading which consists of pre-reading activities, early reading and reading children in the advanced stage of parents should be more instrumental activities and this becomes the realm of early childhood development (PAUD). Interest in reading is often associated with the concept of literacy and is often associated with the development of age although this is influenced by the cultural environment, education and technology.

The literacy capability of the Standing Conference of National and University Libraries (SCONUL) in Laksmi (2015: 13-14) consists of (1) the ability to recognize the required information or understand a topic at hand, (2) the ability to access information By identifying appropriate sources of information, (3) the ability to evaluate information, by sharpening critical thinking, (4) the ability to use information, which includes organizing, processing, utilizing and disseminating information and understanding copyright issues and (5) confidentiality of information, individual privacy, and intellectual property.

(1) access reading facility approach, libraries should provide reading resources for the community, (2) easy access or obtain reading materials, (3) easy and no cost (free), (4) fun with all its hospitality and (5) sustainability.

After the reading habit developed into a read and well-preserved reading culture, at that time developed ways to write the knowledge gained from reading. Communities can utilize the available collections to gain additional knowledge, experience, and skills from a variety of reading sources containing practical and technical knowledge.

On the other hand, in implementing various activities of the nagari library in general still faces limitations, but the library needs to try to overcome them in a planned and directed. To that end, the nagari library in improving the literacy of information and reading interest of the community can strive for the following.

Add a collection of library materials

Collection of good literature is able to meet the tastes, desires, and needs of the reader. The strength of the collection of library materials is an attraction for pemustaka, so that more and more collection of library materials that are read and borrowed, the more crowded library visited by the community. Thus, the information and science that is read, explored, discovered, library can be studied, researched, developed, and disseminated continuously without any inexhaustible.

Collection of library materials must be complete so that people do not miss the information because basically everyone needs information and science tersebut. Dengan a collection of adequate literature, both on the number and type of neatly arranged with the management system and ease of access is a key to the success of a library. Therefore, the library needs to have a collection of literature that is relatively complete with its vision, mission, strategic planning, policies, and objectives.

Create an ideal nagari library room

Library managers need to think about providing facilities that make visitors comfortable in the library, so that the interest of reading the community is more increased and meet the desired needs. People will be attracted to a place where it is comfortable, rewarding, rewarding and inspiring. Most of the existing libraries are still less comfortable for the community. For that library nagari create an ideal library room by changing the layout of the reading table and other fisiility arranged as beautiful as possible so that the library visitors feel comfortable and interested to visit the library.

Libraries can be used informally as a beautiful environment, fun, and stimulate interest in reading by displaying sufficient space such as reference room, telling space, computer room, reading room, relax room, as well as room library management.
**Human resources**

All librarians from leaders, administrative staff, technical staff, and implementers are human resources. They are the responsible actors in the implementation of the library nagari. Human beings of West Sumatera who are creative and have a sensitivity to community service is needed in the development of nagari library. With the existence of creative human resources, educational background library, and have the soul of dedication and can contribute to the mission and purpose of the library, is expected to increasingly increasing interest in reading the community, especially nagari. On the other hand librarians must be proactive to get help from the community, government agencies, and donor agencies. If this can be done, then the collection in the nagari library will be in accordance with the standard collection set by the government.

**The book is not yet a major aspect of the Nagari community**

Most of the people in the nagari have not made the book a major aspect of obtaining information. This is evident from the difficulty of inviting people to come to the nagari library and read books. Less public interest to read books because they do not find a close relationship between reading and daily activities. Therefore, the nagari library needs to provide reading material that is appropriate to the community's livelihood or related to the activities of the nagari community. In the community nagari is diverse with various livelihoods, the nagari library provides reading according to their needs.

The government of West Sumatra through the Office of Archives and Library continues to promote the interest of reading the community in the region, one of them through the reading movement in each nagari. In this case the provincial government uses the method of picking up books to the citizens' homes. The way it does includes three things, firstly, librarians book the books that have been packaged in a special bag consisting of several book titles according to the number of family members of each house. Suppose the librarian takes the book that has been packaged in a special bag consisting of four book titles, one for father, one for mother and two books for a child who assumed two people. Second, after two weeks, the librarian picks up and screw the books other families with the same number as the first step. Third, the librarian conducts an evaluation by conducting a survey to see if the books are being used effectively.

To ensure the continuity of the library nagari need to make the collection regularly. The addition of collections is done to refresh the collection in order to follow or at least compensate for the development of science and technology. The addition of the collection is expected to be at least 5% of the total collection. From the addition of this collection is expected to nagari library can continue to grow and continue to be utilized by the community.

The results expected in the program development of nagari libraries, can improve the ability and penchant reading community, improve writing skills, creativity and innovation of the community in the work that ultimately improve the productivity and economy of the community nagari.

**CONCLUSION**

The establishment of the nagari library is a form of service to the community. Its existence becomes a must based on the legislation regulated in the law number 43 of 2007 about library. Nagari Library in West Sumatra in terms of quantity and quality is not evenly distributed. Other issues in the management of many obstacles found in the field, both managerial and technical and still Lack of understanding and support from the nagari and community governments.

In general, nagari libraries are not running as expected because they are faced with some challenges, both internal and external. Internal conditions include limited skilled manpower, collection, facilities, infrastructure, budget, attention and care of the nagari leadership. Meanwhile external challenges are the hobbies and reading habits have not grown either, access to the library and the attention of the community is relatively low.

The existence of the nagari library reflects the mindset and behavior as well as the progress of the nagari community's life. The nagari library is one of the tools that can empower the community in reading, learning, art, culture and skill activities. If the nagari library functions can run properly then through the nagari library can build a more dignified nation civilization.
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Language and Culture: Kinship System of Batak Toba

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ABSTRACT

This study deals with kinship system in Batak Toba Language and Culture. The structure of a language determines the way in which the speakers of that language view the world while this is still debatable. Related to this study the aims of this study is to describe 1) how kinship system in Batak Toba created, especially the terms of address kinship system in Batak Toba language and culture, 2) to describe the use of terms of kinship address system in Batak Toba, and 3) to analyze the terms of address kinship system semantically fit into Indonesian language. This research was conducted by using qualitative research design. As the result of the study shows the kinship system was created based on blood, marga (family name) and the relationship in the society. The terms of address kinship system of Batak Toba were used by Batak people when they speak among themselves by using Batak Toba language or Indonesian. Sometimes they also use the terms of address kinship system of Batak Toba when they speak to other ethnics. Semantically, some of the terms of address kinship system in Batak Toba can be analyzed but some cannot be analyzed. They create them arbitrary. Besides that, another ethnics use the terms of address inappropriately because they make an analogy to Indonesian language, and consequently it breaks the communication.

Keywords: Kinship system, Addressing kinship system, Batak Toba, Marga (family name)

INTRODUCTION

The relationship between culture and language is related to Sapir and Whorf hypothesis. One of the strongest statements is the way we think about the world is influenced by the language we use. It means that, language is one habitually use to influence the manner in which one thinks and behaves. Edward Sapir, and Benjamin Lee Whorf, recognized the close relationship between language and culture, concluding that it was not possible to understand or appreciate one without knowledge of the other in Wardhaugh, (2002).

Language can be defined as the system of communication comprising codes and symbols which is used by humans to store, retrieve, organize, structure and communicate knowledge and experience. Language is not a static process. It is the primary instrument in the expression, transmission, and adaptation of culture. Language is used to maintain one's own culture and to acquire a new culture and new knowledge.

Meanwhile, culture is inextricably linked to language. Without language, culture cannot be completely acquired nor can it be effectively expressed and transmitted. Without culture, language cannot exist. Language and culture are so interconnected (Trueba & Zou, 1994).

The belief that the structure of the language determines how people see the world. The idea that language, to some extent, determines the way we think about the world around us is known as linguistic determinism, with 'strong' determinism stating that language actually determines thought, and 'weak' determinism implying that our thought is merely influenced by our language (Campbell, 1997).

Strong linguistic determinism and the idea that difference in language results in difference in thought, or linguistic relativity, were the basic propositions for the Sapir-Whorf Hypothesis. The hypothesis claims that we see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation (Sapir 1929) in Wardhaugh, (2002). In consideration of this research, it does appear that the structure of a language determines how speakers of that language view their world.

The Sapir-Whorf hypothesis mostly indicates the influence of language on thought. It is mentioning that, as a reality, memory and perception are affected by the availability of appropriate words and expression. For example, experiments have shown that visual memories tend to be distorted so that they are in closer correspondence with commonly used expressions; and that people tend to notice the thing that are codable in their language: i.e. things that fall within the scope of readily available words and expressions. Codability, in this sense, is a matter of degree. Something which comes within the denotation of a common single word is more
highly codable than something whose description requires a specially constructed phrase. Codability is not unavoidably constant and uniform throughout a language-community-especially when we are dealing with a community as complex, as diffuse and as varied as the native speakers.

The formulation of Indonesian language and Batak Toba language is generally the same while it is about countable noun. The concept is stating the number before the noun and repeating the noun itself. For example, the word **Mother**. In Indonesia language is Ibu. By repeating the noun itself it become *ibu* - *ibu*. But in Batak Toba language, if *inang* is repeated (*inang* – *inang*), it does not mean that this word is plural form but it has another meaning that it means *wife*. Similar meaning with, the word **Father** (*bapak* in Indonesian) and **amang** in Batak language. The plural form of *bapak* is *bapak* - *bapak*, that is by repeating the noun itself. But in Batak language, if *amang* is repeated (*amang* - *amang*), it does not mean that this word is in plural form but it has another meaning that is *husband*.

Plural form in Batak Toba language is same as Indonesian but there are some terms of address that it is like plural form but they have another meaning, consequently it might break communication when other ethnics make the formula as they do in Bahasa Indonesia. In addition, some of the formula in plural forms are different from those in Indonesian language that might break the communication.

**METHOD**

Batak Toba is one of ethnics in Indonesia, located in North Sumatra. The data of the terms of address were gathered from two qualified informants. They are considered qualified informants because they are native speakers (50, 56, 60 and 78 years old), and they got experience in leading cultural ceremonies of Batak Toba. To have understanding of the terms of address, both the informants were asked some questions by the writers, for examples ; *How do you call your father’s older brother, father’s young brother your mother’s brother, sister, your father’s older brother, young brother, etc.* To know whether the terms of address fit into Indonesian language, some sentences produced by other ethnics when they interact to Batak people using Indonesian language were recorded. The procedures of gathering the data are: (1) Noting all the terms of address mentioned by the informants, (2) All the drafts were then given to the informants. This is done for verification, (3) Rewriting the data based on the feedback, and (4) Analyzing the data semantically.

**RESULT AND DISCUSSION**

Based on the data gathered from the qualified informants, they are created based on blood, marriage, marga (family name), and based on their relationship in the society. Kinship System of Batak Toba based on marga (family name) have an important role. The same marga are forbidden to get married eventhough, biologically, there is no relationship among them. On the way around, marriage can be happened for those who have blood relationship. For example, Erindo is “marga Siregar”, automatically all his children are Siregar. It happens because this ethnic belongs to patrilineal. Then, if Erindo has a sister and his sister has a son, this son can get married to his daughter. The same terms can have different function, for example *Amangtua*. This is a term for father’s older brother and if or mother’s older sister’s husband. Father’s older brother can function as father but not mother’s older sister’s husband. Batak people can see it from their marga (family name).

**The Use of Terms of Address in Batak Toba**

In reality every ethnic has kinship system. Wardough (2002) stated that kinship systems are various, and some systems are richer than others. Batak Toba, as one of ethnics in Indonesia, is very rich in terms of address. For example, *uncle*. In Batak Toba-, *uncle* is classified into 4 classifications, namely: (1) *Amangtua and Inangtua* (father’s older brother and mother’s older sister’s husband), (2) *Amanguda and Inanguda* (father’s younger brother and mother’s younger sister’s husband), (3) *Tulang* (mother’s brother) and (4) *Amangburo* father’s sister’s husband.

In relation to the description above, it can be seen that the same terms of address have different function. As it was stated that *Amangtua and inangtua. Amanguda and inanguda are used to address father’s brothers or mother’s sister’s husbands* but in a formal ceremonies, only father’s brother’s can substitute father’s position. For example, if the father cannot attend cultural ceremony, *Amangtua and Amanguda* father’s older brother and younger brother) can substitute father’s position but not *inangtua* and *inanguda* (mother’s sister’s husbands). In other words, the same address does not have the same function or position in the cultural ceremony.

*Ito or Ibot* is used by brothers and sisters. The man calls his sister *ito* or *iboto* and vice versa. In a formal ceremony, the role of daughters and sons (especially who have got married) is different but not the term of address. Seeing the term of address, it seems they have equal position but in fact not.
Based on blood, it can clearly be seen from the marriage. In wedding ceremony, the term of address based on blood and marriage is badly needed. Every person in this event has a special role. Based on his position, everybody (especially who has got married) automatically knows his/her role, what she/he should do. During the ceremony, all the people who have the same marga with the groom is called paranak and those who have the same marga with the bride is called parboru. By knowing this position, they will be have differently during the ceremony; the language they use, the position of seat, etc.

In giving the speech, the representative of groom will address the bride family and those who have the same marga with the bridge’s father parrajaon or hula-hula. The basic root of this word is raja means king. Therefore, groom’s family should respect the big family of bride including those who have the same marga with the bride. In Indonesian language, the father of the bride and the groom address each other using besan but in Batak Toba this word is divided into two: parrajaon and lae. Lae is term of address used by the bride’s father to address the groom’s father’s Indonesian and Batak Toba (as one of ethnic in Indonesia) views the world differently. It happens because Batak Toba allows them to categorize what they think differently from Indonesian speakers.

Wardhough (2002) stated that children are sometimes taught to use uncle for close friends of their parents. In other words, their children call uncle to the people who has no kin relationships. The same approach also happens to Batak Toba. But, a little bit different. As it was elaborated before that the term uncle is classified into 4; amangtua, amanguda, tulang and amangboru. The parents usually teach their children to call those who have no blood or marga relationship using amang boru.

This term is considered more polite than tulang in this culture. But based on blood or marriage relationship tulang is the one who must be respected by all his sister’s children. People prefers using amang boru than tulang in social relationship because they consider it more polite. In ancient time, tulang and his daughter cannot refuse if his sister’s son wants to marry his daughter. It is considered taboo. Based on this culture the term of address amang boru is used to make positive face because he is not in position to fulfill everything what his sister’s son asks for. The same address ito is used by man and woman. While Lae is between man and man and eda is between woman and woman. In Batak Toba, it is not polite to call adult’s name. In other words, this address is showing the politeness. To put it differently, the terms of address of Batak Toba make the people understand how to behave appropriately in their daily lives.

Semantic Analysis of Terms of Address

As it was stated previously, the term of address uncle is classified into 4 classifications, namely; Amangtua, Amanguda, Tulang and Amangboru. Amangtua is addressed to father’s older brother and mother’s older sister’s husband and inangtua for their wives. If each of them is semantically analyzed, this word might be created based on its root. For example, Amangtua consists of two words; amang and tua where amang means father and tua means old. Literally, it means older father. It might be happened because this ethnic belongs to patriarch. Amanguda is used to address father’s younger brother or mother’s younger sister’s husband and inanguda for their wives. Not like amangtua and inangtua, amanguda and inanguda consists only one word because uda itself has no meaning.

Another terms of address form is Tulang and Nantulang for his wife. It only refers to mother’s brother. It is difficult to analyze linguistically or non-linguistically why the people use this word to call his mother’s brother in that way. Therefore, it can be concluded that the people create this word arbitrary. Amangboru is another kind of uncle. Amangboru is used to address father’s sister’s husband and Namboru for his wife. The word Amangboru consists of two words; amang means father and boru refers to woman.

In relation to the word inangtua as it is elaborated above (consists of two words; inang (mother) and tua (old), literally, it means older mother. Logically it is accepted because in daily activities, all my mother’s sisters or mother’s brother’s wives are also my mother. It happens because in this culture, the blood or descent is tightly related. Inangudaik sad dressed to mother’s younger sisters who have got married or father’s younger brother’s wife’s. This word consists only one word because uda itself has no meaning. In Indonesian language there is a word muda which means young. If were late this to Indonesian language, the word uda is close to the sound muda which means young. But in Batak Toba, young means poso. If this word is combined with the word inang it becomes Inangposo. But Inangposo or inangnaposo is another term of address in Batak Toba. Inangnaposo is addressed to the wife of amangnaposo. Amangnaposo is for brother’s son from his (father’s younger sister). While the daughter of brother is addressed maen or parumaen. If we make an analogy of amangnaposo (address form to brother’s son) it should be inangnaposo to address brother’s daughter. In conclusion, logical structure is not appropriate in this case. It might be so because this ethnic is strongly influenced by blood of father not mother. Term of address maen or parumaen (my daughter in law) is used to address my brother’s daughter because in ancient time it is a must to marry my son to my brother’s daughter. In ancient time it is considered taboo if my brother and his daughter refuse to get married to my son.
Nowadays, it is not a must any more but this address is still used. Another term is *Namboru* which is used to address my father’s sister. *Boru* means woman. Boru preceded by prefix “Nam” which is similar to prefix nan in the word nantulang (tulang’s wife’s) which refers to woman.

Another classification of terms of address is grand father and grandmother. These are classified into two classification. *Ompung doli* (grandfather) and *ompung boru* is addressed to mother’s parents while father’s parents is *amanta* (pronounced Amatta) means grandfather and *inanta* (pronounced inatta) means grandmother. *Ta* in this address form is derived from the word *hita means* we. The word *hita* functions as a subject of a sentence and it becomes *ta* if it functions as apossessive pronoun. It also can be used to other nouns, for examples. Jabutta (our house), etc. *Amatta means* our father. Implicitly, father’s parents is also my parents but it is not mother’s parents because Batak Toba belongs to patrilineal.

The word *ompung doli* consists of 2 words; *ompung means* grandfather or grandmother and *doli* means a man. If the word *doli* is repeated it will be *doli-doli*. The word *doli-doli* looks plural but not. In Indonesian language *doli-doli* is *bujang* which means a single man (a man who has not got married yet). Batak Toba avoid using the word *bujang* eventhough they speak Indonesian because it is a taboo word (means vagina).

Another term is *Inangbaju*. *Inangbaju* is addressed to mother’ younger sister who has not got married yet. When she gets married the term of address becomes *inaanguda*. The word *inaangbaju* consists of 2 words; inang (mother) and baju (cloth). Literally, it means a mother who is wearing clothes. The things that need to answer is: Does it mean that when they get married they do not wear clothes anymore? Or does it mean that when they get married and make love without wearing cloth? It is still questioning to determine the way people create this word.

Mother’s younger sister who has not got married is called *inangbajuan* it becomes *inaanguda* when she gets married while *Inangtua* is used to address mother’s older sister whether she has got married or not. It might be happened because in ancient time it is forbidden to taboo to get married before older sister. Nowadays it is considered not taboo anymore but this term of address is still used.

CONCLUSION

Kinship System of Batak Toba is based on blood and marriage, margha and social relationship. Some of the same terms of address can be used to different relationships. It can be seen from the context. Kinship system of Batak Toba is created because of the culture. In other words culture makes people create the terms of address. There is a need for language learners to understand why people think and speak the way they do, and to understand possible agreements about culture and its language. Based on the description above it can be concluded that speakers from different culture view the world differently.

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Indonesian Performance of Good and Well Mannered for Officers to Establish National Civilization

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ABSTRACT

In this paper will be discussed about the importance of the performance of the use of Indonesian language and politeness to communicate by officials in Indonesia to build a positive nation civilization. State officials, both executive officers and legislative / party officials, as public officials are a personal role model for everyone in many ways. In particular, the communication of state officials in terms of using the Indonesian language (language performance and politeness) should be done well. The performance of the language of this state official is one of the important aspects of political education for the people of Indonesia. In this last time, communication in the life of nation and state became very important and very decisive sustainability of the Unitary State of the Republic of Indonesia (NKRI) in the future. The polite performance of Indonesian use may not have been used or communicated by some state officials or by members of the community either in oral communications or in written communications such as communication within commonly used social media. Therefore, verbal communication or written communication should be done by the officials in good and polite manner. If not properly done and polite, some of the negative possibilities that will happen are (1) the official will be humbled by the community, (2) the official is not appreciated by the community, (3) the message submitted by the officials is not effectively accepted by the community, 4) wrong communication with the community, (5) communication noise, and so on. Based on the above, officials should be careful to use the language in public or in the community either to communicate orally face-to-face with the community (and the media) or to communicate in the letter or in social media.

Keywords: politeness, language communication, officials, NKRI

INTRODUCTION

In recent times, communication in the life of nation and state becomes very important and very decisive sustainability of the Unitary State of the Republic of Indonesia (NKRI) in the future. The polite performance of Indonesian use may not have been used or communicated by some state officials. Some examples of violations of the Indonesian language use are some oral communications of the Governor of DKI Basuki Tjahaja Purnama or the last oral communication conducted by a citizen to the Governor of West Nusa Tenggara, or many communications officials in the social media.

Oral communication or written communication including written communication in social media often used by state officials should use good and polite Indonesian. This is because state officials, both executive officers and legislative / party officials as public officials, are a personal role model for everyone in many ways. In particular, the communication of state officials in terms of using the Indonesian language (language performance and politeness) should be done well because it is also a part of character education for the community in terms of respecting Indonesian language as the soul of the Indonesian nation. The language performance of these state officials is one of the most important aspects of political education for Indonesians.

As per the needs of the current state of affairs, communication becomes very important and inevitable by officials in Indonesia. Therefore, Indonesian knowledge and understanding of the Indonesian language use should be owned and embraced by officials in communication. This is because the use of good Indonesian and polite is one of the good character and the soul of the Indonesian nation. It also means that the appreciation of the use of Indonesian language in communicating by officials in Indonesia is a form of appreciation for this nation's culture (see Law Number 24 of 2009 and Presidential Regulation No. 16/2010). If the Indonesian language is not appreciated and not used well and polite, especially by officials in this country, it will happen this nation's cultural decline.
The issue of using language in communicating by officials has been the concern of researchers. Language researchers who examine issues of communication by officials in Indonesia are (1) Luhukay (2007: 70) has reviewed the text of President Susilo Bambang Yudhoyono's (SBY) Speech with a rhetorical approach; (2) Widiatmoko (2007: 127) has reviewed the political language of Indonesian public officials based on a review of values philosophy; (3) Subali (2009: 25) also reviewed Bung Karno in terms of linguistic phenomena; (4) Tabroni (2017: 45-65) has reviewed the political communication of Mohammad Natsir; (5) Corry W (2009: 14-18) has examined the issues of communicating ethics in the delivery of aspirations by candidates in Indonesia; (6) Rohali (2011: 76-97) examines language politeness as a pillar of character education; (7) Yusri, Yuni Handayani, and Riskawati (2012: 116-122) examine the representation of speech acts of candidates for Governor of South Sulawesi; (8) Sosiowati (2013) in his dissertation has studied politeness of politicians in the Talk Show on Metro TV; (9) Mujianto (2013: 13-20) also reviews the speech of state officials in the news "Corruption" on the print media; (10) Pranowo (2015: 192-225) discusses the intralingual and extralingual elements as a marker of language power; And the sense value of language in communicative politeness; (11) Setiana, Anggun; Munaris & Muhammad Fuad (2015: 1-12) who discussed the linguistic aspects of Jokowi in the Presidential Candidate debate; (12) Asmara (2016: 379–388) also examines the linguistic strategy of President Jokowi in instilling the ideology and manifesto of government; (13) Arofah (2015) has also reviewed YouTube as a media for clarifying and declaring political figures; (14) Sartini (2015: 171-179) has also studied language and imagery as a language strategy in political discourse; (15) Widyawari (2016: 1-11) examines ideological representation in the courtesy of state officials on the Najwa Eye Talk Show; (16) Pusvita (2016: 861) also examines the maxim and imperative civility in the Najwa Eye of the "Habibi Today" episode.

Based on the findings of the proposed research, it can be emphasized that the performance of Indonesian language and the performance of politeness in communicating today has become an important aspect for the success of officials in Indonesia. Good Indonesian language performance in communicating by officials has been published by the Law of the Republic of Indonesia Number 24 Year 2009 regarding Flag, Language and State Symbol, and National Anthem and Presidential Regulation of the Republic of Indonesia Number 16 Year 2010 regarding the Use of Indonesian in Official Speech President and / or Vice President and other Country Officials. Performance of Indonesian language and politeness in communicating by officials is very important to embody the values of Indonesian character as a polite nation because of good and polite language performance will show good and polite nation culture as well.

The question now is how is the performance of Indonesian language and the performance of politeness of Indonesian officials in communicating? This should be questioned because the condition of officials in Indonesia can change at a fast time. That is, officials in Indonesia both executive, legislative, and many party leaders who took the position in a short time. The reality is that there are not many officials in Indonesia who hold office in a relatively long and continuous time. That is, there are many officials in Indonesia who do not experience continuity of office from low to high positions such as regents, vice regents, mayors, deputy mayors, governors, deputy governors, ministers, vice ministers, presidents, vice presidents, leaders and members of the House of Representatives (DPRD) in the districts / municipalities, heads and members of the Regional People's Legislative Assembly (DPRD) in provinces, leaders and members of the House of Representatives of the Republic of Indonesia, and the heads and members of the Regional Representative Council (DPP) of the Republic of Indonesia. With the condition of officials in Indonesia who generally carry the position in a short time and not continuous will be able to result in the condition of immature performance of the use of good Indonesian language and politeness in communication by the official. Based on this, it can be stated that the assessment of Indonesian language performance and simultaneous communication performance for officials in Indonesia both at the central level and at the regional level is very important to be studied.

**DISCUSSION**

1. **Research on Indonesian Language Use by Officials in Indonesia**

Based on reference searches in several journals in Indonesia, several researches on the performance of Indonesian language use in communication and research on communication performance by Indonesian officials have been demonstrated. The results of the research on these two areas of research will be described in the following sequence.

Several research results on the performance of Indonesian language use in official communications in Indonesia are described below. First, Luhukay (2007: 70) has reviewed the text of President Susilo Bambang Yudhoyono's (SBY) Speech with Aristotle's rhetorical approach. His research findings are that the most dominant in the text of President SBY's speech is Elocutio (style) and as a speaker SBY selects words and uses the appropriate language to "package" his message.
Secondly, Widiatmoko (2007: 127) has reviewed the political language of Indonesian public officials based on a review of values philosophy. According to him, there are at least two prominent features of the political language of Indonesian public officials during the approximately 32 years of the New Order government era that is still ongoing. Subali (2009: 25) also reviewed Bung Karno in terms of linguistic phenomena and the birth of an independent Indonesia. According to him, Bung Karno speaks and communicates his thoughts to the public is not sterile from motives and goals; The use of the language as a function, art, strategy or style to achieve the goal; The use of the language is a sociopragmatic phenomenon; The use of language is functional rather than formal.

Thirdly, Tabroni (2017: 45-65) has reviewed the political communication of Mohammad Natsir. The conclusion is that M. Natsir formulated an integral motion of a long process; The integral motion which later became the message of political communication, became one of the most important thoughts of M. Natsir.

Fourth, Setiana, Munaris & Muhammad Fuad (2015: 1-12) discuss the linguistic aspects of Jokowi in the Presidential Candidate debate and its usefulness in learning. The results of his research indicate that during the 2014-2019 presidential debate, Jokowi uses repetition, hyperbolic, metaphorical, and personification language styles; Jokowi uses a variety of official languages, business, familiar, literature, idiolek, and sosiolek; Jokowi uses diction which is foreign word, absorption, special, general, popular, abstract, concrete, scientific, connotation, and jargon; Jokowi do code transfer and mix code.

Fifth, Asmara (2016: 379–388) also examines the linguistic strategy of President Jokowi in instilling the ideology and manifesto of government. The conclusion of his research is that the linguistic strategy of President Jokowi in instilling ideology and manifesto of government is done by utilizing the formal aspects of his speech texts; In an effort to inculcate the ideology and manifesto of government, President Jokowi uses vocabulary and stylistic strategies that have maritime and work referrals; He tried to stick to his leadership patron identical with blouses, but packed with a more positive diction of work, work, and work. Jokowi tried to obscure the meaning of my pronouns, us, us, and the people by using them in turns as if they were synonymous.

Sixth, Sartini (2015: 171-179) has also studied language and imagery as a language strategy in political discourse. The result of his research is that language has tremendous power for political purposes, one of which is imaging; Linguistic strategies used in political discourse are implicatur, euphemism, lexicalization, grammatical structure, metaphor, and hyperbolism; The use of language in political discourse does not merely convey information, but there is motivation and purpose and goal to be achieved; The use of certain words, sentences, arrangements, and grammar, is not regarded as a mere grammatical or linguistic technical matter but is an expression of ideology: the attempt to form a public opinion, affirm and justify one's own and isolate the other.

2. Research on Personnel Communication in Indonesia

Some research results about the performance of politeness of communications by officials in Indonesia are presented below. First, Corry W (2009: 14-18) has examined the ethical issues of communicating in the delivery of aspirations by candidates of officials in Indonesia. According to him, the communicators, such as prospective leaders, should teach honesty in communication, through transparency of the message thrown; Communicators must be familiar with public interest rather than personal interests; A prospective leader is charged ethically to think of fate and togetherness with others.

Secondly, Rohali (2011: 76-97) examines language politeness as a pillar of character education. Some important points expressed is that there is a tendency of nation character to the negative character: brutal (deeds and speech), low discipline, less trust, less shy (rhino face), and others; Education is an arena and a vehicle to instill positive character and fix the negative character, hence the need of character education; Character education can be integrated in all subjects, including literary learning in Indonesian language subjects.

Third, Yusri, Yuni Handayani, and Riskawati (2012: 116-122) who reviewed the representation of speech acts of candidates for Governor of South Sulawesi. According to him, the speech of the candidate for governor of South Sulawesi according to the maxim of propriety in language tends to follow the maxim of appreciation; The speech of a candidate for governor of South Sulawesi who violates the maxim of language courtesy tends to follow the maxim of simplicity; The speeches of the candidates for governor of South Sulawesi tend to correspond to the maxim of modesty in language; There is a match between the speech culture of the people of South Sulawesi with the maxim of language decency.

Fourth, Sosiowati (2013) in his dissertation has studied politeness politeness in the Talk Show in Metro TV. The study is to measure the politeness of politicians is measured by violation or application of maxim, then given the predicate is very polite, polite, quite polite, less polite, and not polite. The theory used to analyze politeness is a complementary composite of the Cooperative theory (Grice 1975) with its maxims, namely the maxim of quality, the maxim of quantity, the maxim of the way, and the maxim of relevance, and the theory of
Courtesies (Leech 1983) The maximum, the maxim of wisdom, maxim of generosity, maxim acceptance, maxim of humility, maxim of suitability, and maxim of inferiority.

Fifth, Pranowo (2015: 192-225) discusses the intralingual and extralingual elements as a marker of language power and the taste value of language in communicative politeness. The results of his research are intralingual and extralingual elements to be markers of the emergence of language power such as criticism, satirical power, information power, power jokes, and command power; Intralingual and extralingual elements are also markers of the emergence of language values, such as the value of pleasure, respect, hardness, sadness, joy, and happiness; The intralingual elements found in the speech data are phrases, sentences, and diction and the extralingual elements found in the context and nonverbal language; The power of language generated through the intralingual or extralingual elements is in the form of criticism, satirical power, joke, command power, and challenge; Based on the marker in the form of intralingual or extralingual elements it can lead to politeness or irrelevance in communicating.

Sixth, Widawari (2016: 1-11) reviewed ideological representation in the courtesy of state officials on the Najwa Eye Show. The result of his research is that understanding the meaning of speech is an attempt to construct the ideology of what the speakers represent when producing their speech; Polite speech can facilitate the planting of ideology to others; In the context of Joko Widodo, Basuki Tjahaja Purnama or Ahok, and Ganjar Pranowo were interviewed on talk show Mata Najwa, the three figures tend to speak politely by obeying the thimble rather than the contrast; It is based on them trying to maximize the benefits wisely by not selfish and minimizing social costs; The three officials made use of the rearranging vocabulary, formal and informal words, metaphors; Utilize transitivity, modalities, pronouns persona; Speak with the construction of exposition patterns, and speak with a tone of voice that tends firmly and convincingly to convey the purpose that leads to the alignment to the people.

Seventh, Pusvita (2016: 861) also examines the maxim and imperative civility in the Najwa Eye of the "Habibi Today" episode. The conclusion is that the maxims and imperatives show that there is a balance of mindset and action with Habibi's speech; Habibi's Habibi speech illustrates the amount of vocabulary mastery and experience he has experienced; The use of a polite language in communicating can create an atmosphere of communication not tense and heating up. Therefore, in every speech or communicating attention to the maxims and imperatives is very important.

3. Knowledge Insights of Indonesian Language and Communication Personnel Required Officials

Understanding of Indonesian knowledge by state officials is very important in communicating that is about the use of sentence structure, word choice, Indonesian spelling in written communication.

In connection with the insight of the sentence, Sasangka (2015: 16) explains that the sentence is the smallest unit of language that can express the whole mind or any speech that can reveal a complete information. Sentences in the Indonesian language have a core structure and can be expanded into several basic sentence types. Sasangka (2015: 19) explains that the basic sentence is a sentence consisting of one clause, complete the elements, and most commonly the sequence pattern.

Sasangka (2015: 43) distinguishes Indonesian sentences into simplex, complex, compound, and compound sentences. The meaning of the four sentences is as follows. First, the simplex phrase commonly referred to as a single sentence is a sentence consisting of only one clause or one predicate structure (Sasangka, 2015: 43). Second, complex sentences commonly called multilevel compounds are sentences consisting of main clauses and subordinate clauses; The main clause is commonly called sentence parent, whereas the subordinate clause is commonly called clause (Sasangka, 2015: 44). Third, a compound sentence is a sentence consisting of two main or more clauses that can stand alone as a loose sentence; One clause in a compound sentence is not part of another clause or one clause is not an extension of one of the functions in the clause and its relationship denotes a coordinating relationship (Sasangka, 2015: 49). Fourth, complex compound sentences are sentences consisting of three or more clauses; Two of the clauses in this compound sentence are the main clauses, while the other clause is a subordinate clause that serves as extending one or both functions in the main clause; Complexity in this compound sentence is characterized by the expansion of one or more elements (functions) in the sentence (Sasangka, 2015: 52).

With regard to the elective insight in communicating using Indonesian, Mustakim (2015: 48) asserts that word selection is the process or action of choosing words that can express ideas appropriately, while word choice is the result of the process or action of choosing the word. To express ideas, opinions, thoughts well in communicating - both spoken and written - officials need to meet some requirements or criteria in the selection of words namely (1) accuracy, (2) accuracy, (3) harmony (Mustakim, 2015: 49). First, the requirement of accuracy in word selection is related to the ability to choose a word that can express the idea appropriately and the idea can be received accurately also by the reader or listener. Second, the precision requirements in word selection are related to the ability to choose the words that are really needed to express a particular idea and to be
able to choose the word carefully, the language user is required to be able to understand the language economy and avoid the use of words that can lead to wastage. Third, the requirement of harmony in word selection is related to the ability to use words appropriate to the context of their use.

When communicating using the Indonesian language, the words used in the sentence need to be accurately chosen by an official so as to express the intent exactly. Diction or choice of the right words will also facilitate the listener / reader to understand the speaker / author intent. Therefore, when officials communicate using the Indonesian language should choose, weigh, and use the word appropriately. Why should officials choose words and use them appropriately? The reason there are some things like the following Ermanto and Emidar (2009): (1) there are words that have the meaning of denotative and some that also have connotative meaning; (2) words have a general meaning and a special meaning; (3) any words have synonymous meaning; (4) words exist in the form of formal verbs (raw) and speech verbs (nonbaku); (5) words need to be used appropriately; And (6) words need to be written correctly.

Some examples of selecting and writing Indonesian vocabulary that are not appropriate to the proper use of Indonesian and carried out by some mayors in West Sumatra within social media accounts can be seen in the following examples.

(1) Mampir di areal pertanian Lamposi tadi sore saat pulang ngantor dari bukik sibaluik.
(2) Bertani dengan berkantor sama2 punya kesamaan: sama2 harus fokus, sungguh2 dan harus miliki skalu prioritas dan kita harus bisa bersama-sama saling menopang satu sama lain.
(3) Hayukk kita bikin Padang Panjang bersih!!!
(4) Berharap kualitas Sapi Perah dengan produk ikutan-nya di Padang Panjang semakin membaik... Gpp kita kalah kuantitas, tapi berusaha mampu menyusul kualitas Sapi Perah yang ada di Selandia Baru, semoga
(5) Udah gratis desain dan pemodelan untuk UMKM Padang Panjang, pakai mesin yang cukup canggih jadi hasilnya keren bangett. ditambah dibantu pula mengoptimalkan penjualan dengan media sosial.

In addition, some examples of incompatibility with the use of Indonesian Spellings by several Mayors in West Sumatra in Social Media Accounts can be seen in the following examples.

(1) Anak adalah Amanah Tuhan, Perlakuanan Dengan Kasih Sayang
(2) Buat saudara ku yang lagi sakit, semoga cepat sembuh, selalu sabar dan ikhlas menghadapinya, karena dengan demikian akan menggugurkan dosa kita.
(3) Meski tak sempurna secara fisik, seorang pemuda dari medan dengan tekat yang kuat mampu mengendarai scooter sendirian menuju Padang Panjang.
(4) Kedepan program ini menjadi fokus kita sehingga tidak ada lagi lahan kosong yang tidak di garap karena masalah kurang air atau tidak ada modal.
(5) Selalu bersilaturrahim untuk Payakumbuh kedepan
(6) Terimakasih atas segala do’a, masukan, saran, dan kritikan yang membangun.

Regarding the politeness of communicating, linguists such as Leech (1993: 206-207) have raised the principle of courtesy (PS) in communicating with the six maxims. These six maxims principles of courtesy are used as the basis for the determination of the speech as polite speech or improper speech. Thus, the official communication speech should not violate the six universal maxims advanced by Leech (1993: 206-207) below.

The first maxim on the principle of manners in communicating is called the maxim of wisdom. That is, in communicating, speakers / polite speakers should follow the maxim of wisdom. The maxim of the wisdom reads: (1) make the loss of others as small as possible and (2) make as much of the benefit of others as possible. That is, in the activity of communicating with others, the polite speaker is a speaker who seeks to maximize the benefit of the listener and seeks to minimize the loss of the listener.

The second maxim in the principle of manners in communicating is called the generous maxim. That is, in communicating, speakers / polite speakers should follow the maxim of generosity. The maxim of generosity reads: (1) make yourself as little profit as possible and (2) make as great a loss as you can. That is, in an attempt to influence others, talk to others. As a generous person, the conversation should be oriented towards the listener. Topics of conversation should not be for self-interest, but should be chosen for the benefit of the listener. Thus, in the activity of communicating with others, a polite speaker is a speaker who seeks to minimize the benefits to oneself and seeks to maximize the benefit of the listener.

The third maxim in the principle of manners in communicating is called the maxim of praise. That is, in communicating, speakers / speakers must follow the maxim of praise. For that reason, in communicating a polite speaker should pay attention to the maxim of praise. The maxim of praise reads: (1) censor others as little as possible and (2) praise others as much as possible. That is, when communicating with others, the speaker / speaker should try to avoid criticism of others. If any speaker / speaker should criticize another person or
subordinate, keep the criticism to a minimum. In communicating, speakers should try as much as possible to praise others, to praise their success, to praise the efforts it has made. Thus, in the activity of communicating with others, polite speakers are speakers who try to minimize or avoid criticism of others and try to maximize praise to others.

The fourth maxim in the principle of manners in communicating is called the maxim of humility. That is, in communicating, the speaker / speaker should follow the maxim of humility. For that, in communicating speakers / speakers should pay attention to maximal humility. Maksim humility reads: (1) praise yourself a bit as possible and self-defeating as much as possible. This maxim is basically related to the previous third max. Thus, in communicating the speaker / speaker should avoid self-praise speech. Because in communicating, many speakers are busy with self-praise. Things like this are considered rude in communicating with others. Do not communicate with other people activities, serve as a container for self-praise. Thus, in accordance with this maxim in the activity of communicating with others, polite speakers are speakers who seek to minimize or avoid praise to themselves and seek to maximize praise to others.

The fifth maxim in the principle of manners in communicating is called the maxim of agreement. That is, in communicating, speakers / speakers must follow the maxim of the agreement. Makasim agreement is (1) try to make the agreement between self and others happen as little as possible and (2) try to make agreement between self with others happened as much as possible. In communicating, speakers should try to express or produce many agreements with the listener. The speaker / speaker tries to make the listener agree or agree with the speaker / speaker. That is also, speakers / speakers should try menghindarkan disagreement with the listener. Thus, in accordance with this maxim in the activity of communicating with others, polite speakers are speakers who seek to minimize or avoid the occurrence of disagreements with others and seek to maximize the occurrence of agreements with others.

The sixth maxim in the principle of manners in communicating is called maxim of sympathy. In communicating, the speaker / speaker should follow the maxim of sympathy. The maxim of sympathy reads: (1) lessen the antipathy between self and others to the smallest possible and (2) increase sympathy as much as possible between self and others. So, in accordance with this maxim in the activities of communicating with others, polite speakers are speakers who try to minimize or avoid the occurrence of a sense of antipathy towards others and try to maximize the occurrence of sympathy towards others.

CONCLUSION

Based on the above description, summed up as follows. Oral communication or communication conducted by officials should use good Indonesian language. Communication should be done well and courteous. If not properly done and polite, some of the negative possibilities that will happen are (1) the officials who will be disparaged by the community, (2) the official uncertain of his or her character, (3) the message submitted by the officials is ineffective by the community, There is wrong communication with the community, (5) lawful communications, and so forth. Thus, officials should use Indonesian language well and well-mannered when communicating verbally face-to-face (and media) or when communication is written on social media.

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Wisdom Teaching Guide and Noble Advicing in Traditional Minangkabau Expression: Social Function of Intangible Cultural Heritage Speak Using Figure of Speech

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ABSTRACT

This paper contains a discussion of the oral tradition of traditional Minangkabau expression in terms of oral and folklore literary research. The traditional expression of Minangkabau is related to the point of teaching of wisdom and belief, whereas belief is closely related to tradition and custom. All of them are summarized in two main points, namely culture and ideology. How to convey the teachings of noble counsel through traditional expressions expressed in figurative language whose meaning is conveyed indirectly is one of the local wisdom of Minangkabau society in instilling character education. Imagery and comparison in Minangkabau figure of speech are done by referring to the nature and characteristics of plants (flora), animals (fauna), or to human behavior. The metaphors and comparisons contained in the traditional Minangkabau expression have a social function as the instructional point of noble advice spoken verbally. How does the social function of the teaching utterance of the traditional Minangkabau expression is important to formulate. Based on the formulation of this social function, it can also be identified local wisdom about how Minangkabau society teaches in developing community integrity, social control, integrating shared forces that are divided for social solidarity, group identity, and maintaining communal harmony.

Keywords: teaching guide, noble advice, traditional Minangkabau expressions, social functions, intangible cultural heritage, speak using figure of speech

INTRODUCTION

In the effort to achieve the goals of national development, efforts to explore, recognize, document, and preserve the positive heritage of the Indonesian ancestor culture need to be done. This can enrich and reinforce the sense of pride of future generations of the nation's precious heritage. In addition, a good introduction to cultural heritage by future generations can reinforce the nation's tradition in responding to the increasingly tough future challenges of this era of globalization.

One of the cultural heritages of moral-spiritual inheritance, is acquired and known through the teaching-learning tradition through the traditional expression of the proverb. According to Navis (1984: 4), the cultural values of tradition as a type of pronunciation is a system of communication. Human life, and in itself human relations, is dominated over beliefs or beliefs. If it grows and develops, beliefs or beliefs are accepted as truth. Society's belief in something may well be beyond the general logic, but such beliefs according to Barthes (2003: 124) can not be blamed. The thing to be aware of the beliefs of the people is not the question of right or wrong, but the extent to which it functions in fulfilling the social functions of people's lives. Therefore, in conditions where society believes in a tradition's values as truth and that it is believed to enable the emergence of communal solidarity, such a belief can serve as a proposition as science, inherited rules, and practiced by generation, Form of memory and memories, ideas, or decisions that are believed.

The Minangkabau community is one of the strong ethnic and exist in Nusantara. The identity of Minangkabau authenticity has contributed to the form of national culture, among others through language, art, and other aspects of tradition. The people who are strong and able to contribute their culture are strong, compact, and proud of their identity. Such a society grows because it has a "glue." The glue must be of fundamental values that can integrate the Minangkabau society into a unified pattern of life (the views and values of life, and the
METHOD

The research on which the article is based is qualitative, research done by not using numbers and statistical data processing, but preferring the researcher's appreciation of the interaction between the concepts being studied empirically. A study conducted with the intent to understand the phenomenon of what is experienced by the subject of research such as behavior, perception, motivation, action, holistically, with a specific context that is natural, and by utilizing scientific methods.

This study is a research that produces descriptive data in the form of written or oral words of people and behavior that can be observed, depending on the observation on humans, both in the region and in terminology. This research prioritizes the natural setting and is done to present the social world, and its perspectives in the world in terms of concepts, behaviors, perceptions, and human issues being studied.

Data This research is data of social function of oral tradition of traditional expression of Minangkabau proverb based on behavior of speech of owner's society. Data collection is done in two stages. The first stage, the inventory stage through literature studies and recording the oral tradition of traditional Minangkabau proverbs. If the data is spoken directly by the informant, the informant's speech is recorded using a tape recorder. The recordings are transcribed into written form. The result of transcription (subsequent script) is subsequently transliterated (transcended) from the Minangkabau regional language into Indonesian. The second stage is the collection of data on the narrative / telling environment and social functions (views and philosophy of life, as well as the living values of the speakers' communities associated with the oral tradition of traditional Minangkabau proverbs.) Data on this narrative / story setting is collected through recording, and interviews.

RESULTS

The social function data of traditional expression of proverbs, maxims, mamangan, and pameo Minangkabau are inventoried and classified according to traditional Minangkabau expressions spoken by informants residing in Minangkabau cultural customs and the results of previous research which have been recorded (Iskandar, et al., 1961; Fanany and Fanany, 2003; Fanany and Fanany 2008; and Diana, et al., 2015). The social function of instruction to speak in figure of speech using Minangkabau traditional expressions in the language pragmatic perspectives (Jakobson in Tseeuw, 2000, Danandjaja, 1984, Halliday, 1985, and Octavianus, 2012) can be explained as follows: how a tradition is perceived as important by society In a communication system.
The data of the teaching function of the speak in figure of speech using the Minangkabau traditional expressions in this study can be categorized or grouped into the following categories, namely (a) the social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the correcting teaching guide category; (b) the social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the advising teaching guide category; (c) social functions speak of the proverb, maxims, mamangan, pameo, and the expression of the expressing thoughts and feelings teaching guide category; (d) the social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the influence teaching guide category; (e) the social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the enjoin and prohibit teaching guide category; (f) social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the correction teaching guide category; (g) social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the reinforcing the intent teaching guide category; (h) social function of speak of the proverb, maxim, mamangan, pameo, and the expression of the instruction teaching guide category; And (b) social function of the proverb, the maxim, mamangan, pameo, and the expression of the sarcasm teaching guide category. Eight categories of social functions spoken in speak of figure using traditional Minangkabau expressions can be explained as the following example.

(a) Social Function of speak of the proverb, maxim, mamangan, pameo, and the expression of the correcting teaching guide category, examples include (i) Lah tuo pado kakak, lah cadiuk pado mamak (“Already older than brother, already clever than uncle”; do not be arrogant); (ii) Arang kareh bak taji, tulang bak kanji (“Louid sound like spurs, bone like kanji flour"; Do not behave arrogantly); (iii) Pandang anak tenggang minantu (“Keepof own children, pay attention to son of law”; To do fair); (iv) Induak bako badagiang taba, anak pisang bapaisau tajam (“Fleshy thick meatball parent, nephew with sharp blade”; do not arbitrarily); (v) Suyang anak lacuik-lacuiki, sayang bini tingga-tinggaan (“Love to the children to do hit, love to wife stayleave”; do not hesitate, must be firm).

(b) Social Function of speak of the proverb, maxim, mamangan, pameo, and the expression of the advising teaching guide category, examples (i) Jan bakareh-kareh awak, jan bapalak-palak awak, jan pado basutut-sutan awak (“Do not harden us, do not dare us, nor our sultans”; Life in the world should not be arrogant even though possessed and rank); (ii) Jan batikai ratak jo dagam, jan manggutia puncak kada urang (“Do not crack clash with degam, do not scratch people’s scabies”; Do not fight but take a step, do not open the disgrace of others); (iii) Gabak kok indak jadi ujasan, bumi jo langik dapek malu (“Cloudy if it does not rain, the earth and the sky can be ashamed”; If someone has made a pledge, it must be proven that he and his family should not be ashamed); (iv) Jan manapiak aie di dulang, malantiak ka muko surung (“Do not tap water on the bone, splashing to your face”; Do not open a family disgrace, yourself will also get embarrassed); (v) Jan bak ayum manmapuk alang, umpamo kuciang diboaikkan lidi (“Do not look like a chicken saw eagle, for example a cat is brought by a stick”; Living a life must be confident); (vi) Cadiak jan mambruang kawan, gapauk jan mambuang lamak (“Clever do not throw away friends, fat do not throw fat ”); In the association should be able to appreciate and involve everyone, do not act alone despite having enough ability.

(c) Social Function of speak of the proverb, maxim, mamangan, pameo, and the expression of the expressing thoughts and feelings teaching guide category, examples include (i) Apo ka tenggang ambai-ambai, lubang takali ombak datang (“What’s the power of the jellyfish, the hole dug up the waves coming”; Failure of a job because of the power of others); (ii) Dek ketek taanjo-anjo, alah gadang tabao-bao, alah tuo tarubah tido, sampai mati jadi parangai (“When small is spoiled, after being carried away, after old age does not change, until death becomes a character”; Unexpected behavior caused by mis-education); (iii) Dek lamo lupo, dek ragam ragu (“For long forgotten, for many doubts”; Something human); (iv) Aso lai aie samo amauh, kariang lautun kito nanti (“The origin of our hearts is like, to dry our seas to wait”; Waiting for a long time is not a problem as long as it is equally faithful); (v) Ayuak si alang tabang, ikua takepak kepai juo, tadayuak cando rang nan ilang, raso ka Nampak-nampak juo (“The eagle’s fist, the tail flapped, too, flashed like a lost person, it seemed to be “too; Memories longing for a lost lover, dying, or something else.

(d) Social Function of speak of the proverb, maxim, mamangan, pameo, and the expression of the influence teaching guide category, examples include (i) Buah durian jatua indak jauh dari batangnyo (“Durian fruits fall not far from the tree ”; Pay attention to seeds background to choose a life partner); (ii) Elok diambiai jo etongan, bureuk dibuang jo mupakaik (“Well taken with calculations, badly discarded with consensus “); Always be careful and calculating if taking a decision); (iii) Bak kayu tangga pangabek, bak batang dikabek ciek (“Like loose timber, like a tree tied one ”; Do not behave like do not know the rules); (iv) Bureuk sabatang dicateh, bureuk sarumpun dicabuk (“Badly felled trees, bad clumps unplugged “; Act in context, not generalizing everything); (v) Bak lonjak labu dibanam, umpamo kacang diabuhi ciek (“Like the pumpkin buried, like a boiled bean one “; Always be vigilant and careful behaving, others pay attention and value our identity).
A page from a document discussing the social function of proverbs and the expression of instruction. The text includes examples of proverbs in Minangkabau, a language of Indonesia, and discusses their use in teaching. The document explores the role of such expressions in cultural and educational contexts, emphasizing their enduring relevance.

Given that this research will continue to be continued, the results of the follow-up analysis are not likely to result in new findings of categorization of the social function of teaching-learning targets using the Minangkabau traditional phrase, at least expected subcategories of categorization that have been done today.
DISCUSSION

The findings of this study show that the teaching-learning social function using the traditional Minangkabau phrase meets the criteria of semiotic function of language, especially semantic equivalence as stated by Jakobson (in Teeuw, 1984, 2000). Pointing out to use the kias language even though semantically meaning is spoken is an indirect meaning but as Jakobson points out, it is more effective in shaping one’s character. Based on these findings it can be assumed that the reference or referral of Minangkabau society in formulating traditional expressions is quite diverse. The most important of these findings from the semantic aspect, the noble counsel in the traditional Minangkabau phrase is a reflection of the reality of the speaker’s society. The function of this language according to Crystal (1998) as the function of the recording the fact. Halliday (1985) quoting Buhler states that such a function is a representative function or a representational function. The teaching of speakers using the traditional Minangkabau phrase really shows that Minangkabau people instill the values of character education through noble advice based on the foundation of their philosophy of life, the “nature of the mine as a teacher” (the nature that stretches into the teacher).

Based on the categorization of this found social function, it appears so closely the relationship between Minangkabau human beings (the society) to the environment in which they live their lives and lives. Therefore, in conveying the instructional guidance for forming a character or even a critical teaching point for undue behavior, the kias language in the traditional phrase is really their reference to the natural phenomenon of their environment. They always observe the nature around and then make it as a learning experience. The learning experience is structured into noble suggestions as a form of teaching point. The teaching aims are mostly delivered using the kias language. The closeness of the Minangkabau to the nature of his life makes the natural environment as well as a vehicle for learning. This can be understood as a form of local wisdom of the Minangkabau people in interacting with the natural environment. Local wisdom that recognizes that human life is very dependent on the natural environment and therefore humans must always keep the natural environment.

The belief or belief of a particular group of people over a period of time must be understood in terms of the conditions of that community group and the same period. Understanding by different groups of people and different periods of time will not produce meaning, it will even lead to misunderstandings. The research findings of the categories of social function of teaching english-speaking instruction using the traditional expression of Minangkabau proverbs containing noble suggestions through the meaning of kias can be discussed in at least two of the following interesting points.

First, by hearing and / or reading traditional Minangkabau expressions diligently, readers and listeners will acquire cognitive knowledge of the reality as reference material or reference by the Minangkabau traditional genius (local genius) formulator. The traditional expression of Minangkabau proverb that reads, Gadang buayo di muaro, gadang gararang in puddles, samui barajo in liangnyo (big crocodiles in estuary, big tadpoles / tadpoles in puddles, ants become kings in the hole), makes the listeners and readers of this Minangkabau traditional expression understand And understand the habitats and behavioral characteristics of the animals mentioned in the traditional phrase. Humans must be careful when dealing with or meet with crocodiles in the estuary because the estuary is the territory and habitat of crocodile life. Likewise, the information that tadpoles (tadpoles) grow in size before becoming an adult frog only needs a puddle area. Rapid rivers or vast lakes are not tadpole habitats. Tadpoles life is only limited to mud. Humans must also understand that in the hole ants are powerful because the hole is the home where they live so that they will fight if their holes are attacked intentionally or not by anybody.

The following traditional Minangkabau phrase, which reads Nan tau di kayu tinggi alang, nan tau di poso-poso ayam, nan tau di kili-kili bantiang (“Who knows with a tall tree is a eagle, who knows with a ligature is a chicken, who knows with a rop is a cow’s”), listeners and / or readers also become more aware of the reality of these three types of animals. Eagle nest is always at the top of tall timber trees. Thus, it can be understood with content related to the height of the trees and climate, the more eagle birds understand. Likewise with a chicken belt that is always tied by the owner, chicken who understands the rope binding because he is always and associated with it, also sweep the most understand about the rope. Hearing and reading traditional Minangkabau expressions, listeners and readers will also feel cognitively about the characteristics and nature of each categorizing reference. The listener and / or reader will become more aware of the behavior, traits and characteristics of plants, fruits, human beings, members of the relatives, members of the body, and the infinite nature of the universe and the universe. This knowledge will have implications for how humans should behave towards nature and the environment to create a harmonious life.

Secondly, by listening, reading, and trying to understand the reality of environmental phenomena; Listeners and / or readers in the next stage will be hooked to analogize the phenomenon of the universe into a conclusion understanding of philosophical values that led to the emergence of awareness or the wisdom of self in understanding life and life. The formulation of philosophical values and self-wisdom is then required to be implemented or implemented in life together or in the community. The meaning of these noble counsels is not
directly expressed by the speaker. Speakers use the kias language in the form of a traditional phrase so that the meaning is also an indirect meaning. Speakers of speakers (listeners and / or readers) who formulate the meaning of such noble counsel.

To gain meaning, the reader must be good at interpreting the implied meaning of the traditional phrase he hears or reads. To interpret the implied meaning, the listener and / or reading will do the contemplation to understand the essence of what he or she heard and or read. Tunjuk in the form of values of wisdom and noble advice that will be high value and higher if contemplated by the audience or readers who have high intelligence as well. The traditional phrase Minangkabau contains the meaning of wisdom. Based on the meaning of wisdom that listeners or readers get science teaching point.

From the speakers, the speech of kias in the form of traditional Minangkabau phrase is used for the purpose of doing teaching activity. Teaching can be done in various ways. Based on the research findings, speak the kias using traditional expressions, effective for the following: (i) giving a reprimand; (ii) advise; (iii) expressing feelings and thoughts; (iv) affecting the other person; (v) order and / or prohibit; (vi) reinforce intent; (vii) asking or pleading for something; And (viii) insinuation. These eight categories are referred to as the social function of the teaching-speak pledge of the kias using traditional Minangkabau expressions. This finding is in line with the linguist's thinking on speech acts and language functions.

If the hearer and / or reader capture the meaning of the wisdom of the noble counsels contained in the traditional phrase, then the next step will accept it and practice it in everyday life. By understanding the meaning of the traditional phrase Minangkabau proverbs that sounds Capek kaki ringan tangan, capek kaki indak panaruang ringan tangan indak pamacah (“Fast foot light hand, fast foot instead of fighters, light hand instead of solver”; Defi in acting but full of calculations) will give awareness to the listener and or reader that because of lack of alertness or caution, someone Will make a mistake that will be fatal, although the actual action is initially based on good intentions. Recognizing the meaning of this traditional Minangkabau phrase, will make the listener and / or reader careful in maintaining the behavior and attitude. Be careful in using the body parts of the body that may cause displeasure of others who will cause yourself to experience distress as well. If all this time he has done a bad thing, he will try to fix it. Conversely, if all this time he was always careful before taking action, he will be more confident to always be careful in every behavior act.

Based on the findings of this research, traditional elements, traditional expressions, for example, should be regarded as a communication system that provides messages regarding past rules, ideas, memories, memories, or decisions that are believed. Therefore, as Barthes (2003: 14) says that belief in something (the values of wisdom that are believed to be true) contained in the work of an element of tradition, is not an object, concept, or idea, but a symbol in the form Discourse. Such symbols are not always in written form, but can also be speeches, objects, or certain tools. In today's urban society, the symbol can be in the form of pictures, movies, and others. This element is not an object, but can be represented by objects.

The belief in the truth of the values of wisdom and wisdom will apply universally, but the stimulus of traditional expressions will depend on the social, cultural, and geographical conditions of the community of its owner. A stimulus of traditional Minangkabau expressions is not necessarily acceptable in other societies. However, as universal, it is possible that the values of the teaching wisdom contained in the traditional phrase can be accepted by a wider group of people. The belief in it will be stronger if more and more of the facts support it, including stories formed by literary works. Such beliefs may be orally and sustained inheritance, but in cosmopolitan societies it may also be through mass media channels such as newspapers, magazines, television, movies, and social media.

Human life, and in itself human relations, is dominated by beliefs. One’s attitude toward something is determined by the conviction that is in him. However, contact and acquaintance with something can generate new beliefs based on existing beliefs. It may be different from the previous one and it is possible that the new belief is against the previous conviction. Belief in the values of wisdom teaching point if growing and developing, the values of the teaching wisdom will be accepted as truth. People can not be blamed for their beliefs because no other community groups are harmed, even the belief in those values can be used as a solidarity and integrity of the group. At this stage, the oral tradition of Minangkabau traditional expressions can function as theorem in science.

CONCLUSION

Traditional values of noble counsel or wisdom-shaped values or wisdom in the traditional Minangkabau phrase, as well as other oral traditions, have various social functions, such as projection systems, as a means of validating paranatas And community institutions, as a means of children's education, and as a tool of coercion and supervisor of the norms of society to always be obeyed. Furthermore, traditional Minangkabau expressions, as well as oral languages in general, are also a means of communication, especially in terms of concrete social controls to criticize a person or a group that has violated the norms of society. To criticize a person using
traditional phrases (proverbs, maxims, apologies, and pameos) is more acceptable and more targeted than a direct rebuke. This is because traditional phrases are not individual (impersonal) so that although spoken to a particular person but can not be identified with the person directly. If one feels insinuated by hearing satire through the traditional expression addressed to him, he can not be angry at the one who insinuated him because he is aware that the traditional expression conveyed to him is the legacy of the tradition of the ancestors of his society that has been obeyed. Critics who use traditional expressions in these circumstances are supported by tradition. In this position, tradisilah that role, speakers only apply as a distributor.

Based on these conclusions, it is recommended that universities, local governments and other government agencies should promote research, excavation, and the formulation of the values of the living and growing traditions in the community. This is important because the traditional values at some point are capable of functioning as theorem in science. Universities, local government, and other government agencies, as well as the general public not to neglect and underestimate the verbal tradition that lives and grows in society. Every society, whatever modern society, actually requires a living hand in the form of beliefs and values of wisdom.

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Persembahan Melayu (Makan Sirih) Dance:
The Study of Ethical and Aesthetic Values in Three Dance Studios at North Sumatra Cultural Park

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ABSTRACT

The purpose of this study is to know the process of creation, form of presentation, as well as the ethical and aesthetic values contained in the presentation of Dance Persembahan Melayu (makan sirih) at three dance studios at North Sumatra Cultural Park. This study uses qualitative descriptive method, because it can provide explanations as well as actual and clear description, in accordance with the needs in research. This research was conducted at three dance studio at North Sumatra Cultural Park. Subjects in this research are Patria dance studio, Nusindo dance studio, dan dance studio Elcis Production. Techniques used for data collection in this study using literature study, observation, interviews, and documentation. From the analysis results obtained data that the value of ethics and aesthetics in the presentation of Dance Persembahan Melayu (makan sirih) at three sanggar at North Sumatra Cultural Park not much different. In Patria dance studio, the form of the presentation of motion still retains the ethics of Malay traditional tradition, but the ethics of dressing on the dancers deviates from the Malay customary tradition because it shows the chest and the curve of the body. Aesthetic form of Dance Persembahan Melayu (makan sirih) is seen from the form of motion varied with the composition of the group in unison and balanced, modified clothing form, and varied musical accompaniment. At dance studio Nusindo motion, makeup and clothing in the presentation of Dance Persembahan Melayu (makan sirih) is still very maintain the ethical tradition of the Malay community. Aesthetic value seen from the form of use of accessories on the makeup and clothing that gives the impression of luxury and a happy color. Furthermore, in the dance studio Elcis form of presentation of Dance Persembahan Melayu (makan sirih) many visible deviations of traditional ethics values of Malay tradition in terms of motion and fashion, but still maintain the identity of Malay in it. In terms of aesthetics can be seen from the form of motion and modified clothing.

Keywords: Persembahan Melayu (Makan Sirih) Dance, Ethical, Aesthetic, Dance Studio

INTRODUCTION

Dance is a branch of art that is very attached to the life of the Malays. Dance is also still often done at every event held by the community on various occasions. So that the dance became a habit that was done by the Malay people and passed down from generation to generation and developed according to the time. Malay society divides traditional dance in two parts, namely ceremonial dance and entertainment dance. Tengku Lucman divides traditional Malay dances into 3 categories:

1. Classical traditional dance: which has characteristic has undergone the processing and cultivation of motion in which the beauty is channeled through a set of symbolic system embodied through predetermined motion patterns. 2. Folklore traditional dance: dance in the realization of motion is closely related to the theme set in accordance with the event. His vocabulary is limited according to custom events which is the reason for the existence of the dance. This is limited to the underlying customary territory. [Eg dance offerings, martial arts]. 3. Experimental Dance: that is after Malay dance develops through its ethnic boundaries (1997: 4)".

Based on the Malay tardisi dance category presented by Tengku Lucman, the Malay dance (eat sirih) (1) is one example of traditional Folklore dance where the theme is limited to the traditional event which is the reason for the existence of the dance. Dance offerings are created because of customary events that are customs of Malay customs in welcoming guests or handaitaulan who come home. Where ethics and manners
are manifested by serving food (2) in tepak (3). Food presented in tepak is an expression of respect and symbol of gratitude has come or visited the residence.

At the moment there are some dance lovers of Malay offerings themselves are not too concerned about how and what exactly the meaning contained in the dance offerings (betel meal), but they only see in terms of beauty in presenting the dance offerings. This is what sometimes can damage the Malay tradition, because the dance performers who present the dance offerings will be more preceding aspects of beauty for the dance to get a good appreciation from the community. After viewing and observing the existing phenomenon, the author's interest to examine the ethical and aesthetic values of Malay Tembur Dance (sekapur sirih) in three Sanggar at Taman Budaya Sumatera Utara (TBSU) so that the writer can better understand the ethical and aesthetic values contained in the dance of Malay offerings.

**Theoretical Foundation**

According to Ali (1998: 7), "ceremonies are signs of greatness or of doing something of action which is of course according to custom or according to religion." Another opinion about the ceremony W.S Poerwadarminta (2002: 873): 1. It does something that is certainly according to custom or according to religion. 2. Equipment (according to custom) a set of actions or deeds bound to certain rules according to custom or religion. 3. Acts or celebrations held or held in connection with important events.

According to KBBJ DEPDIKBUD, Hasan Alwi et al (second edition of print x, 1999) Worship is a statement of reverence and grace (expressed by clasping both hands, which is said to also compose a ten fingers, then lifted up to the bottom of the chin and also up to the forehead or with Touching the thumb to the nose or to the forehead) lifting, saluting with worship. And the offering is a gift or gift to a respected person presented / served or performed.

In Popular Scientific Dictionary, Prima Pena Team (first edition of print I, 2006) composition is composition, composition, essay. As we know dance is a series of motion that has undergone the process of cultivation, so it is with the Dance Offering Melayu in Medan. In the process of cultivation is required creativity of a creator and stylists to arrange the motion so as to have a value of beauty. Creativity itself will arise if there is stimulation that can generate ideas and spirit, as Jacqueline Smith said in his book dance composition. He explained about dance stimulation "Something stimulus can be defined as something that can arouse fikir, or spirit, or encourage activity".

Jakob's opinion about the value of:

"... value is a fundamental problem commonly found in the field of ethics (goodness), truth (logic), and aesthetics (beauty), in addition to justice, happiness, joy. It all involves subjectivity, contextual culture and universal essence. And this is what causes the complexity of formulating what is called truth, justice, beauty, goodness and others. " (1999 : 142 )

Ethics comes from the Greek ethos, which means custom. Ethics is the study of how to apply good things to human life. According to K. Bertens, in a book titled Ethics, 1994. that is generally as follows:

1. Ethics is the intention, whether the act is allowed or not according to consideration of good or bad intentions as a result.
2. Ethics is the conscience (soul), how to be ethical and good that actually arise from his consciousness.
3. Ethics is absolute, meaning that can not be negotiable, if good deeds get praise and the wrong should get sanction.
4. Ethical conduct, not dependent on the presence or absence of others present.

Meanwhile, according to Manner and Custom, Discusses ethics associated with customs and ordinances (adat) inherent in human nature (In herent in human nature) is bound by the notion of "good and bad" a behavior or human actions.

Aesthetics is defined as a branch of philosophy that concerns or deals with beautiful phenomena in nature and art. In general the aesthetics concerns the question of beauty, According to Dharsono Sony Kartika (2004: 2) "beauty in the sense of pure aesthetics, concerning the aesthetic experience of a person in relation to everything it absorbs". In working out a dance an artist must have aesthetic experience in his life, because with the experience of the creativity will have value for the wider community.

At each sanggar in the city of the field, the creator or the dancer of Malay offerings has a different aesthetic experience in accordance with what has been absorbed in life. Therefore, in each dance studio offerings Malay (eat Sirih) has its own variations and characteristics so different the value of the beauty contained in the presentation of the dance. In this case, the standard of aesthetic valuation on Malay dance (betel) dance is the science of dance composition.
METHOD

This research uses descriptive research method that is qualitative. The research population consisted of 3 dance studio in North Sumatra Culture Park (TBSU), namely: Patria dance studio, Nusindo dance studio and Elcis dance studio. Data collection with observation, literature study, and direct interviews on the studio that became the population in the study. Data obtained in the study were analyzed using descriptive technique. The results of processing and data analysis are arranged systematically with descriptive analytical techniques.

RESULTS AND DISCUSSION

A. Adat in Malay Tradition

In the Malay tradition there are four customary concepts, namely, the true customs, customs, customs, customs and customs. Everything that is taught by Islam becomes the basis for the Malay people in behaving. This is in accordance with the Malay saying that "Adat Bersendi Syarak, Syarak Bersendi Kitabullah". Malay society believes that the truth comes solely from Allah SWT.

Dance is flexible, developed according to the age so that to face the development of the age of rules and norms of the design of the ancestors experienced a shift. Shift in question must be based on Islamic Shari’a so as not to damage the tradition and the resam that has been inherent in the Malay community. Dance Offering Malay (eat sirih) has a symbolic meaning that is a tribute to the guests. Norms or laws that apply in welcoming guests who come is a kind of manners like polite in language, dress and behave.

1. Tradition of Respect for Malay Community

A tradition of respect for Malay society has existed since the time of the kingdom. This tradition has been ingrained in Malay society and adheres to Malay customs. The tradition of honor can be seen in traditional ceremonies of marriage, appointment of titles, as well as welcoming guests to the Malay community. In this case tepuh sirih and kelengakapan in tepak in the form of betel nut, betel nut, whiting, gambier, and tobacco become a symbol of respect. The habit of the Malay society presents the betel and its equipment as a symbol of respect, making the betel treats the important thing in the course of the customary event. Besides as a snack food for the Malay community, betel nut is also a traditional ingredients. Because betel contains substances that are useful for the health of the body.

Over time, tepuh betel treatments have aesthetic process. Malay people who have the soul of art assume that would be more interesting if the presentation of tepak betel accompanied by beautiful movements. Where in the tradition of Malay society, dance movements performed by female dancers should flow and gentle symbolize the elegance of a woman. While the dance moves are performed male dancers must be firm so that looks gait and authority of a man.

2. Malay Offering Dance (betel meal) at Three Sanggar at TBSU

2.1 Meaning and Function of Malay Dynasty Dance (betel meal)

According to the father of Jose Rizal Firdaus, Malay Dedication Tari has a symbolic meaning that is respect for a person. Where the respected person is served snack foods such as betel and the device. In this Malay dance offerings have movements that contain meaning ranging from the provision of materials to menyirih up to compounding so that it can be enjoyed by people who are respected.

At this time the Malay offering dance not only serves as a means for serving tepak betel. Malay Dance Dance is also a means of entertainment, because the form contains many values of beauty. In the presentation, in addition to beautiful movements, dancers also wear beautiful clothes in the eyes.

B. The Creation of Malay Dance (Eating Sirih) Dance

1. Patria Dance Studio

Basically melayu dance offerings have existed since 1957 in Riau Province. At that time this Malay dance was performed by O.K Nizami Jamil by the name of Tari Makan Sirih. Named dance-eating dance because the dance music is a song song Sirih taken from a black plate, sung by Encik Rubiah famous Malay singers in Indonesia and in the land of the Malay Peninsula. In the days of the Malay kingdom took place Melayu Dance Period (Makan Sirih) has not been created but the activity of presenting betel and the device has been there at that time. Therefore, Dance Offering Melayu (Makan Sirih) is a dance creations that have mentradisi in Malay society.

According to Jose Rizal Firdaus, Dance Offering Melayu has existed in the city of Medan around the 70s. At that time the Malay Offering Dance was once danced by his daughter at the time of the annual event held at his school. However, when it is danced by the dance is still using motion that is very simple that is swing and flower motion. Then in 1978 came the idea of Jose Rizal Firdaus to work on Malay Dance.
2. Nusindo Dance Studio

This dance studio was established on January 1, 2001. The studio also has a Malay Dance Tariff (betel meal) but its shape is different from that of Patria. Based on the description of the dance stylist at the Nusindo Dance Studio that is Irfansyah, his ability in working the dance offerings is inseparable from his experience that ever danced the offerings of Patria studio. Irfansyah’s Malay dance (betel) offerings were made in January 2001. The Malay Dance Dance was made due to consumer demand to enliven the wedding reception. Irfansyah in making a work of offerings does not take much time and think about how the form of malay dance presentation is presented. That’s because Irfansyah has mastered various basic techniques of Malay dance. In addition Irfansyah also has a lot of experience in dance dance offerings. In working on his offerings dance, Irfansyah uses many movements which are the development of basic motion or basic Malay dance.

3. Elcis Dance Studio

Elics Dance Studio was established on September 10, 2002. Similar to Nusindo dance studio, the ability of the dancer in arranging the Malay Dance Dance is also not separated from his experience dancing Malay Dance Performances owned by Patria studio. Sri Dewi Kesumaning Ayu in addition to the leadership of Elics Studio, he also went directly in the arrangement of dance of the Malay Offering. Based on information from Sri Kesumaning Ayu, Elics Dance Studio first organized and performed melayu dance show (betel meal) was when asked to fill wedding reception event in 2002. Capitalize the experience of being one dancer in the dance performance offerings, making the Leader of this Elics Dance Studio Do not feel awkward to work on and present dance offerings.

C. Ethical Value of Malay Dance Serve Presentation (betel meal)

The ethical values of Malay Dance presentation (betel meal) at three galleries in TBSU can be seen in Table 1 below.

<table>
<thead>
<tr>
<th>No</th>
<th>Form</th>
<th>Dance Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Patria</td>
</tr>
<tr>
<td>1</td>
<td>Motion</td>
<td>The deviation of ethical values on the motion of the patria is very little encountered. The deviation is only seen in the betel prosthesis where the sitting position kneels into a squatting position.</td>
</tr>
<tr>
<td>2</td>
<td>Makeup and clothing</td>
<td>Clothing modifications which show the chest and fabric are transparent so that shows the arms.</td>
</tr>
<tr>
<td>---</td>
<td>---------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3</td>
<td>Performing venue (stage)</td>
<td>Adjusted to consumer demand and places that have been provided by the event committee.</td>
</tr>
<tr>
<td>4</td>
<td>Music dance accompaniment</td>
<td>Using songs that become Malay identity such as, senandung makan sirih, mak inang, rentak Zapin and pulosari</td>
</tr>
<tr>
<td>5</td>
<td>Dance equipment</td>
<td>Using the place of betel</td>
</tr>
</tbody>
</table>

D. Factors influencing the ethical value of Malay Dance Tari Dance (Makan Sirih)

The large number of people's demand for the Malay Dance Tari dance makes the dancers think instantly. Both in organizing motion and clothing. With instant arrangement, forms of motion that contain ethical values actually become distorted. It is sometimes that can obscure the meaning of the dance itself. Similarly, the fashion, clothing should usually have a practical nature in which the clothing can also be used on other types of dance.

Ability to master various dance types and backgrounds of dance stylist, resulting in contamination of melayu dance dance with other ethnic cultures or customs outside of Malay. Dance forms that have been contaminated with other cultures can obscure the tradition attached to the dance. The development and modernization of the times can also obscure the traditions of an ethnic. The fear of so-called outdated triggers a person to abandon an existing tradition. Similarly, the dance of melayu offerings, the form of presentation in terms of clothing has been using a lot of ornaments that had previously not been used by the community melayu. For example, the lotus is worn to cover the chest.

The aesthetic experience of the dance stylist also influences the ethical value of the Malay dance performances. The experience of seeing the forms of dance offerings at other studios encourages the dance stylist to make the dance more perfect, although it sometimes neglects the ethics of the Malay tradition. Moreover, the form of dance owned also determines the existence or absence of the studio. But basically if the Malay people themselves have a critical nature and want to give an argument against the form of dance offerings of Malay, the possibility of deviations of ethical values would not be much happening.
E. Aesthetic Value Presentation of Malay Dance (betel meal)

The aesthetic value contained in Malay dance (betel) dance at three sanggars in TBSU can be seen in Table 2 below.

<table>
<thead>
<tr>
<th>No</th>
<th>Form</th>
<th>Dance Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Patria</strong></td>
</tr>
<tr>
<td>1</td>
<td>Motion</td>
<td>Using motifs to imitate each other so as to give the emotional impression Rampak.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mirrored formation motifs give the impression of two focus points (two directions of view) for the audience.</td>
</tr>
<tr>
<td>2</td>
<td>Makeup and clothing</td>
<td>Clothing modifications which use a dark red lace fabric.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Performing venue (stage)</td>
<td>Adjusted to consumer demand and places that have been provided by the event committee.</td>
</tr>
<tr>
<td>4</td>
<td>Music dance accompaniment</td>
<td>Using songs that become Malay identity such as, senandung makan sirih, mak inang, rentak Zapin and pulosari</td>
</tr>
<tr>
<td>5</td>
<td>Floor</td>
<td>Not much use of floor</td>
</tr>
</tbody>
</table>
F. Factors Affecting Aesthetic Value In Malay Dance Dance

For each studio (patria, nusindo, elcis) consumer demand sometimes triggers high aesthetic value contained by Malay dance offerings. In addition, Malay Dance Tari also has a flexible nature where its development along with the times. If the presentation both in terms of motion dance, fashion and music accompaniment is not adapted to the times in a studio, it will lower the keeksisensian studio in the wider community. Because consumers will definitely prefer a studio that is able to balance the tastes of the market.

To be able to produce a dance that has a high beauty value, is not enough just the creativity of the dance styler only. Dancers also play an important role in this. The shape of the motion will be even more valuable if applied by the dancer in charge. A dancer who is responsible will perform optimally motion and wholeheartedly, so resam Malays who wanted to show really born perfectly. Therefore, the creativity of the dancer should be accompanied by the ability of dancers.

CONCLUSION

Malay offering dance has the meaning of offering or serving tepak sirih to the guest who dihomati. In essence, the Malay society has a tradition of welcoming guests who come by serving tepak sirih. Where betel nut became a snack at the time. Malay societies whose majority religion is Islam based on the behavior of Islamic religious teachings. Islam teaches its people to respect each other. Along with the development of the times of honor activities participated bekembang. Betel tepak treatments to respected guests are applied in a form that has aesthetic value, while maintaining good manners in moving or dressing.

The ethical value of malay dance performances at patria dance studio, nusindo and elcis is considered in terms of both motion and makeup and clothing. Although there is a form of presentation of dance offerings in one studio slightly deviate from the ethics that apply to the community Malay. The deviation is caused by various factors, namely:

- The number of requests so that the arrangement of dance is made instantly both in terms of motion and clothing.
- The existence of cultural contamination or customs of other ethnic traditions outside of Malay.
- Lack of criticism and argument from the Malay community itself.
- The development and modernization of the times
- As well as the aesthetic experience of the dance stylist.

The aesthetic value of dance performances of malay (eat sirih) each sanggar (patria, nusindo and elcis) can be seen from the form of motion, floor pattern, dressing and clothing, music accompaniment and property (tepak). In the form of motion and floor pattern, aesthetic value is analyzed by using compositional sciences. While the dressing and clothing in the analysis in accordance with the development of Malay dance fashion itself. The aesthetic value of melayu dance (betel) dance can not be separated from the influence of experience, insight and the sciences that are owned by the dance stylist. In addition, the creativity of the dance stylist and the responsibility of the dancers can also affect the high aesthetic value in the Dance of Malay Dance (betel meal).

NOTE:
(1) Eat sirih is the title of the song commonly used as musical accompaniment Dance Malay Dance.
(2) Betel and fittings such as betel nut, whiting, gambier, and tobacco.
(3) Rectangular or rectangular place or container used by the Malay community as a place to put betel, areca nut, lime and gambier.
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INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
Reinforcement of Knowledge and Competency for Art Teachers and Students through Appreciation and Experimental Activities: Welcoming AEC Era

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ABSTRACT

This article explains the importance of art and cultural teachers and students, in both performing arts and fine arts, in implementing appreciation and experimental activities to develop vision and knowledge as well as competency. The background of this writing is based on the art and cultural teachers in West Sumatera that are in lack of knowledge and competency. They are not well equipped in fundamental knowledge of performing arts, and thus unable to be creative in various field of art. Many were found not skilful enough in dancing, singing, playing musical instruments and arranging composition or doing simple arrangement. This resulted in students being incompetent in composing dance and music even though these are regarded as important skills that must be possessed in art academics. Based on that reality, this writing is significant to provide input for teachers and students in order to increase knowledge and competency, especially through appreciation and experimental activities.

Keywords: appreciation activities, experimental, knowledge and competency

INTRODUCTION

Knowledge leads human being towards better path in developing identity and ability in order to live in this world, or the hereafter. A human being without knowledge is as good as a walking dead, with no thoughts and ideas to pave way for its soul and wander around aimlessly.

Every human being gain knowledge by means of experience, intuition and rationality. It is needed to support necessity in a human’s life to survive in this world. To gain knowledge is a must for human being to ensure self-growth and to help solve all of the problems and questions faced in life. Human being must develop their knowledge, be it through experience, learning and reflecting, or contemplation from their imagination.

According to S. Suriasumantri (2007), every human being first gain their knowledge through experiences that they got from the surrounding. Experience became the base for knowledge that will be built to solve various problems that are happening inside and around them. Other than that, human acquire knowledge through curiosity or speculation to convince themselves of the knowledge.

Knowledge ought to be honed by developing appreciation towards something until it grew to be an experience that will be the base to create another new knowledge. In order to develop the quality of knowledge, stimulations are needed for the imagination and thought. One of it is through appreciation. Appreciation has become a norm among scientists or art and culture academician in developing new knowledge. In the context of art and culture, the more the effort given in gaining knowledge, the higher the vision will be for new knowledge to be shaped.

According to Syafie (2005), knowledge is arranged in a system that is originated from experience, learning and experiment done, and is used to determine the nature of principles pertaining to the rights that are being observed. This means that knowledge is something that is acquired from the empirical and ration of human being. Empirical, or experience, is the foundation of a knowledge. Upon focussing on the subject of art and cultural knowledge, experiences mentioned are those built from activities known as appreciation. A person that possesses high appreciation for a form of art is inclined to have knowledge of the form of art that is being appreciated. Hence, appreciation is an experience that builds new knowledge for academician in the field of art and culture.
Appreciation activities are activities that enable a person to familiarize with an artwork and its subtlety through perception, comprehension, appreciation, analysis and interpretation. Through it, enjoyment, acknowledgement and new knowledge sprout. Why do appreciation activities lead to new knowledge activities? It is because the ability to recognize and comprehend gives rise to vision and experience, and turns them into new knowledge for the appreciator.

Art appreciation or appreciating artwork signify deep understanding of the ins and outs of an artwork and is sensitive to its aesthetics aspects. Art appreciation is an artwork appreciation process that is observed and is also a tribute to the artwork itself and the creator. Art appreciation is to savour, to appreciate and to sense the object or artwork, or in simple words, to take closer look at the artwork, and to understand and be sensitive of its aesthetics aspects, in order to enjoy and give meaning to the artworks properly (Aminuddin, 1987).

Art appreciation teaches individual to be able to comprehend aesthetics value and understand the elements of arts and socio-cultural values contained in the artwork. Besides that, an appreciator is able to perceive the artwork as a new knowledge based on the appreciators observation (Setya Hermawan in http://setyahermawan.blogspot.co.id/p/apresiasi-seni.html, accessed on 16th November 2016). In turn, appreciation activities can increase comprehension and acknowledgement of the art form, as well as to build confidence and trust towards self-potential and develop an ambition that the appreciator can acquire the ability as what he or she has seen. In other words, appreciation can boost other imaginative stimulation through the art form that they have seen.

Due to the rapid development of information technology and various knowledge in the global realm and the emergence of ASEAN Economic Community (AEC) era, it is deemed necessary for academic community in art and culture to hold on qualities in knowledge and competency in art and culture that can compete in that domain. In order to enter the era of AEC to promote art and culture in various ASEAN countries, art teachers and students ought to be in excellent command of knowledge and competency to utilize them.

Looking at the recent issues faced by the art teachers in West Sumatera, it is unfortunate that the lack in knowledge and competency are unable to put them in par with other ASEAN countries that are fast approaching the said AEC era. Most teachers are not well equipped with knowledge and competency to compete at regional and ASEAN domain and it proves that they need uplifting in terms of ability and competency in the field of art and culture.

As it is with the cultural art teachers, art students such as those in Sendratasik FBS UNP are not showing the needed capacity to compete with other graduates in regional and ASEAN level. There are a lot more to be fixed in their knowledge and competency to enable them to be in par with others. In the future, they will replace current teachers and educators to compete and survive in the working world.

One of the fact from this issue is that teachers and students are not appreciative and experimental enough. This leads to low appreciation standard among teachers and students towards various art form and new artwork, eventually dragging down the vision and current knowledge of teachers and students away from knowledge and competency. Experiments are believed to be the initial step to acquire knowledge. According to S. Suriasumantri (2007), one of the methods to acquire knowledge is through speculation, or attempts, or more known as experimenting. This means that teachers and students have to go through various experiments to sharpen their knowledge and competency.

Unfortunately, the reality today is that appreciation and experimentation are seldom done. If this issue is not to be observed and solved immediately, students of Sendratasik and cultural art teachers will face elimination in competing with others, be it in West Sumatera, Indonesia or among other ASEAN countries. Hence, this article will explain on the importance of nurturing knowledge and competency to secure and maintain the future of art teachers and students globally through appreciation and experimental activities.

**DISCUSSION**

**Appreciation As One of The Source of Knowledge**

The fundamental issue among art teachers is knowledge. Knowledge, as the basic aspect for teachers to teach students in art context, has not been mastered well and leads to batch of unprofessional art teachers. The inability of the teachers to reach professional standard deprived their students of knowledge and competency. Due to the era of AEC or in local term, citizens of ASEAN countries are free to cross the borders between ASEAN nations to work outside of their home country. If teachers, specifically in West Sumatera, or in Indonesia generally, are unable to provide conformable teaching compatible with the purpose of education, it is possible that teachers from neighbouring country such as Malaysia to be hired to teach in West Sumatera. Considering the geographical distance and the efficient transportation method as well as the similarity in culture, there is a big chance that Malaysian art teachers will one day work in West Sumatera.


Due to the rapid development of information technology and various knowledge in the global realm and the emergence of ASEAN Economic Community (AEC) era, it is deemed necessary for academic community in art and culture to hold on qualities in knowledge and competency in art and culture that can compete in that domain. In order to enter the era of AEC to promote art and culture in various ASEAN countries, art teachers and students ought to be in excellent command of knowledge and competency to utilize them.
Seeing the drawback in the teachers’ ability in knowledge and competency for art and culture, this will become a threat to their career in the future. Another factor causing the disadvantage is due to insufficient efforts to promote new information through discussion, seminar and workshop. These results in teachers being unfamiliar with an art form and are only able to explain some parts of it rather than the whole thing.

A teacher’s experience regarding arts (be it artwork and its value or elements) is poor due to the short amount of time spent by them for artwork appreciation, and also the limited variety of artwork to be appreciated. Overtime, they will not be able to memorize the details of that artwork and might decline in familiarity, comprehension and imagination towards the art itself. In reality, there are many teachers who are not keen on art and its value. They could not recognize an art form comprehensively. This issue goes on among art teachers in West Sumatera generally, where, in every PLPG training, many teachers do not have fundamental knowledge of the art material. This happened due to poor knowledge in art and cultural field and lacking in intensives to conduct interaction with the cultural art material.

As explained by Zainudin (in https://ansarbinbarani.blogspot.co.id, accessed on 16th November 2016), interaction between human being and surroundings help develop curiosity that leads to questions such as what, why and how. The answers for the questions create knowledge. Although, sometimes human, being human, are constantly unsatisfied with the knowledge they received. The questions grew more in their thoughts and became more complex that they continue to seek after new knowledge.

Referring to the explanation by Zainudin, it is understandable that one of the sources of knowledge is empirical. Empirical can be approached through appreciation of art object by cultural art teachers, where the result of the appreciation helps widen the experience that eventually increases the teacher’s knowledge. The teachers are in lack of matter to develop their empirical for art and culture due to scarcity in appreciation activities. It shows that their knowledge in genre, element and type of music and dance are still inadequate.

According to Aristotle (382-322 S.M.), human knowledge were acquired through a long process of empiric observation for concrete objects that were abstracted into “idea”. This means that knowledge can appear when an art teacher is observing an art object constantly. Observation can be done through appreciation activities for objects of art.

Apart from art teachers, there are not many art students, such as students majoring in Sendrataisk FBS UNP that are competent in knowledge regarding cultural arts. They focused and struggled too much in classes and deprived themselves of knowledge and experience from the real world. Often in various discussions, students show that they are still in lack of substantial ideas of the basic knowledge in dance and music.

This issue reveals that most students are inattentive to look for new knowledge. Libraries are rarely visited; discussions are scarcely done and poor observation on dance and music performance outside of their campus. The students of Sendrataisk flock only inside the campus as if their world only revolves there. They do not have real-time experience on the art of dance and music, and the only experiences they have are those obtained from within the four walls of the campus. Empirically, they are not experiencing enough genre, pattern and style, concept and ideas from the artwork and art itself.

Their knowledge has to be improved until they have actual knowledge on art and issues surrounding it, empirically. Empirical knowledge can be achieved through various appreciations. Appreciation is not only limited under the context of live shows but also through multimedia. Other than watching dance and music performances in art centre and show theatres, students and teachers can also utilize multimedia such as dance and music film virtually.

Despite the various methods to acquire knowledge, it came down to effort and willingness to learn. Be it the teachers or students, it is important, and a must, to develop knowledge through art appreciation, so that they can obtain knowledge through empirical experience.

**Developing Competency in Work of Art through Experiment**

Competency is an ability that is based on the motor capability of students and teachers in art and culture. The reality today shows that art teachers and students are still weak in competence to work creatively in arranging and playing musical instruments, composing music and dance, choreographing dance steps and assembling dances and music.

According to Martono (2012), an artist’s craftsmanship does not appear overnight if it is not continued and practised constantly. Arranging a dance repertoire require crafts and skills, and is definitely not an easy work. It will be an advantage to ease the work if the artist invests more time in polishing his or her skills and crafts. It can be concluded that the competencies of art teachers and students will flourish if they continue honing their skills regularly through trials and experiments.

When the teacher and student experiments, their artistic instinct and imagination will be sharpened and new knowledge will emerge from that experiment. Aside of the purpose of researching and practising their sense...
in arts, experimenting helps to create experiences that lead to new knowledge, such as creation and practice of musical instruments and dance or painting.

Competency is an advantage owned by an individual in utilizing thoughts and motor movement, together with expression and creativity. It will be used to work on a craft such as composing music, presenting a musical repertoire, dancing, choreographing, drawing and painting, acting and reading poetry. All of these are performed with different set of skills and gives more meaning to the artist and their crafts’ aesthetic value and artistry.

In the era of AEC, art teachers and students of Sendratasik are not competent enough to compete with art teachers and students from other ASEAN countries. This will become a disadvantage for them as they may be “robbed off” of their career and future due to high competition in labour market, even in their home country. It is a great difference when compared to art teachers in Singapore, especially, whereby the art teachers are skilful in doing arrangement for songs and musicals. Same goes to art teachers in Thailand and Malaysia, they are very much competent in reading block notation in teaching music in schools. There is a possibility that the art teachers graduated from Sendratasik FBS Universitas Negeri Padang will be left out in global competition in the AEC era among ASEAN citizens if this issue is not solved. On the other hand, if they can compete with others by improving their competency, there will be numerous doors of opportunities for them to expand their career in Malaysia, Singapore and Thailand. This unwanted phenomenon and reality can be overcome by increasing the competency of art teachers and students through experimenting in their crafts.

Every student and teacher is called to be proactive in experimenting on various art crafts, be it in dance and music or theatre. They can experiment on movement arrangement, discovering new rhythm motives, arranging musical composition and doing trials towards acculturation and art transplantation. The teachers and students must take the first step to try experimenting on selecting and combining a few conceptual aspect of art creation. Some of the combinations are to fuse dance and music, movement and acting, and movement and singing. Other than developing competency and knowledge, experimenting helps

As for the context of creative process. Guilford in Sajid (2014) mentioned; the nature of fluency, originality, flexibility, elaboration and redefinition are skills that have to be developed through experiment activities. Fluency connects directly with alertness, continuity and the ability of an individual to produce ideas. Whereas flexibility is the skill to utilize various method and approach in solving problems and originality is the skill to create new and authentic ideas. Redefinition, on the other hand, is the human skill to summarize framework from another point of view rather than doing it the usual way.

Experiment can be done by art teachers, whether to explore new motives and forms in rhythm and movement, as well as melody, or to train in purpose of finding the possibility of new techniques to play traditional and modern musical instruments. This implores that experiment is the method to sharpen skills and competency on art and cultural teachers and students of Art of Dance and Music Major, or Sendratasik to explore new knowledge and quality through competency.

There are multiple kinds of experiments to be done that will result in various skills. There are experiments to increase technique such as experimenting to develop new technique in performing with musical instruments and dancing or acting. Through experiments, art teachers and students will be able to improve their competency and knowledge to overcome issues in performing techniques and knowledge on the techniques.

In order to improve skills in assembling dance, music and directing, one can experiment in composition exploration. Every teacher and student have to search for multiple methods to arrange a musical and dance composition in order to achieve a qualified skill in arranging repertoire or music composition and movement. If it were to be done regularly, practical skills will emerge in the teachers and students (Indrayuda, 2013).

Along with that, competency in bringing forth performing concept can be trained by constantly searching for new concept or exploring existing concept in dance, music and theatre. For instance, there are existing performing concept in dancing such as dance drama, free dance, expressive dance, happening art dance and ritual dance. Same goes with music with poetry musicalization, orchestral music, ensemble music, opera music and dance or drama accompaniment music. With various experiment, students will achieve competency on assembling music concept with the composition planned beforehand. Experiment activities lead teachers and students to instinctively and reflectively arrange composition according to the various performing concept.

There are no excellent skills and knowledge if there are no efforts put on it. Teachers and students are encouraged to try on new methods until it results in reflex and sense towards the skills. Experiment is one of the method to try on those methods until it produces a result. Through experiments, new skills will emerge and existing skills will improve. Other than that, experimenting will result in new knowledge of arts for teachers and students of Sendratasik FBS UNP or students in other art institution.
CONCLUSION

A teacher is an educator that ought to possess excellent skills compared to others. This is the reason why teachers are known to teach because they are better and well equipped in knowledge in their field. If a teacher does not own sufficient knowledge and excellent competency, it will drag down the quality of education.

To avoid and to overcome this matter, reinforcement must be applied on knowledge and competency in order for teachers to be more professional. In this era of AEC, teachers as educator must be able to compete with teachers from other ASEAN countries. Their ability will influence the skills of their students. Students as the new generation of artists and art teachers in the future will be left out in this AEC era if they do not have excellent skills and knowledge.

It is important for students to improve their skills in order to become a competent and knowledgeable artist. If they can overcome this matter, they will be able to secure their career as art teachers or art creators within ASEAN and in their home country. They cannot afford to fail in improving themselves because that will result in them not having any chance to compete for a job, even in their home country.

Conducting regular appreciation and experimental activities can reinforce knowledge and competency. Through experiment, there are two advantages—improving competency and developing new knowledge. Both of these concepts will be put to work regularly and will become a norm in the academic domain for the students, as well as for the teachers. If this reinforcement can be done continually, there will be a gain in reflexion and the quality of competency and knowledge, as well as the diversity of the vision of arts.

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Ecological Values of Oral Tradition for Sustainable Development

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ABSTRACT

Oral tradition has values that guide people's lives. Consciously or unconsciously follow these values in the social relations of human beings as well as with their environment. Dealing with the environment of values contained in the oral tradition becomes one of the factors guarding the continuity and environmental sustainability. This discussion is the result of a study of the oral tradition in West Sumatra, which explains the ecological values in sustainable development. The study was conducted by documenting and analyzing contents in oral traditions that live in the community based on the typographical environment in which the oral tradition grows. The ecological values contained in the oral tradition include: (a) identification of ecosystem components; (b) the function and usefulness of ecosystem components; (c) natural and environmental management systems; (d) understanding environmental values, including the value of local wisdom, religious values, and normative values; (e) managing/conserving natural resources; And (f) utilizing the environment positively. The value of ecological value emphasizes the aspects of understanding, internalization of values, and its application in life.

Keywords: oral tradition, value, ecological, and sustainable development

INTRODUCTION

Since free from the hoax of colonialism and the colonization of foreign nations infrastructure development in all fields continues to be spurred for the 'welfare' of society. All the potentials and natural resources that exist in this fertile country are excavated in such a way accompanied by all the supporting facilities. The road as the lifeblood of the economy is built to support mining, plantation, and gardening across and almost destroying the pathways it passes. Excavation of minerals, plant construction, and clearing of plantations in the name of filling the empty stomach of the common people and filling the greedy pockets of capital owners rampant drove, churned out, and muzzled the ecology that existed at the site. The knocked out and driven helpless against the steel hands of the bulldozers, tractors, and chainsaws. The strength of those hands is rampant regardless of the impact of everything they do.

In order to create a modern city and in the name of providing a decent home for human beings, the government and developers unceremoniously destroyed the fertile and productive land of human life. In fact, in order to meet the natural tastes of forests in the hills cleared only for the aesthetic appetites of villas, housing built on the hillsides, the hotel was built to as if it were to back and foothills. The law of the jungle is inevitable in the modern world, man returns to the ancient, powerful period of prey on the weak. But what they did not realize was digging their own graves. The impact of loss is not only on the environment and the creatures that are in that location only, but to the perpetrator itself. Slowly but surely the moral and material damage will be felt by all human beings.

The facts show that the impact of all this can no longer be denied that if summer comes everywhere forest fires, the smoke rising into space interferes with the octane needs of living things, especially the forests that humanity cultivates into industrial forests or plantations. When the rainy season comes the land moves and landslides on the hillside that hit the house and hotel is not new news. The flood has become a terrible friend, flooding, and sweeping away whatever it encounters. The natural disaster does not care who will be the victim, rich and poor, old and young, and not selective. All that almost destroyed the germplasm that will connect the next life. Because humans are no longer friendly to nature, not as Ebiet G. Ade says "nature may be getting bored with us".

The phenomenon of development and nature above is a form of human indifference to nature, disharmony. Humans only think for today, as if primitive thinking has been fertile again, which is important to fill the stomach today, for tomorrow is sought tomorrow also. That is, the development of this period is not sustainable, not friendly to the environment and its ecosystem. In the case of many oral traditions that live in
society in the environment that became the object of development it provides a warning for the importance of considering and doing sustainable development. Is not concerned with the existing tradition, or is not able to interpret the existence of that tradition, so it happens. Therefore, in this paper we try to lift the example of oral tradition that exist in West Sumatra and explore the ecological values that exist in the content of the tradition and its function for the people who live it.

Oral Tradition

Oral tradition is a habit that lives in the community related to their life activities. The habit is an oral form that is passed from one generation to the next. This habit is believed to have a material and morale function.

Oral tradition is one way humans respond to the ecology of their environment. Various other actions raised humans respond to the environment. Ecological empirical facts for environmental scientists become scientific work. For environmentalists and environmentalists will be a heroic action to preserve and preserve the environment. In traditional societies, stories and myths about ecology are continuously passed on orally.

The growing oral tradition in society tells about the surrounding environment. Unwittingly the story aims to convey ideas, ideas, experiences, and a message to the community that the ecology that exist and live side by side with humans need to be preserved and preserved. Hopefully, people can draw conclusions and interpret them as useful for the development of life and the preservation of the natural surroundings. Thus it can be said that oral tradition is a medium and tool of development of life and culture, especially about manners to ecology.

The oral tradition is part of a cultural richness that contains noble values, especially ecological wisdom. The wealth is almost forgotten and undocumented while its change and destruction continue to plague the dynamics of its people. Anwar in his study of oral literature as part of the oral tradition says that the present oral tradition, some extinct, develops very slowly and endangered, and dynamic (2010: 8).

Danandjaya (1983) explains that unconsciously there are nine benefits that oral tradition contributes to life, namely (1) as entertainment and educational media, (2) its content as a tool to foster love, pride and respect for the ancestors, (3) (4) its performance can foster a sense of unity and unity, (5) its creation fosters a creative, responsive, and dynamic soul, (6) a source of inspiration for the creation of creative industries and other art forms, (7) the creation process is an example of diligent, professional, and humble work, (8) its performance provides an example of cooperation and harmony, (9) outside influences in it gives a broad picture of social and outlook life.

It shows that oral tradition is highly relevant and can contribute content and values in order to support the development of character education. Oral tradition is loaded with values of attitude and behavioral education as desired in character education. Such as, fish stories or river prohibitions containing humanitarian value and safety of fish germplasm. Bakaua tradition teaches religious values, philosophy of self-esteem, tolerance life, and mutual cooperation.

Oral tradition is a collective expression that is orally inherited from generation to generation by sung and told (Hutomo, 1991). The oral tradition consists of various genres, such as myth, legend, fable. These genres are in various forms, such as animal stories, origins, and stories about a place (Danandjaya, 1983: 31). The oral tradition encompasses life with all the feelings, thoughts, and insights of life. In addition, the oral tradition is conveyed to all people and is believed to be a guide that plays a role in regulating human relations with humans and with their environment (ecological wisdom) (Geerzt, 1983).

According to Law No.32 of 2009 on Environmental Protection and Management Chapter I Article 1 clause 30, that ecological wisdom is the noble values prevailing in the life order of society to protect and manage the environment in a sustainable manner. According to Odum (1993), ecology is the structure and function of nature, the interaction between fellow organisms with their environment. While the study of ecology is the discussion of the earth's households including flora, fauna, micro organisms, and interactions between these elements that live together mutually dependent on each other.

Oral tradition is a collective imaginative creativity form with specific language exposures that describe and present understanding and experience about life and contain certain values concerning human relationships among humans, and humans with the surrounding natural environment. However, in reality the value of meaningfulness is sometimes measured from a material perspective.

According to Kleden (2004: 10), functionally, oral tradition is one tool of community and cultural development. Consequently, the oral tradition must be seen in terms of other functions in society and culture. In China ecological values serve as guidance and reference in the interaction of its people, as can be seen from the results of Wu Sheng-jun's research (2011). He wrote the Ecological Wisdom of Traditional Yao Livelihoods: A Case Study at Fengmuping which essentially explains the traditional ecological wisdom in the life of the Yao Tribe. Sun Yuan (2006), also wrote about the ecological values of oral tradition in The Harmonious Relationship Between Nature and Human - The Ecological Wisdom of Chinese Ancestors in Yuan Dao. He explained that the Chinese ancestors in Yuan Dao survived by maintaining a harmonious relationship with nature.
Danandjaya (1983) explains that the oral tradition content informs what is related to humanity so as to provide an understanding of life itself. Danandjaya's writing is embodied in Folklore Indonesia Book. In the book is offered a reference and thought of a significant truth that is expressed in a language that is easy to understand.

Oral stories are a form of oral tradition that is spoken from one generation to the next, both in the domestic and public spaces. This story has a great influence on the mental growth of its readers. Storytelling can be an effective method to educate children, through oral stories of educators can serve a variety of norms, advice, advice, examples, or wisdom through figures story figures. Storytelling orally transmits the values and characters contained in the context of adultery and story content in the younger generation (Al-Qudsy; 2010: 86-89).

The Ecological Values of Oral Tradition

The story of the miracle of the Clear River fish is one form of story that lives in Nagari or Sungai Janieh Village in Agam District. This story tells about a large fish-sized collection of adult thighs living in a pond, not a river as the name implies. Society believes the fish is the incarnation of the gods who inhabit the pond. Once upon a time there was a fish sighting the size of a buffalo at the water gate going into the pool. The pool is located at the foot of the hill, at the entrance of the pool is overgrown with a large banyan tree that is old age. Around that hill there are also trees that flourish. The pool is never dried by the water from the ground in the foot of the hill and out of the pond through the rice fields and meet the needs of people living.

Because the fish in the pond is the incarnation of the goddesses of society do not dare to eat it. There is a story in the Dutch colonial period, which tells of the Company soldiers who died after eating the fish. Since the incident people have never wanted to eat the fish. Until now the fish grew and grew in the pond, but never filled the pond.

Oral stories and traditions are believed by the community as part of their life and subject to the norms they have mutually agreed upon. But have they ever realized the ecological values or wisdom of the oral tradition, except the fear of eating the fish. If listened to this story and tradition, the central point is a magical fish, the effect of all the ecology in the environment enjoy the magic of the fish. First, the well-preserved and always clean springs that can be utilized for living things. Second, the trees around it thrives and the big water out of the roots and oxygen from the leaves. Third, the trees with their roots bind and strengthen the hill from landslide threats for humans living in the neighborhood. And fourth, the germplasm of the fish and the living things around it are preserved, if the fish seeds are drifting from the pond to the bandar ropes and growing the breed will be a source of protein for humans and other creatures.

There is another story, called people with Rimbo Bunian. The origin of the word is, rimbo derived from the word jungle or forest, while the bunian comes from the word baunian which means inhabited or guarded. People call it that way because the forest is believed to have residents or waiters. The watchman is identical with animals or supernatural beings. The awaiting animal was identified with the tiger, while the supernatural being was identified with human beings resembling animals, called bunian. Almost every area in West Sumatra is Rimbo Bunian.

Rimbo Bunian is a type of forest that can not be entered at any time by humans. The forests located in the hills of the nagari or the village are overgrown by various fertile, large, and tall plants. Once upon a time the tigers in the forest went into the villages for food. It indicates that the animal ran out of food in the forest. People believe that people have made a mistake by disrupting the forest ecosystem.

In another story, there are people who go to the forest to find firewood for cooking but do not go back home. After so many long days of not returning home, the public believes that the person has been rushed by the bunian. It happens because the person has gone into the forest doing something that might violate the rules, such as, entering the forest alone, the words that come out of his mouth precede the power of power, and destroy and cut down any tree in the forest.

Related to that, there is also a story that tells of a woman who suddenly came out of the forest in a ragged clothes and romance messy. He looks like a man losing his mind alias mad. Apparently this woman is a resident who lost some time long ago. The public believes that the citizen has been kidnapped by a resident and made a bride. While in the forest the woman interacts with the life of a supernatural being and lives in any place in the forest.

The discourse about the magical creatures of the forest dwellers continues to thrive in society. Therefore, people keep themselves not to get stuck with this Rimbo Bunian. Every citizen is reminded not to enter and destroy the forest so as not to experience the undesirable event. That's what the people who live on the forest edge understand.

Are there any values or wisdom of the discourses and traditions? Of course there is, but society does not understand the values contained in it. There are several values or ecological wisdom of the story, 1) forest and trees thrive because they are preserved and protected by the story, 2) a sloping and sometimes steep hillside
consisting of soil and humus protected from the scouring of precipitation by dense forests and Wooden roots that bind the soil to avoid landslides and movement of the soil, 3) large trees bind and store water at its roots, in addition to preventing erosion as well as a source of springs for humans and other living things, and 4) various The plants present in the forest provide various types of food sources for the survival of humans and other living things.

Many more stories and oral traditions that live in the community of West Sumatra. If parsed one by one its contents based on the typographic area where the oral tradition develops. Typography of the area includes forests, hills, rivers, lakes, terrain, coastal areas, and islands. In each typography of the region the story and oral tradition have similarities in values or wisdom. The values are of course not understood by the participants. So far, people only understand, such as magic fish, rimbo bunian, river ban, and lake goddess is only limited and dreaded by the public because of the magical and magical creatures in the location.

The ethnic Minangkabau, the majority of the population of West Sumatra has an ecological philosophy, one of which is encapsulated in the customary proverb nan lereng ditamani tabu, nan gurun dijadikan ladang, nan data dijadikan parumahan, nan payo ranangan itiek dan kabau, nan randah dijadikan sawah , “Desert made into fields, flat land used as the location of the house, the swamp used as the location of the maintenance of ducks and buffalo, and the low made the rice field”. Proverb teaches the tradition of natural use in accordance with the topographical nature. Such ecological wisdom teaches the harmony of nature and man, manages nature according to its condition, and does not force nature to meet human needs for all reasons of prosperity and humanity.

Mentawai tribe who live in the Mentawai Islands in West Sumatra has also Arat Sabulungan oral tradition. Activities of this tradition always use the leaves in every ritual event, believing that the leaf can connect humans with the Almighty or called Ulau Manua (God). In essence this tradition provides knowledge of the importance of harmony of nature and man. The ecological values guided by their beliefs teach that humans should behave in an environmentally friendly way and treat nature, plants, water, and animals like themselves.

Behind all that, there are values that contain the understanding that there are human efforts that recognize the existence of the oral tradition to preserve the ecology around them. The effort is to use the ecosystem wisely. Taking material in the ecosystem is just to meet the needs of life rather than exploit for human greedy passion. Such behavior has given birth to humans who appreciate and friendly with the ecology that is around the neighborhood where he lived. The society has implicitly developed a moral green character in the development and development of culture and life. Under consciousness, they have considered aspects of sustainability and ecological sustainability that are useful for all, both for the environment itself and for the life of this day and the future.

CONCLUSION

Oral traditions are still alive in society and are acknowledged their existence as part of their lives. Society only acknowledges and abides by the norms in oral tradition. The recognition has a positive impact on the ecology that exists in the environment, which is not realized by the community. These are the values contained in stories and oral traditions. These values are embodied in social behavior, human relationships and with the environment, which is green or environmentally friendly character. Ultimately, they are a form of donation and the participation of oral traditions for sustainable development.

The values contained in the stories and oral traditions that live within the community should be a consideration for the policymaker when it comes to designing the construction in that place. The consideration is not on the aspect of the magical fish or its supernatural beings, but on the ecological sustainability that the tradition has maintained. Ecological sustainability means prolonging life on this earth. Consideration of these values is a form of sustainable development that is green or environmentally friendly character.
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Dance Style of Pesisir Selatan: Analysis of Three Areas of Development Rantak Kudo Dance

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ABSTRACT

This article aims to analyze the style of Southern Coast dance in textual and contextual. The study focuses on the style of dance Rantak Kudo from Nagari Painan Timur, Laban, and Bayang. Textual analysis includes (a) Attitude of the body; (b) Transition type of motion; (c) the dimensions of motion; (d) Active moving parts of the body; And (e) Action and effort. Contextual analysis includes the geographical areas of dance, customs, and community life structures. Descriptive evaluative method by comparing the three areas of dance development, namely Rantak Kudo dance of Talaok (Bayang), Rantak Kudo dance of Painan Timur, and Rantak Kudo dance of Laban. The discovery found that Rantak Kudo dance of Talaok there is a tendency to make a humble movement to the earth, jerking feet rigidly to the ground closely related to the livelihood of the dominant community farming both fields and fields. Rantak Kudo dance of Painan Timur is more varied with patterned motion arrangement leads to artistic, expressing patterns of life and ways of thinking of a developing society. Rantak Kudo dance of Laban Bayang, with its close influence of the dance development area of the coast as well as the friendly and intimate style and attitudes of the people, is highly visible in the flexible or non-rigid motion style.

Keywords: Rantak Kudo Dance, Pesisir Selatan, Style of Dance, Areas of Development Rantak Kudo Dance

INTRODUCTION

This article is an excerpt from a study entitled “Model Development of Coastal Minangkabau Dance In Improving the Economy of Traditional Artists in Mandeh Tourism Area” (2017). Pesisir Selatan which is developing marine tourism, has many coastal art groups. Pesisir Selatan traditional dance since its former famous with its distinctive style. The motion is dynamic, energetic, agile and exhilarating, expressing high spirit and fighting spirit in their life as fisherman when catching fish in the sea. One of them is Kudo Rantak dance that developed in District IV Jurai and Bayang. This review includes textual and contextual analysis comparing cultural styles according to the type of motion, cultural area, cultural area as encountered in daily activities in the three dance development areas.

Lomax (1978: 262-263) suggests two forms of dance interpretation of the observations in the cultural traditions of the community, two forms of interpretation can be explained as follows:

(1) Identify each individual member of society, its understanding of the culture that was followed and the individual communication system between individuals. (2) Observe the dynamics of the community, the way they talk, dance, art, work, walk, love, and all the community activities including, customs / norms, religious, activity, livelihood, and geographic region.

The above theory is used to observe and analyze the style of dance Rantak Kudo with mengkomparatifkan three dance styles of the three areas of development of dance will be able to find the specifications archetype for each dance in relation to cultural patterns.

Rantak Kudo which is a traditional dance of community pride in the Pesisir Selatan, is always displayed on any course of traditional ceremonies such as Alek Nagari, Alek perkawinan, Alek turun mandi anak, and Alek Batagak Penghulu. The existence of this traditional dance ceremonies in every sense a strong competitive lead for each village so that it appears several versions Rantak Kudo in society, namely dance Rantak Kudo Painan Timur, Rantak Kudo Laban, and Rantak Kudo of Bayang Talaok version. Dance Rantak Kudo of Painan Timur version and Rantak Kudo Laban versions alike is in District IV Jurai, being Rantak Kudo Talaok version in the District Bayang.
Although all three dance grow and develop in the South Coast but come from different villages. Painan East is one of the ellipse in Kenagarain Painan, which is right in the center of South Pesisir district, Laban is one of the ellipse in Kenagarain Salido. Kenagarain Salido and Kenagarain Painan located in District IV Jurai. Seeing geographical area, jorong East Painan just 2 KM, while jorong Laban just 4 Km from the beach. While Talaok in Sub Bayang within 7 KM from the beach and from the center of the district is 17 KM.

Third Dance Rantak Kudo has the same range of motion, but in accordance with the area of development are different styles. Differences in style need to prove the relationship of dance to the patterns of culture then do the analysis style.

Based on the above, the problem restricted three dance styles Rantak Kudo growing in the South Coast. With three styles of dance Rantak mengkomparatifikan Kudo, namely: East Painan Rantak Kudo, Kudo Rantak Laban, and Rantak Kudo Talaok Bayang, then analyzed the body of dance through (a) posture; (b) a transition mode of motion; (c) The dimensions of motion; (d) The body parts are active; and (e) action and effort (effort/shape). Then interpret Rantak Kudo dance styles with patterns of culture that refers to the South Coast Jorong East Painan Kenagarain Painan, Jorong Laban Kanagarain Salido, and Nagari Talaok Bayang

METHOD

The research, designed for 3 years, chose the location of three sub-districts, namely District of IV Jurai, Bayang, and Koto XI Tarusan. These three sub-districts are a buffer zone of Mandeh tourist area. The method used is descriptive and evaluative method in the form of Research & Development (R & D) to produce a product and test the effectiveness of the product in accordance with the purpose of development. Research development procedures according to Borg and Gall (1979: 626) are:

"Research and information collecting, planning, develop preliminary form of product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation”.

Despite the development research procedures of Borg and Gall, field testing was conducted repeatedly, but in this study the theory of Borg and Gall was modified in accordance with the objectives of the study. For the first year of giving motivation to artists to maintain the tradition with the force of Coastal force on every development of traditional dance choreography. Therefore, the data required are (1) to get information about the traditional dance types found in the field, (2) the data is identified to be chosen as a model to be developed in terms of choreography. (3) Data were analyzed to determine the outcome of the Coastal dance style.

The approach used is built on a multidisciplinary foundation, which starts from the study of performing arts. Concepts of aesthetics, sociology and anthropology, as well as historical approaches (Hermien, 1998: 11) and sociopolitical. Accumulated to provide answers to the issues raised. Because of this research on the performing arts, the main thing is the aspects of performing arts as texts by connecting the context in which the dance develops. The textual and context relationships are very important in analyzing the dance style which is the problem in this research.

Data were collected using observation, interview and recording methods. Then analyzed descriptively qualitative by describing and analyzing dance style to get model to be developed for second year.

Three areas development of Dance Rantak Kudo

Rantak Kudo as a traditional dance in Minangkabau including types of dance style target, because the elements of martial arts dominate the movements of this dance. Dance favored by supporting community initially only danced by two men only, then developed into a 4, 6, or more than 10 people with principles always in pairs. This dance is a part of people's lives because it is an expression of the artist of the people, then of course also an expression of life of their peoples. He is not merely personal expression, idioms used in the form of folk games are idioms close to known people. In traditional societies who live in rural awareness of shared life is far more important than the attitudes and individualistic nature. Folk artists when not playing or dancing, he perhaps was a farmer, craftsman or a fisherman, as public support for dance Rantak kudo residing in coastal areas sebahagian abesar South Shore. Therefore, the concept of the owner or creator of the dance is not known yet, but it is more perceived as a common property or property of villages, as described previously. Nevertheless every village that has a traditional art has tuo dance or martial arts teacher who simultaneously fostering traditional art found in their area. Encyclopedia of Music and Dance of West Sumatra to collect data about dance Rantak Kudo of several villages in the South Coast. About Rantak Kudo dance that developed in villages Talaok District of Bayang mentioned the name of its creator ie Pandeka Tangguak. Pandeka Tangguak it was a martial arts teacher who was given the title pandeka, because of his expertise martial.
Although Rantak Kudo dance is very popular in the South Coast but there is no agreement who the creator of the first dance. This is a tendency for people to tradition, each village maintains their area. Choreographer of the dance tradition is not to mention yet mentioned is usually a senior coach who has been recognized as a dance teacher is tough. A dance teacher is a person who recognized expertise in swapping. Similarly, Kudo Rantak dance of these three locations. Rantak Kudo growing in Eastern Painan known by the name of Tuoe the dance is Tepan (Alm), Rantak Kudo in Laban dance tuo name is Mukhtar alias Kalieng Rajo Kaciak Creator, being Rantak Kudo of Taloak known tuo dance is Tasar. The tuo dance is not just for a single dance, but are recognized for all the traditional dances are in the village.

Giving a name to a traditional dance often wear or imitate the name of nature, as well as movement. About the origin or about the naming of a traditional dance is the same as the above phenomena, such as the creator of the hard track traditional dance. This is because it is conditioned by the oral stories that develop in society. Tradition information from mouth-to-mouth will cause various versions anyway.

Concerning the origin of Rantak Kudo derived from the name of an animal where kudo is a horse, it appears the various versions. Bayang a dance of Taloak tuo (interview Mei 6, 2017) says that the name derives from the name Rantak Kudo horse because its creators see horses used as transportasi the Bendì. Meanwhile, according to Tepan (Nerosti, 1988: 34), dance Rantak Kudo name taken from the name of a naughty child who always menghonjak there, honjak here. An egotist, like dating, like Raun there, Raun here. Giving someone the same name with the name of the animal could have happened, for example, there are the names of people who until now strange, like Baruak, Sanduak Dukuang, Sabun, Kapeh.

Continuation of origin Rantak Kudo East Painan version is explained also that Rantak Kudo has a mother named Benten and his father named Adau-Adau, while Buai-Buai is Rantak brother and sister named Kudo-Nandi Nandi. The family lived as farmers in Batang Kapas Kuok Market. If you listened to this story extremely difficult to trace, especially Kuok market now is a market, whenever that happened extremely difficult to track that Kuok Market is a farm where Benten family farming. In line with the folk legend that if a traditional dance performed in this group and in Laban, always featuring dance Benten at the beginning of the show, after the Buai-Buai, and then Rantak Kudo. Meanwhile, in Nandi Nandi-dance just called in dance accompanist sang Benten, Buai-Buai, and Rantak Kudo. History Rantak kudo Laban Jorong version equal to Painan East, the performance was also preceded by Benten, Buai-Buai, and Rantak Kudo. From the opinions above that indicate the origin of the name of dance Rantak Kudo child arrogant, or imitating a horse, if observed in the motion-motion that is rentakan leg, nodding indeed imitate the movement of horses.

Geographic and People of Painan Timur

Based on statistical data, District IV Jurai in Figures 2003, has an area of 373, 80 km2 or 6.50% of the South Coastal District. This village is not so far from the center of the district, only 1 KM from the central office. With spacious areas such as the above Jorong is limitless: the west with the Ocean Ocean, bounded by the Bukit Barisan East, bounded by Salido North side, South side bounded by Batang Kapas.

This area is located on the edge of a small river where the water comes from mountain springs, known as Timbulun. Formerly this village was the center of cultivation which is filled with a vast expanse of paddy fields and plantations containing crops and vegetables. If we pay a visit to this village just along the path which is located in between the fields. Rice paddies and fields are a source of livelihood apart from mengarit timber and fishing. The area is located on the waterfront is the air feels a bit cool.

With the condition of the people now that have heterogeneous for their housing built by the State Savings Bank (BTN), then the people's livelihood has been the variety of all, 35% of fishermen, 10% as farmers, 15% as traders, 10% as a handyman, and 30 % as civil servants. The work as fishermen still dominate, after that as a public servant. danya new settlement whose residents generally are civil servants.

With the expansion of cities Painan, the township now has changed a lot. East Painan including a rapidly developing area. Their new settlements are generally populated by civil servants. In the township which used to be very natural with perwasahan and young plantations have now been built many schools such as SMAN 2 which formerly came from the School of Teacher Education (SPG). SPG is already abolished deliberately moved to East Painan because the building is closer than the beach. Besides paddy has also been widely used for residential buildings. However not all is changed, until now, people still feel that the East Painan inhabited by natives still strong embrace traditional values. If we visit to houses, as poor as any life in society they still serve tea or hot coffee accompanied by snacks such as cakes. Despite being in the center of the district, but they still live among the relatives, the tradition is maintained. One tradition that is maintained traditional art that is still nurtured and developed in the middle of society. The traditional arts groups so possessed by supporting community so that to this day when people need traditional art enough to just mention traditional arts East Painan course, no group name other than the name of village.
In the case of providing valid ceremonial traditions events, such as weddings valid towards the coffee drinking as a venue for funds. In the event the niniek-mamak and sumando and relatives get together and donate money. The event to raise funds for this party was a call to basidoncek and some are calling it the mufaika. Along with other traditions still prevail in this village, among other things how to do worship like Ramadan, Taraweeh prayers number of prayers still amounted to 21 cycles. In the mosque or surau in East Painan break their habit together and tadarus until late at night is still valid today.

**Geographic and Community Life Laban**

Jorong Laban located in the interior, which is one part of the territory of the District IV Jurai Nagari Salido, consisting of 3 Hamlet, namely (1) Hamlet Batu Hampa, (2) the hamlet of Kampung Baru, (3) Air Beraliah Hamlet. But from 2002, including the Courant Nagari Laban Salido consists of 6 Jorong namely: Sago, Laban, Kampuang Lua, Balai Lamo, Koto, and Bungo Pasang. As Jorong located in Kanagarian Salido then this corner next to its western boundary with the Ocean Ocean, east, bounded by Lubuk Court, in the north bounded by New Market, and the southern boundary with Painan (South Coastal District Centre). In accordance with the geographical condition that is located on the waterfront, the main livelihood of the people Jorong Laban as fishermen. Besides, there are also as farmers, traders, artisans, and a small part of civil servants. According to statistical data contained in the District IV Jurai livelihood can be seen the percentage is as follows: 35% as fishermen, 10% as farmers, 15% as traders, 10% as a handyman, and 30% in the civil service. The people's livelihood is still dominated by work as a fisherman and in addition as a farmer. Results of fishing by fishermen in Jorong Laban is enough potential to meet the needs of daily life, and included to finance their children's school. Watering or irrigation system that irrigates the agricultural frontier community in Jorong Laban, still less productive, so that farming communities rely on rain-fed irrigation. Such conditions make agriculture is not sufficient society. Therefore, to the needs of the rice in the area should be brought in from outside the still of the South Coastal District, as of Bayang, Kambang, Indrapura, Hall Tuesday, and Air Haji. This is because the irrigation system is not running smoothly, even this area is often hit by prolonged drought. Under these conditions people go to the field only once a year.

To overcome the situation of agriculture mentioned above, people also grow crops such as maize, cassava, peppers, green beans, and soybeans, and watermelon and vegetables that can be used by people selingkungan Jorong Laban. It seems that the results achieved from the farm is quite satisfactory. Also in the township is also a lot of old plants that are found around houses. The old plant, among others: rambutan, mango, durian, and other old plants.

Works as fishing is usually done in a tradition that is catching fish by placing a trawler (traditional fishing tool) out to sea along 300 meters, then pulled together to the beach. Trawl fishing tradition was usually carried out since early morning until noon or until the afternoon. For the people who are able, they have a chart or a boat to catch fish, this work is done at night. This job employment for the poor. So workers in Jorong Laban fishermen there are two kinds of way: anyone using trawl and others went by boat to the middle of the sea, called the chart.

For people who do not go to sea in the evening usually go sit to stall after evening prayers. Warung used to rest while drinking coffee. Warung is a place to communicate their fellow community members. When the bright moon, which usually fish on scattered in the sea, so at this point the fish are usually not captured by any means. With such conditions the fishermen do not go to the beach. At this time the leisure time for the fishermen, leisure time is used by people to play traditional arts.

**Geographic and community life Talaok**

Talaok is one Kanagarian contained in the District of Bayang South Coastal District. Kanagarian is located in the interior part of the District Bayang, with rice fields along perkampungannya. Village paddy fields is especially felt since entering this area from New Market intersection up to the very end the beheading Kanagarian thickness. In addition Talaok villages in the district of the shadow there are 8 other villages, and each village was once headed by a village trustee and his government called Kanagarian. Kanagarian written above only New Markets villages that are outside or along the highway Padang-Painan. Seven other villages heading inland to the hills that limit the shadow to Solok. For more details can be seen in the border region District of Bayang namely: the north bounded by Koto XI Tarusan districts, the southern boundary with the District IV Jurai, west bounded by the Indonesian Ocean, east boundary to Solok District. In some Kanagarian located in the hinterland there are attractions that have been recognized at the provincial level. In Kanagarian Pulut-Root Bridge and sticky contained in Koto Kanagarian Berapak are natural baths known as Sani shadow.

When the enactment of legislation rule number 5 1979 Village held with local regulations Tk. I Sumbar No. 7 in 1981, then Kanagarian Talaok broken down into four villages namely: Begalung Aur village, the village Talaok, Gentile Panji Village, and the village of Lubuk Jaya. But once the people who went to the village of
Talaok still call went to villages Talaok. With the return of Kanagarian by the government through the law No. 22 of 1999 on Government and Provincial Regulation No. 09 West Sumatra in 2000, the village is located in the village turned into Jorong as part of the territory of the village and Talaok back into villages Talaok.

According to statistical data contained in the District Bayang Talaok people's livelihood can be seen as follows: 50% of rice farmers, 35% of farmers garden, 5% of traders, artisans 5%, and 5% of civil servants. Cultivate paddy is the livelihood of the dominant society. Rice farmers as much as 50% is indeed proven by extensive and terbentangnya rice fields along the township area Talaok. Even crops this area meet the needs of people outside his district such as for districts Koto XI Tarusan, Salido, and Painan. Therefore, where are we going in this area is always that we see is a vast expanse of paddy fields.

The success of this area in the rice yield is due to the life drains or irrigation that flows along the fields. Sawah in this area is the livelihood that can sustain the society. Even the rice quality rice equivalent Bayang Solok is famous for best quality. This opinion is true when viewed frontier area that is adjacent to the Solok shadow. Orally note also that the shadow is often called himself comes from Solok.

Although all three dance grow and develop in the South Coast, but all three villages have a different environment, namely East Painan central districts namely in Painan, Laban located in District IV Jurai is only 6 kilometers from the district center. Both villages are each just 1 KM from the beach. While Talaok in Sub Bayang within 7 KM from the beach and from the center of the district is 17 KM.

Analysis of Rantak Kudo Dance Style

Dance Rantak Kudo East Painan more varied than the dance of Jorong Laban Rantak Kudo and Kudo Rantak dance of Kanagarian Talaok. The first test, posture indicates the basic attitude stand called tagak, where all the steps are more varied as titi rod motion activity dominant in footwork. Activities such as body motion titi foot rod taken from pursuing a catwalk or rice field, lenggang karaie famous with irregular paths in daily habits. Also the motion Rantak cupu much pounding can a cultural identity which is more dominant foot flat on the earth.

Overall it can be proven that the posture on the part of the foot is pitunggu or knees bent, on the dance Rantak Kudo Talaok dancer bends his knees to make the body more modest when compared with East Painan and Laban. With the lowering of the body of dancers then make forward-leaning posture. Forward-leaning posture is contained in the third dance, especially on the dance Rantak Kudo Talaok forward-leaning stance is more visible than the other dance.

(a) Transition Type

While a transition complex with more varied forms as can be seen in Eastern Painan Rantak Kudo: puta swing motion karaie and tapuak sikuteteh that shows how many changes the direction toward. Continuity footwork to step right foot followed by the left foot open, then open the left foot right foot followed coupled with lower hand, then the direction toward rotates 180 degrees to the rear. Changes in the direction toward the bend cross footwork is offset by leaning forward posture. Then there is repetition in footwork as written above, and then proceed with the motion tapuak sikuteteh with attitude foot pitunggu tangah by gestures such varied in motion tapuak, hoyak Langan, Rambah kumbayang, and jinjieng slaughtered, which ended with a motion gosoh violin. Motion puta lenggang karaie the variation of motion as if portraying rowing boat, it is a hallmark of the dance Rantak Kudo not shared by other Kudo Rantak.

Type of transition is also seen on the motion of the rod titi dominated by the movement of the hands and feet which is the transfer of motion between dancers A and B. Similarly dancer in motion Rantak cupu, steps gap which is also a transition movement of dancers from first place to another place by d blend footwork, hand, body and head.

Transition mode also evident in dance Rantak Kudo Talaok similar to Kudo Painan Rantak East, but the action of the body is more active than the other Kudo Rantak. Transition mode also varies on Rantak Kudo Laban as the motion jinjieng bantai that when viewed as a whole as the bersilancar on the water. Changes in motion quickly be seen in range of motion Rantak Kudo contained in Laban.

While changes in motion at Rantak Kudo Kudo Rantak Talaok not as fast as the other, but the robustness of his legs rooted to the earth so it is more difficult to be removed. Variations motion also is as much Rantak Kudo, but the patterns of movement or switching places between dancers remain the same with the other Kudo Rantak. But the motion Rantak cupu more pounding the ground to dominate Rantak Talaok Kudo. However, changes in the direction toward drastically as in other Kudo Rantak not found in Rantak Kudo Talaok. Motion tapuak ampek just do tap repeatedly at pitunggu attitude. Not seen flurry of changes in motion. Titi motion stems just make a straight line. Cupu Rantak motion zigzag line on the move, while sikuteteh only consists of swing, jinjieng slaughtered and gosoh violin.
(b) Dimensional Motion

Dimensional motion in there dancing, three-dimensional one is more prevalent on the motion in its simplest form, is only seen in one direction or front saja. Only contained in the motion sambah contained in the third dance Rantak Kudo. Dimension two in motion start to vary, the dancer's body can be seen from two directions the front and side of the body, found in the motion sikuteteh. While the dimensions of three found in motion the process chamber is varied, for example in a rotating motion as puta swing karai, moved like steps gap, motion Rantak cupu, titi rod and jinjieng slaughtered (Rantak Kudo Laban).

(c) Active Body Parts Moves

If the observed involvement of the legs, arms, body and head, then between footwork and hands are equally active. This can be seen in motion puta karai swing, as well as in motion walk or move like titi rods, a step gap, Rantak cupu, and motion jinjieng slaughter. Only motion tapuak ampek and sikuteteh were dominated by hand gestures. In Rantak Kudo Laban whole body active, especially hoyak hoyak shoulder and body.

(d) Effort and shape

One thing to note is that all of the characteristics of motion occur in the development of all spheres of culture. Agility rotating motion on the motion puta lenggang karai on the dance Rantak Kudo Painan Timur seen more variety, consisting of motifs Buai, swing, and puta. Similarly, the motion tapuak sikuteteh, which consists of tapuak, ayun, Rambah kumbayang, jinjieng bantai and gosoh biola. Step gap that existed at Rantak Kudo Painan Timur not contained in Kudo Rantak Laban and Talaok.

Although the motion varied widely, but the views from the attitude of the motion does not look complexity heavy because of the changes of motion in a short time and not long, seemed done with a power that is lighter and not as heavy as motion in the dance Rantak Kudo Talaok, which when analyzed on attitude motion seen more severe in their power usage. Especially with pitunggua more mendhak or more modestly to the ground, so hard to lift or foot to another form of motion.

CONCLUSIONS

From the analysis of body posture, transition type, dimension of motion, active body moving parts, and business acts, the style of Dance Rantak Kudo from three development areas are as follows:

(a) Generally seen the use of excessive force on Rantak Kudo Bayang though not agile motion, the strength of which depends on the motion pitunggua very humble requires solid stamina. If we danced three dances will feel its weight to bring dance Rantak Kudo Bayang. Rantak Kudo dance from Talaok Bayang there is a tendency to make a modest motion to the earth and the motion of rigid foot jerking to the ground allegedly closely related to the communities dominant livelihood of farming.

(b) Average Rantak Kudo Laban and Painan Timur do feel lighter. Waivers motion on Rantak Kudo Laban and Painan Timur is on agility quick feet lifted upwards, movement of rapid change, the flexible and corrugated geographical influence area close to the beach with fishermen's life. Variations motion vary in Rantak Kudo Painan Timur allegedly due to advances Painan Timur region which is already a Painan City development area. This is different from Rantak Kudo Talaok who tends his feet rooted to the ground as if it were in the fields.

(c) Dance Rantak Kudo in Laban, influenced by the proximity of the dance development area of the coast, is visible in a flexible, non-rigid motion style, as seen in Ranak Kudo Laban. Motion is varied and light upward is the same as Rantak Kudo Painan Timur where the motion is more agile when compared Rudak Kudo Bayang.

(d) The dominant style is the forward-looking, lean, flexible body that is more dynamic.
REFERENCES

Packaging Media Audio Visual Dance of Gubang in Learning Technique of Melayu

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ABSTRACT

Gubang Dance is one of the traditional dance of Malay Community of Tanjungbalai City, which reflects the daily life of fishermen community. Gubang Dance is believed to have a historical background that explains the growth of Malay ethnic culture. This paper focuses on the preparation of learning media in the form of VCD from Gubang dance which is closely related to the social understanding of Tanjungbalai community. The purpose of this research is (1) To identify the artistic technique of Gubang dance as stated in the performance (2) Prepare the learning media of Gubang dance in VCD. This study uses a qualitative approach, by interviewing informants (artists, art practitioners, community leaders, academics) because of the importance of meaning and context, data collection and analysis that takes place simultaneously. This research is located in Tanjungbalai city, with research subject of Gubang dance,

Keywords: Malay Tribe, Gubang Dance, Learning Media, VCD

INTRODUCTION

Reparation of instructional media is one form of effort to facilitate the process of teaching to transfer from teachers to students. Through the media, students will more quickly understand the material provided, so that learning objectives can be achieved. Traditional art as one of the materials to be learned, has been taught only orally traditionally, by focusing on dance, so that the context of the performances that peel from the technical side has not been well conveyed. Indeed, the teaching of traditional dance must be accompanied by an understanding of the text and context, as the inheritance of one culture. Inheritance of traditional art is a form of coaching in order to strive to maintain the life of traditional arts as a whole ranging from mapping all issues related to the art itself, the type of art, functions, and so forth. This is certainly not easy, given the conditions of art with each other face different problems. Maintaining, developing the arts of tradition in order to survive there needs to be awareness of the artists, including academics who process inheritance through transfer of knowledge to their students.

The role of art itself is a manifestation of the desire of the community in cultural issues, so the need for a compromise step by not reducing the identity of art itself. On the other hand inheritance also needs to get attention considering this one hope as a step preservation of traditional art. There are two ways of approach that can be done in inheriting the culture that is with formal inheritance system and non-formal inheritance system.

Formal inheritance in this case is the way the process of inheriting the arts of tradition through the formal education in the activities of education. In this case bequeath it in the form of media, according to the characteristics of inheritance pattern which is certainly different from the approach to the world of non-formal education.

In the process of transfer, not all students can learn it well, because students have a different absorption. So it takes media, tools to speed up the transfer process. In this case the use of audio visual media would surely be a tool that facilitates teachers in delivering dance material and is very helpful in the process of learning dance because of the advantages in using this media images or videos can be slow motion, so that motion techniques can be understood students in detail. Can be repeated many times so that learning can run as efficiently as possible. The stimuli presented by this audio visual can make learning more interesting. In addition, teachers can also be helpful in conveying and teaching dance materials, because the dance material created into the VCD can be learned students outside of the time of art and culture lessons at home so that students can continue to practice without relying on classroom meetings only.

Audio-visual media is a media that has elements of sound and image elements. This type of media has better capabilities, as it includes both auditive (listening) and visual (viewing) media types. Media audiovisual is an audiovisual aids which means materials or tools used in learning situations to assist writing and spoken words.
in transmitting knowledge, attitudes, and ideas. From the results of research audiovisual media has no doubt can help in teaching when chosen and used well.

Gubang Dance is a dance that belongs to the Malay tribe of Tanjungbalai that is inspired by the life of fishermen. Tanjungbalai Malay people generally work as fishermen and make Gubang dance as a means of interaction between human relations, relationship with God, relationship with other creatures. They believe, the inclusion of Gubang in various activities can express all desires in various purposes.

Gubang is an art consisting of music, dance, and rhyme displayed in the expression of joy of Malay society as a form of gratitude from the realization of desire. Gubang is shown as entertainment, as well as in customary activities performed as an offering, honor, or in traditional ceremonies, which place the Gubang as a material in the implementation. The people of Tanjungbalai usually refer to Gubang art by the name of Gubang Dance, and become one of the best known art and Become the icon of Tanjungbalai Asahan. Based on the existence of Gubang dance, Gubang dance becomes the material taught in Malay dance technique.

Malay dance technique is one of the materials that is taught as a basis in dance dance of Malay tradition. In this subject there are some Malay dance materials taught from Malay tribal area, among others Malay Deli dance, Melayu Serdang, and Malay Asahan. Malay Asahan material teaches Gubang dance which is taught within 2 x 50 minutes per-meetings in a week, in 4 meetings. With a meeting that is only 100 minutes with the method of demonstration, without accompanying learning tools in the form of various media, is considered not able to complete the expected competence of the students. Based on this problem, it is necessary to be followed up in this research by providing solutions for the preparation of audio visual media Gubang dance.

DISCUSSION
A. Overview of Research Sites
1. Geographical location
Tanjungbalai is one of the cities in North Sumatera Province with an area of 60.52 km² and the population of 154,445 people. The city is located on the edge of the Asahan River, with a diverse population ranging from ethnic Batak, Javanese, Nias, Aceh, Padang, Tionghua and Malay asahan which became dominant to the natives of this city. In general, residents who live in this city livelihood as fishermen, farmers, traders and civil servants.

The name of Tanjungbalai City, originated from a village around Ujung Tanjung at the mouth of the River Silau and the flow of the Asahan River. Ujung Tanjung has a small airport stopover people who want to travel upstream Sungai Silau. Over time this small town is getting crowded because of its strategic place as a place passing people who want to travel. Finally the busyness of a stopover place is named with Kampung Tanjung, and commonly called the hall "in the Cape". The discovery of Kampung Tanjung then made this area become increasingly crowded and developed into a country.

2. Malay Tribe Tanjungbalai
The Malay Tatarbalai tribe, like other Malay ethnic groups, has the same culture, although its implementation will be slightly different between each region. Differences in the implementation of customs occurred because of differences in geographical location, or mixing with other ethnic communities, which gave rise to new habits. Despite the small differences in the implementation of customary activities on the Malay Malay community, but the Malay Malay Malay still has its own characteristics that make Tanjungbalai is known by other tribes. This characteristic also distinguishes the Malay tribe from the Malay tribe in other areas in North Sumatra such as similarity of language in use, customs, arts and so on.

One of the traditional dance arts is a wealth owned by Tanjungbalai City in addition to its natural source is Gubang Dance. The Gubang dance comes from the Malay tribe in Tanjung Balai Asahan City. This dance is based on the values and rules of tradition, and a dance of entertainment that is not known who the creator. The hollow dance is a folk dance derived from the fisherman tribe Asahan.Menurut informants, this dance is estimated to come from the River Paham, District River Pity (TMP Ketaren, 2015: 18).

As a folk dance, this dance is very liked by the fishermen, they often dance it at leisure after going to sea. Then this dance is brought to the palace to be shown to the king, which is then arranged or arranged with a certain motion pattern, danced by female and male dancers. If you note the movements are performed like a gesture to welcome guests. This can be observed from the motion of a worshiping hand, inviting motion, back and forth backward, circular motion and so forth. So in the form of new processing in the palace, this dance is not just entertainment, but used as a guest-reception dance in one big dinner (TMP Ketaren, 2015: 18).

B. Steps Packaging Dance Gubang Through Audio Visual Gubang Dance
Packaging is a coordinated system for preparing goods ready to be transported, distributed, stored, sold and used. In this case the packaging in question is to create a learning media that is incorporated into a single container of learning through audio visual media in the form of drawings and video dance learning. In this
packaging there are several steps that are prepared to pack the dance hole through audio visual media. The steps of preparation of activities can be described as follows:

a. Prepare the material  
b. Selection of dancers or visual aids  
c. Preparing facilities or infrastructure  
d. Recording  
e. Editing process  
f. Video completion  
g. Final writing  

In the packing of hub dance, it is necessary to recognize motion to make it easier for students to understand the motion that will be done in hollow dance begins by identifying the motion of Malay, to the variety of motion gubang. Dance.

C. Preparing the Material  
1. Identification of Malay Movement  

Gubang dance motion is using motifs of basic motion such as Malay, balenggang motion, bajalan biaso, bakojar, wagged. All motifs of basic motion is then arranged to adjust to the purpose of the implementation of events / activities. The most dominant motion performed is the footwork, a step from the beginning to the end of the dance. Here are the basic movements of Malay used in gubang dance:

a. Bagogas (Cicing): dancing while running small

b. Mampial (Sing-sing): pinching only a little bit of cloth
c. Kuak: open the width of the arm aside or close

d. Gentle: soften hand and finger movements when dancing

e. Double step: move your legs back and forth alternately with two taps
### 2. Identification of Gubang Dance

<table>
<thead>
<tr>
<th>No</th>
<th>Motion</th>
<th>Photo</th>
<th>Information</th>
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<tbody>
<tr>
<td>1</td>
<td>Head</td>
<td><img src="image1.png" alt="Image" /></td>
<td>This head motion is in the motion of Sembah Lela. In Figure A the position of the head is down (see down) the image B position of the head still manunduk but little by little semangkin rise from C-G drawing and straight kamukak on image H.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="image2.png" alt="Image" /></td>
<td>This head motion is in motion dibukak head position in picture A a little bit manunduk and picture B togak straight.</td>
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<td><img src="image3.png" alt="Image" /></td>
<td>This head motion is a motion in wiggle. In figure A the head position turns to the kakan and slowly changes direction to turn the feet on the picture I position the eye following the direction of the process tag looks start from picture B-H. Then on the photo below is the opposite motion.</td>
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<tr>
<td></td>
<td></td>
<td><img src="image4.png" alt="Image" /></td>
<td>This head motion is motion at the flick of basimpuh. In figure A the position of the head manengok kabalakang right, picture B is almost the same as A and in the picture E head position of a ferent tile until the picture H then in the picture I head longgak samai with image K and on the image head position is slightly mereng the right slowly subject to and on Gamabr P manengok kabalakang left. Then repeat this reply.</td>
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<tr>
<td></td>
<td></td>
<td><img src="image5.png" alt="Image" /></td>
<td>This head motion is the motion step bassangan. The position of the head on the picture A to the right of the teleng slowly move the image B-G into a leftist Leaf image H.</td>
</tr>
</tbody>
</table>
This head motion is the motion of piercing jambar in figure A the position of the head to see the right side and the view see the braid, in Figure B the position of the head is somewhat subject to so on until image H. then in the picture P-I opposite from the picture A-H.

This head motion is in motion of jambar airs in picture A head position to kamukak (fore) up to picture E and at picture F head position somewhat manunduk gmabar G-H back facing kamukak. In the picture P-I is the opposite of the A-H image.

2 Body

This body movement is on the motion of Sembah Lela. In figure A the position of the body somewhat manunduk, picture B head position still manunduk but little by little semangkin start from the picture C-G and straight kamukak on image H.

In figures A and B is the motion dibungak the position of the body remains straight and not bent.

This body motion is in motion in wiggle In figure A the position of the fare body of kuah, Figure B the body is a bit oblique in the left direction is the same as the C image and slowly change the direction of becoming a foot bristle on the picture G following the direction of the process tag looks from the picture.
This body motion is in motion in flicking basimpuh. In figure A the position of the body is right, the picture B is almost the same as the A but rather shifts slowly towards the left following where the hand is flicked, and in the picture I body toward the back and the lean shell slowly until the process is visible from the picture I to P then This repeat is repeated.

This body motion is in the motion step Bapasangan, in figure A the position of the body is still straight kamukak and B-E image position of the body is slightly smudge right, then in figure F the body back straight kamukak, on the picture G-H body position slightly to the left.

This motion is in the motion of the jamb in the picture A position of the body towards the right side and on the picture B body position slightly bent and repeated so on until image H, then in the picture P-I opposite from the picture A-H

This body motion is in motion impression jambar at picture A position of body facing kamukak (fore) up to picture E and at picture F position of body remain facing kamukak until picture P position of body remain perpendicular forward.

This hand motion is the motion of Sembah Lela. In figure A the position of the right and left hand is on the side of the body according to the picture and the position of the wrist is dipukak, picture B wrist is bent back kabalakang and Figure C is curved kamukak carried on until hand reaching hand positioned hand clenched, the process seen from picture C-I.

The position of this hand is opened, in figure A position of the hand is at the side of the body and B is the motion opened the position of the hand opened to the side.
This hand motion is motion in the flick of basimpuh. In figure A the position of the hands of both of them are on the right behind the right hand elbow slightly bent bent letter L, and still the wrist part do the kibas motion. And this hand movement is done with 360 rot rotation.

This hand motion is in the motion step Bapasangan, in Figure A right hand position is pushed kamukak left hand is left beside and finger fingers clenched at the time of hand pushed up palm position above, the process seen in picture A-H.

This hand motion is in the motion of the crotch in the picture A position of both hands are on the right side and, in Figure B the position of the hand is slightly bent and the fingers are clasped, the C image of the hand direction is still the same but the finger is bent back and repeated so on To figure H. then on the picture of PI the opposite of the A-H image

This hand motion is motion impression jambar on picture A position of both hands are beside the body and then slowly both hands simultaneously rose up to the front of the chest and the wrist position is rotated according to the image AH up to the picture E and on the picture F the position of the body remains facing kamukak Up to the picture P the body position remains perpendicular kamukak dan on the picture PI repetition of the same hand motion as the picture A-H.
<table>
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<tr>
<th>4</th>
<th>Feet</th>
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**Feet**

- **This foot motion is the motion of Sembah Lela. In figure A the position of the right leg is upheld and the left leg is slightly folded.**

  ![Image A](image1)

- **In figure A and B is the motion dibukak on picture A position of the foot is closed and in picture B both feet in jinjikan direction forward.**

  ![Image B](image2)

- **This foot motion is motion in wiggle And the position of the foot is the same as the seated motion picture.**

  ![Image C](image3)

- **This foot motion is the motion in flicking the basimpuh position of both legs in the backward latch.**

  ![Image D](image4)
This foot motion is the motion step bassangan, in Figure A position of the right foot is tiptoed and left foot is stepped on, then done alternately until image H.

The motion of this foot is the motion of the jamb in the picture A position of the right foot in the right sideways and slowly crossed to the left side of the back and both legs slightly bent and left foot slowly opened left to side, and both feet straight again.

This motion is jambar motion, the foot is almost the same as the jamb in the picture A position of the right foot in the right sideways and slowly crossed to the left side of the back and both legs slightly bent and left foot slowly opened left to left, and second feet straight again.

**B. Composition of Gubang Dance**

<table>
<thead>
<tr>
<th>No</th>
<th>Variety</th>
<th>Information</th>
<th>Photo</th>
<th>Accompaniment</th>
<th>Floor pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Opened</td>
<td>This motion is the initial motion for the entry of this type of name dancer is opened, which means to open both hands sideways</td>
<td><img src="image1.jpg" alt="Photo" /></td>
<td>Sinandong song is the beginning of the art performances process Gubang, which then continued the entry of dancers with a small run into the stage to do hand motion waving up and down</td>
<td><img src="image2.jpg" alt="Floor pattern" /></td>
</tr>
<tr>
<td>2</td>
<td>Sembah Lela</td>
<td>Greetings. This honor is moved by clasping both hands in front of the chest, crossed legs and bowing the head performed by all dancers. This position shows as a civilized person, accepting guests who come with great joy.</td>
<td><img src="image3.jpg" alt="Photo" /></td>
<td></td>
<td><img src="image4.jpg" alt="Floor pattern" /></td>
</tr>
<tr>
<td>3</td>
<td>Scramble jambar</td>
<td>By receiving the guests, of course, then invite and accompany to enter into the house</td>
<td><img src="image5.jpg" alt="Photo" /></td>
<td></td>
<td><img src="image6.jpg" alt="Floor pattern" /></td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Paired Steps (Picking up / dropping off guests) (1 x 8)</td>
<td>The process is characterized by picking guests invited guests and then drove him to the seat that should (done with a step movement forward and backward)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Step Bass (Checking guests) (4 x 8 hit)</td>
<td>In this sport the pattern is eight, where the dancer around makes the number 8 which means checking whether all the guests have got a seat according to the position of the invited guests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Tayang jambar (2 x 8 hit)</td>
<td>This 5th variety is a variety of food to serve guests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Wagged (hold) (4 x 8 hit)</td>
<td>Serves food brought</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Waggle play (Allow dining) (4 x 8 hit)</td>
<td>Allow guests to eat food that has been served symbolized by the movement of the right hand in front and left hand behind while shifting kea rah right and sebahagian kea left</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Step bassangan (Quote the dish) (4 x 8 hit)</td>
<td>The movement formed a figure of eight with each dancer at odds and crossed his fellow dancers, with a circle made to form the number eight. This movement means they are lifting back a dish that has been eaten</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CONCLUSION

Gubang Dance is one of the traditional dance of Malay Community of Tanjungbalai City, which reflects the daily life of fisherman society, which is a folk dance that comes from Paham River, Sungai Kepayang Subdistrict. Dance Gubang brought to the palace to be shown to the king, which is then arranged or arranged with a certain motion pattern, danced by female and male dancers. The movements are performed like a gesture to greet guests in one big banquet.

Motion in Gubang dance using motifs of basic motion such as Malay, balenggang motion, bajalan biaso, bakojar, wagged. Variety of hollow dance moves consist of: Somba lela, kibas hand motion, kibas basimpuh, cock stride, jamb caught, jambar.

The packaging of audio visual media becomes a tool that facilitates the teacher in delivering dance material and is very helpful in the learning process of dance because advantage in using this media picture or video can be in slow motion, so the motion technique can be understood by students in detail, then the picture can be repeated many times. So that learning can run as efficiently as possible. The stimuli presented by this audio visual can make learning more interesting, effective and efficient.

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Understanding Cultural Expression in Film and Novel of Penghianatan G 30 S/PKI: An Appraisal Analysis

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ABSTRACT

The use of language in social interaction describes a culture. This paper discusses the cultural expression in the text of film and novel of Penghianatan G 30 S/PKI. The research data were taken from the text of film and novel of Penghianatan G 30 S/PKI. The text in the film and novel of Penghianatan G 30 S/PKI is used by the writer’s film and novel to express his personal opinion, engagement, and judgement on an event. In describing the events, the writer’s film and novel often uses language resources to position the writers’ voices in relation to propositions and proposals carried in languages or texts. The objective of this paper is to know how the cultural expressions were written by the writer’s film and novel in giving his personal opinion, engagement, and judgement on an event. The method used in this research was analytical descriptive method. The research samples were taken from the texts of film and novel of Penghianatan G 30 S/PKI. The selected samples were adjusted to the consideration of the study. The results of the research were based on the analysis of evaluative language which indicated that the writer’s film and novel used the negative elements in texts of film and novel Penghianatan G30S/PKI 1965 that led to a culture that the members and sympathizers of PKI were treasonous and barbarians. Furthermore, the use of language forms in film and novel Penghianatan G30S/PKI 1965 can be rearranged in an effort to the correct historical education for Indonesian young generation in future.

Keywords: Cultural Expression, Language, Appraisal, Attitude, Engagement

INTRODUCTION

Indonesian had an uncomfortable experience occurred 52 years ago. Historians of the New Order Government era mentioned that there had been a coup d’état on 30 September 1965 conducted by the Indonesian Communist Party (PKI) against the Government of the Republic of Indonesia. However, the coup d’etat failed. This phenomenal event is known as 30 September Movement (G30S)/PKI.


The failure of the coup d’etat by PKI to seize power from the Government of Republic of Indonesia also had a bad effect on the alleged members and sympathizers of PKI. Due to the failure of the coup d’état, the arrests and killings were carried out by the military and anti-communist society against suspected PKI members and sympathizers in Indonesia in 1965-1966 era.

The uncomfortable events in Indonesia, such as in 1965-1966 era above were recorded and documented in the form of history books, films, and novels entitled "Penghianatan G30S/PKI". That event became a form of history written by historians using a language as instrument for communication. Symbolic forms of words, things, literature, paintings, monuments, movies, songs, music, beliefs, are cultural forms. These symbolic forms have contributed to cultural reconstruction. Therefore, the discussion of the cultural expression in film and novel Penghianatan G 30 S / PKI: an appraisal analysis, is interesting to study.
Film and Novel Penghianatan G 30 S/PKI

The events of PKI rebellion in 1965, as recorded in history, were documented by the New Order Government through three ways: the history books for learning in schools, movies and novels under the title “Penghianatan G30S/PKI”. In film and the novel Penghianatan G30S/PKI, language is used as an instrument to convey messages and has a role in reconstructing cultural violence in Indonesia.

In introduction of the Arsowo Admowiloto’s novel entitled Penghianatan G30S/PKI, G. Dwipana quoted President Soeharto’s speech when starting the first launching the film of Penghianatan G30S/PKI. Suharto said, "The film is made with the intent and purpose of making our people and especially the younger generation should aware of the 'Black History' we are experiencing, and we should be able to cultivate and raise national awareness in such a way as to keep such events from happening again in future”.

The language message delivered in Suharto's speech at the premiere of film Penghianatan G30S/PKI hinted at two things. First, Suharto used the 'black history' metaphorical language to express the bloody coup d'état in the unitary state of Republic of Indonesia by PKI through kidnapping and murder of seven military officers. Second, reflect to the events in this film and novel scene, Soeharto emphasized his mission to the young generation that PKI was brutal, cruel, sadistic, and extremely dangerous. Therefore, PKI must be eliminated in the social life order in Indonesia because of its brutality, cruelty, sadism to some of Indonesia's best military officers in 1 October 1965. Thus, Suharto always emphasized to remember the dark and uncomfortable event. Therefore, arrest and murder for accused people, the members and sympathizers of PKI is deemed reasonable and acceptable.

The use of language in Suharto's speech at the premiere of film Penghianatan G30S/PKI film is clearly exploring how forms of cultural violence have been used by the New Order Government as the ideological foundation for normalizing violence against members and communist sympathizers.

The film and the novel clearly illustrated that the violence which befell the members and communist sympathizers is a normal and common practice done by military and anti-communist society. Therefore, the phenomenon of kidnapping and massacre of humans that ever existed in 1965-1966 became an uncomfortable history of Indonesian nation is considered normal and acceptable by New Order Government.

Language Reconstructs Culture

Language is a part of the culture. Koejaningrat (1985: 5) mentions three cultural indicators, among others, (1) the form of culture as a complex of ideas, concept, values, norms, rules and so forth, (2) the form of culture as complex activities of patterned behavior of humans in society, and (3) the form of culture as objects of human works.

Culture based on the context of the above indicator reveals that humans use language to interact and communicate. In interacting, humans use reason to build human life through social organization. From here, in order to sustain life, people inevitably have to find the equipment of life to sustain their lives as well. In addition, they also need a sense of security and tranquility by having confidence in the power of Allah swt, whogives life to human beings.

Meanwhile, Kuntowijoyo (1999: xi) mentioned that culture is a coherence system. Symbolic forms of words, things, behavior, myths, literature, paintings, films, songs, music, beliefs, are closely related to the epistemological concepts of the knowledge system of society, relating to social systems in the form of stratification, lifestyle, socialization, religion, social mobility, state organization, and all social behavior. Both Koejaningrat and Kuntowijoyo explain symbolic cultural practices that communicate a situation at a given time. That language represents culture describing the pattern of behavior agreed by society. Thus, cultural activity can itself be seen from the use of language.

In addition, in social interaction, language is an instrument that humans use to communicate with other humans. To perform its function as a messenger, the language then uses the medium of communication, such as oral, written, and signs. It is from these three mediums that human beings communicate the purpose of their message to others. Language also has a role to social change. Fairclough (1995) points out that the role of language toward social change. First, there is a change in the ways of using power and social control through language usage. Language is utilized in such a way for the purpose of the particular purpose of the speaker. The use of persuasive language, for example, printing and electronic media will gain appreciation from public. Thus, people will follow the instruction given, consciously or unconsciously, with pleasure. Second, the use of language in practice has changed in nature and the importance of language in different types of work, such as in the context of service. The quality of communication is thus also increasingly seen as part of the service and the size of the service itself. Third, the language itself becomes the target of a change with the achievement of change in language practice, suh as in economics, social, law, and politics.
In addition, Language is also related to culture because meaning is produced symbolically through language as a sign system. Language is a major concern in cultural studies. Thus, language as the core of culture obtains a strategic place. The use of language in film and novel Penghianatan G30S/PKI reveals the description of attitudes, positioning and judgments, can be seen from the clauses cited in novel Penghianatan G 30 S/PKI Chapter 1 with the title "The Soft Prayer of Moving to the Cries of Tailiness" (Doa lembut beralih keterian kesetanan) below.


The clauses in text above illustrate the terrible, sadistic, and savage events carried out by PKI gangs in Kanigoro Village. The description of events in text above is analyzed by applying Appraisal theory of Martin and White (2005) which describes the Appraisal framework consisting of three subsystems that operate in parallel. Attitude sees how a person expresses the situation. Engagement considers a person's position. Graduation investigates how the use of language functions strengthens or weakens attitudes and positioning connected to the text.

How the writer’s film and novel expresses circumstances can be seen from lexis, such as menjijikan, tajam, menggenggam senjatanya, binatang mabuk, berdesakan, mengerikan, mengerikan, seram, kekasaran, menyerbu masjid, robek, somplak, kesetanan, membacak, menusuk, memukul, menyodok, menyongkel, muncrat, direngut paksa, dirobek, are the attitude lexis that give a negative condition. Meanwhile, the lexis which states one's position can be seen from the lexis bukan, tak, ingin, bisa, etc. In addition, the lexis that investigates how the use of language functions to strengthen or weaken attitudes and positioning connected to the text can be seen from the lexis, terutama, sementara, begitu, makin, lebih, paling, tersungkur.

The next text also illustrates how the role of language influences culture. A text that illustrates how sadistic and cruel the people who participated in torturing the military officers at Lubang Buayais found in chapter 18 under the title "Hell in Lubang Buaya".

Gerombolan penculik yang lain juga mulai memasuki Lubang Buaya. Lettu Dul Ariew menerima laporan dan komandan penculik, sementara tarian, teriakan para Sukwan-sukwati, Pemuda Rakyat, Gerwani, melengking tinggi bagi koor maut yang lebih ganas. Mendidihkan suasana dan berbaur dalam keliaran, ...


Ayunan silet menggores wajah! Darah mengucur deras. Safei berteriak mengguncang berteriak mengguncang.

The sadistic and savage events are described by using language. Leksis like Gerombolan penculik, tarian, teriakan para Sukwan-sukwati, Gerwani, melengking tinggi bagi koor maut yang lebih ganas. Mendidihkan suasana dan berbaur dalam keliaran, rasakan silet ini. Ayunan silet menggores wajah are the lexis that the writer’s film and novel use to arouse the reader's feelings and the events reflect to the tremendous cruelty carried out by PKI members. The success of the writer’s film and novel in dramatizing the contents of the story is an attraction to convince the readers that the events indeed happened. The result can be seen from the traces up to now that the people who are considered sympathizers and members of PKI are the people who betrayed the society and their nation, belong to the savage.
In addition, the ability of the writer’s film and novel Penghianatan G30S/PKI in creating an action and a guidance toward the action itself. Exploring how cultural forms are clearly seen and used by the writer’s film and novelas ideological foundations in Penghianatan G30S/PKI film, directed by Arifin C. Noor (1981) with the main narrative is Nugroho Notosusanto. The film was aired on television from 1984 to 1997. Not only to the extent of the film alone, the continuation of the process of cultural formation is also done in the form of literary novel Penghianatan G30S/PKI written by Arswendo Atmowiloto (1986). These two cultural products, films and novels, made during the New Order Government are examples where language functions play a great role in conveying the message to the Indonesian and becoming an acceptable culture in society as a single truth.

From a cultural perspective, consciously or unconsciously by Indonesian, Penghianatan G 30 S/PKI film and novel campaigned for violence in an attempt to legitimize the action of military and anticommunist community against the members and communist sympathizers in 1965-1966 era. The forms of language used in the film film and novel were propaganda instruments to promote the military heroism in managing and crushing PKI rebellion. In addition, film and novel clearly explore how cultural forms have been used by the New Order Government as the ideological foundation for normalizing violence against the members and communist sympathizers.

The publication of film and novel Penghianatan G 30 S/PKI, in semiotics perspective, became part of New Order Government’s effort led by General Suharto to disseminate anti-communist ideology. The systematic use of language in narrative structure of film and novel has proven to be very powerful and effective. If the Indonesian hear the word "communist" spoken by people or written in print or electronic media, the "traitorous" and "barbaric" signs are certainly attached to the words and become parts of our culture. This "communist" imagery as a scary thing was realized by describing communist members and sympathizers as a group of sadistic humans, kidnappers, torturers and murderers. The film and the novel Penghianatan G 30 S/PKI clearly exploit the violence gained by military officers to emphasize that members or communist sympathizers are indeed a group of savage human beings who are capable of doing anything cruelly to seize the power from a legitimate government. Under this statement, the mass slaughter of accused members and communist sympathizers in the 1965-1966 era can be seen as natural.

If it is viewed from a semiotic perspective, the role of film and novel Penghianatan G30S/PKI clearly exploits violence and can be categorized as structural violence. Herlambang (2015) mentions that structural violence is violence which does not harm or kill through weapons or bombs, but through social structures that cause poverty, economic imbalances, or social and political injustices. The use of the word “legitimacy”, for Herlambang (2015), in relation to the practice of state violence means that real violence can be justified through cultural products that serve primarily to transform moral and ideological values so that people can see the practice of violence as a normal occurrence or natural.

Furthermore, on behalf of the culture, the legitimacy of marginalization by the New Order Government in the life order of the nation and the state which was done to the members and the communist sympathizers by giving a lable or sign of ex-participant (ET) on their identity card (KTP). It means that in a cultural perspective, the ET language attached to the identity card for the members or communist sympathizers is a “prison” for them in daily social interaction because they are deliberately marginalized by the New Order Government through cultural instruments.

As a result, people who were considered the members or sympathizers of communist feel as if they were contagious viruses in society and should be shunned. They received little response from the community around them in New Order Government era. They also found it difficult to find jobs because the sign of the members and communist sympathizers cling to them. They are supposed not to have the place in Indonesia by the New Order Government. They are considered criminals who can no longer be forgiven of their mistakes and sins which some of them also do not know if they belong to the category of the member or communists sympathizers. The marginalization of those suspected members or communist sympathizers brought them to the end of their lives. The end of life of the members or communist sympathizers in Indonesia is automatically detected by the New Order Government and indeed it is what the New Order Government wants to obliterate the members and communist sympathizers forever.

In New Order Government era, the process of marginalization also had a bad effect on children and grandchildren of the members or communist sympathizers in which they knew nothing about the problems of their parents and grandparents in 1965-1966 but they had to belong to the parts of their parents or their grandparents matters. The grandchildren also feel the occurrence of marginalization and the deprivation of human rights for their survival in Indonesia beloved earth infuture.

The ongoing campaign through film and novel Penghianatan G30S/PKI conducted by the New Order Government in an effort of marginalization the members and communist sympathizers worked successfully. In the study of discourse analysis, Soeharto with all his instruments has been cultivating a successful ideology in
building the construct of the notion that everything connected with communism or PKI is forbidden, traitorous, and barbaric.

Reformation era in our nation has been rolling since the fall of Soeharto in 1998. However, the historical controversy of the events of October 1965 up to now is still in debate. For Ahmad (2016), there are five categories of contradiction in the course of Indonesian history as cultural legitimacy through language that is (1) something is visible and hidden, (2) something is empirical and normative, (3) the fact and mitor or something engineered, 4) official history with alternative history, and (5) meritorious and sinful figures.

With reference to the above five categories, the use of language is crucial to determine the establishment of clear Indonesian history. The language jargon used in narrative texts of storybooks or historical novels by itself as a source for establishing cultural legality for the sake of truth. Alternative historical writing is certainly instrumental in reconciling conflicts by clearly displaying historical facts and truths by bringing out truths that are not of a single truth.

As a good Indonesian citizen, we are obliged to uphold and obey Pancasila as the philosophy of Indonesia and the 1945 Constitution as well as anti-Communist. The reconciliation of the conflict of government, society, and the former communist sympathizers since the birth of the Reformation Era in Indonesian archipelago should continue to be pursued towards a harmonious, justice, and prosperous country.

CONCLUSION

From the above explanation can be concluded as follows.
1. The evaluative language analysis indicated that the writer’s film and novel used a language which produced negative elements in text of film and novel Gerakan G30S/PKI 1965 in which produced a culture that the members and communist sympathizers were treasonous and barbarians.
2. The use of language forms in the discourse of film and novel Penghianatan G30S/PKI 1965 can be rearranged in a historical educational efforts clearly and correctly for the benefit of the Indonesian younger generation in future.

REFERENCES

The Study of Local Culture Batak Toba Tribe and Seek the Similarities to National Cultural Values

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ABSTRACT

The purpose of this paper talked about local society especially in Toba Batak society and to find out the value equal of Toba Batak society with the national value society. Some of them are divinity, law, society, arts, and literature. Beside that the aim of this paper is to check an information and to give a reference to the reader about the value of Toba Batak society and the equal of the value of national society. The scope or limitation in this paper is the scope of culture in Toba Batak tribe in applying law and Indonesian society. The result in this paper is about study of Toba Batak society and the equal of value of national culture in divinity aspect, law, art, and literature in Toba Batak society with value of citizen and also three law pillar Indonesian. From planning stage and searching the data, the researcher directly to implementation the equal of divinity, law, art and Indonesian literature with Dalihan natolu, Umpasa/Umpama, and Tor-tor. All the activities and events of Batak society in daily activities and also the principles of life has a many equals and purpose. The national purpose of Indonesian citizen, also to proof of divinity, to enrich the life of nation and join the world in order. The conclusion of this paper that Toba Batak local society to known the meaning of Dalihan Natolu (mutual respect each other, to keep the respect), has a values of literature in communication everyday in Toba Batak meaning is Umpasa (a wise words and imagery) and also Umpama (poem and verse). From all above, teh law of Toba Batak society was known that there is belief of God that shown in arts of event like Tor-tor Somba (the dance to adore of God and to adore our parents that we believed as a vice of world). All of the things as a real form from the application of the value of national culture of Indonesian citizen.

Keywords : Toba Batak Local Society, National Society Value

INTRODUCTION

Indonesia is a country which is formed from some tribes and language. Indonesia is also an unique country because is able to unity some tribes and difference language under one motto Bhineka Tunggal Ika. It is noted that there is more than 300 etnic groups or tribes in Indonesia, exactly 1.340 tribes according to Department of Central Statistik (BPS) 2010. One of some tribes in Indonesia that comes from North Tapanuli Province North Sumatera is Batak Toba. Batak Toba tribe has law, habits, culture, art and literature itself. History notes that Batak Toba is the old tribe which came from Thailand’s flat. As a long time tribe in Indonesia which is take a part to form Indonesia, Batak Toba tribe is also hold its citizen with laws and tradition in society living. Batak Toba tribe has also the conventional and the rythmic law with the law in Indonesia. Hence, as visible, since long time until now it can be seen how the law arranged in costum Batak Toba tribe supports the law in Indonesia.

Indonesia has four pillars in law, they are ; Pancasila, UUD 1945, Bhineka Tunggal Ika and NKRI (Negara Kesatuan Republik Indonesia). The fourth pillars manage the set of living and society in Indonesia. The fourth pillars also uphold the level of difference tribes, etnic and religion approved in Indonesia. Based on those pillars this nation stands with plural spirit, togetherness and coorporation. All things concerning nation and country consequence must be put on the basic of those pillars, so that the habit of the Indonesian citizen must be uphold the set of them.

In line with that things, Batak Toba tribe also has the habits and convensional living suited on the law in Indonesia. Because of that, it has been long that Batak Toba law becomes one of tribe that take a part to maintain Indonesia’s four pillars.

The aim of this paper is to associate the available culture, law and art of Batak Toba tribe and it is done from generation to generation by Batak Toba’s people. Accordance with the matter, the other aim of this paper is to develop high awareness of the set of living in Indonesia warped by Indonesia’s four pillars. The writer hopes...
that our nation will be the advance nation but doesn’t leave the morality value which will be the characteristic of our country owned since long time ago. To make this study clear, so that the writer formulates the problem of this study, they are (1) how is the rule or paradaton in Batak Toba society in law form or uhun music, art and literature? and (2) What is the similarity of law and national rules in Indonesia compared with Batak Toba society? Accordance with the problem of the study, so the writer only limits the discussion in the clarifying and proven that custom in Batak Toba that still existed since long time ago based on fourth pillars of Indonesia. This paper also limits prove that there is similarity of moral value and the objective of society living included in each of music, dance, art and also literature philosophy owned Batak Toba tribe.

There are the objectives of this study ; (1) Socializing the rule or paradaton in Batak Toba society, in law form or uhun music, art and literature, and (2) Describe the similarity of law and national rules in Indonesia compared with Batak Toba society. Hopefully, this paper can give the positive benefits for the readers, they are ; (1) As reference material for reader concerning of Batak Toba custom, (2) As reference material for student who are discussing the similar problem and theme, (3) As the writer’s sense in loving her tribe and art itself to uphold higher law existing in Indonesia.

METHOD

Indonesian Law Basic

Indonesia is an independence Country and has obligations and the same right with another country in the world. Earlier its independence struggling, Indonesian through the heroes has patterned the basic principle and ideology. But, to be known that all laws born accordance with nation improving development must be hold on law basic convensional and Indonesian ideology.

Sidharta (2007:42) explained that law is a ‘tool’ the unifier and protector of all citizen. It will be written how are some experts define law.

1. Aristoteles explained law, something different than just organizing and expressing constitution form and law functionate organizing behavior the judges and their decision in court and sentenced the defendant. Law is only collection of rules, which is not only binding the citizen but also the judges.

2. Plato said that law are rules regularly and well organized binding the citizens.

3. Hugo de Grotius explained that law is a rule of moral action obligation to what which is right.

4. Leon Duguit stated that law is all habits rules in society, rules which is used at the certain time obeyed by the society as guarantee for togetherness and if it is broken makes reaction for who people breaks it.

5. Immaniel Kant declare that law is all requeriments where free opinion from someone can adopt her/himself with the freewill from anothers following law rules about independence.

From some explanation above, they have the same opinion, that is the basic system and behavior of society in a country. Law as means ‘tools’ controller and protector of human being as citizen in a country.

Four Law Pillars of Indonesian

Since vendor was collapsed in Indonesia, this nation has confirmed that Indonesia exist for supported by four main pillar of nation. This four pillar must exist parallel, supporting each other and nothing bigger or smaller. The four pillars are ; (1) Pancasila, (2) Negara Kesatuan Republik Indonesia (NKRI) / The Unitary State of The Republic Indonesia, (3) Undang-Undang Dasar 1945 (UUD 1945) / Constitution and (4) Bhineka Tunggal Ika, one of politic figure in Indonesia, Taufik Kemas, where that time also takheold as Chairman of Majelis Permusyawaratan Rakyat Republik Indonesia (MPR RI) / Indonesian People’s Consultative Assembly, having honor academic title H.C. from Trisakti University because his service has uttered idea in four pillars sozialization of Indonesia.

RESULT

1. Pancasila Ideology

Rozali (1993:12) explained that Ideology is the part of concepts, ideas, convictions which spread and sistematie, relating with some parts of human living. Ideology is nation means that the meaning of desire become the basic system of nation for all people and related nation. It also means as spiritually system which has some characteristics, they are ; (1) Having high degree, (2) Maninvesting a spiritually system, world view, life orientation, life kept holding. Here are principles of Pancasila ; (i) Ketuhanan Yang Maha Esa (Belief in One and Only God), (ii) Kemanusiaan yang Adil dan Beradab (Just and CIVilized Humanity), (iii) Persatuan Indonesia (The Unity of Indonesia), (iv) Kerakyatan yang Dipimpin Oleh Hikmat Kebijaksanaan dalam Permusyawaratan Perwakilan (Democracy led by the wisdom of wisdom in deliberations of representation), (v) Keadilan Sosial Bagi Seluruh Rakyat Indonesia (Social justice for all the people of Indonesia).
2. Negara Kesatuan Republik Indonesia (NKRI) / The Unitary State of The Republic Indonesia

NKRI is an addressing of a country which consists in thousand islands, multiple tribe of nation and different cultural. Those differences are united forming an unity whole country called us Indonesia. According UUD 1945 section 1 point 1, NKRI (Negara Kesatuan Republik Indonesia) is unity country which is formed Republic. This provision is explained in section 18 of UUD 1945 point 1 stating that NKRI is divided into provience areas and they are divided as city and regency where each city, regency and province has administration area governed by laws.

3. Undang-Undang Dasar 1945 (UUD 1945) / Law Principle of Indonesia

Law principle of Indonesia 1945 or shorted with UUD 1945, is the basic written law, Indonesia administration constitution. The main content of all of UUD 1945 contained the beginning of UUD 1945.

4. Bhineka Tunggal Ika

Bhineka Tunggal Ika is motto or Indonesian slogan which written on Indonesian symbol, Garuda Pancasila. This frase is derived from ancient Java language means ‘different but one’.

DISCUSSION

Law, Customs and Batak Toba Culture

Vergouwen (2004:28) explained about Batak Toba culture and family tree as follows.

a. Tarombo or Family Tree

Family tree or Tarombo is an important thing for Batak people. For people who don’t know their family tree will be assumed as lost Batak people (nalilu). Batak society is compulsory to know their family tree from take great grandparents reducing their clan and same clan friends (dongan tubu). This is needed to know the position of their genetic relationship in a clan.

b. Philosophy in Batak Toba Tradition

Philosophy in Batak Toba tradition is known as Dalihan Na Tolu consisting of ; (a) Somba Marhula-hula, (b) Elek Marboru, (c) Manat Mardongan Tubu. Hula-hula / Mora is family side from wife. Hula-hula occupies the most respected position in interaction and Batak Toba customs (all subtribes of Batak Toba) so for all Batak people are entrusted to be respect with Hula-hula (Somba Marhula-hula).

Dongan Tubu / Hahaanggi is called us Dongan Sabutuha it means as brother relative in a clan. It also means as the man who was born from same stomach. They are as tree stem which is near one each other, mutual support each other, despite sometimes they get conflict, but conflict doesn’t make a clan relation seperated. It is liked as water which cut by knife, although they are splitted but always united. But for all Batak people (Batak’s tradition) is ordered to be wise with brother relative in clan (manat mardongan tubu).

Boru / Anak Boru is family side who takes wife in one clan (another clan). Boru occupies the lowest position as parhobas or servant, either in daily social interaction or in decency ceremony. Eventhough it is used as a attendent it is not can be freated as you like. However, a Parboru part should be taken of his heart, persuaded, as we said : Elek Marboru.

Siombing (1989:16) explained that Dalihan Na Tolu as a genetic realtionship system of Batak Toba people that have the value is no less important with the other system that more popular, that is democracy. Dalihan Na Tolu to signed an attitude Batak people in community. Genetic relationship of Batak placed the position from birth to death in three position that called DALIHAN NA TOLU. Dalihan can we translated as a “stove” that have a same meaning, “three important positions” in genetic relationship of Batak people.
c. Literature and Batak Toba Culture

This tribe has many wisdom expressions like, proverbs, pantuns, philosophies, poetry of songs and others. There are many wise expression in Toba people. The wise expression is not less important and the value of life for human compared with a wise expression for other nation tribe. A wise expression is born from a truly expression and the struggle of an ancestors life from the past to present.

Pakpahan (2007:35) explained the meaning that contained in Batak Toba literature closely related with life which experienced everyday, like: Philosophy of life (Batak : Habisuhon), morality (Batak : Hahormaton), living rules (Batak : Adat dohot Uhum) and society (Batak : Panggoluon Sigunup Ari). When examined carefully, a wisdom expression of Batak Toba called Umpama, that have four important place. The division are:

1. Philosophy (Batak : Umpama na marisi habisuhon means, saying that contain knowledge or wisdom)
2. Ethical Courtesy (Batak : Umpama hahormaton means, saying honor)
3. Rules (Batak : Umpama na mardomu tu adat dohot uhum means, saying that contain about tradition and law)
4. Society (Batak : Umpama na mardomu tu parsaoran si ganup ari, ima na dipangke di tingki pesta, partamueon, dll means, saying that contain about daily intercourse, which is used in a party, visiting family, etc.)

Batak Toba dance characteristic is Tor-tor. People say, Tor-tor came from ‘tor-tor’, of ‘tor-tor’ the sound of the dancers’ feet on the floor of Batak traditional house. The purpose of this dance was ceremony of death, harvest, healing, and young party. This dance have a rituals process that must pass. In the real, there are many kinds of Tor-tor that known and practiced in Batak society. As customary of dance from another society, so tor-tor has always accompanied gondang. Gondang is a kind of Batak unique music. Tools of music used Ogung Sabangunan that have four ogung and customary that equipped with a music tool called hesek, tagading, and sarune. In dancing Manortor, the stage gondang (musik) that request is gondang Mula-mula, gondang somba, gondang mangaliat, gondang simonang-monang, gondang sibungajambu, gondang marhusip, dan seterusnya yang diakdiri dengan Gondang Hasahatan Sito-tio.

The Similarities in Law Position, Culture and Indonesian Customs with Batak Toba.

According to the discussion above, there are the describing of similarity and authentic proof between Batak Toba tribe with four pillars in Indonesia. The similarities are:

1. Each traditional activities (paradaton) such as : wedding ceremony, funerals, celebration’s day or Batak monument party (manungkol holi) which always started with prayer / worship as an application from Pancasila point one and the preamble of UUD 1945 (constitution) paragraph one.
2. Everyone in Batak Toba tribe in a living society and do the tradition always uphold their philosophy, namely dalihan na tolu. This form is parallel with Pancasila point three, the preamble of UUD 1945 (constitution) paragraph three, Bhineka Tunggal Ika and NKRI. This understanding is focused to upholding the unity high on the difference and mutual respect as human being.
3. Before doing the customs activitie, Batak Toba tribe also conducts deliberation to discuss about activities planning, which will be done by the customs expert (Raja Adat / Parsinabung) and accompanied by daughter / sohn in law (Boru / Hela) and controlled by uncle (Hula-hula). These things are describing Pancasila point four and the basic meaning of Bhineka Tunggal Ika.
4. Literature at Batak Toba also tells about phrase (Umpama), and poem / gurindam (Umpasa). The most content from that form contains about moral value, which consistent with the four nation pillars, they are: divinity, kinship, kindness, honesty, mutual assistance, deliberation for consensus and appreciate the homeland and country itself (Bona ni Pinasa / Bona Pasogit). They are also in line with the four pillar of Indonesia.
5. Arts of Batak Toba tribe have also characteristics. The most famous characteristic that people have often seen is Gorga Batak / sculpture.
   a. Typical colours ; red, white and black. It has the similar meaning with Indonesian flag red and white, red means brave and white means holy. Black means leadership and authority.
   b. The carving is dominated with symbols:
      - Boraspati (Lizard), symbolize the ability to adapt himself and can life everything and the ability to keep wealth. It suitables to NKRI.
      - Gorga Simaniari (Sculpture Sun), symbolize God’s grace for the human living. It suitables to Pancasila point one and the preamble of UUD 1945 paragraph one.
      - Gorga Desa Na Ualu (The eighth point of compass), symbolize the unity from different origin of people and related with the trust in God. It suitables to Pancasila, UUD 1945 and Bhineka Tunggal Ika.
• **Gorga Singa-Singa** (The lion’s head), symbolize power, honesty, leadership. It suitables to Pancasila point four and five, and preemble of UUD 1945.

• Mother’s breast, symbolize the higest respect to a mother as a beginning of life and symbolize of fertility. It suitables to Pancasila point two.

• And another things, there are circa 6 forms that they are not explained in this point, because those examples above are enough to prove it.

Gambar Contoh Gorga Batak dalam Rumah Bolon

6. **Ulos**, ia a traditional costume of Batak Toba tribe in North Sumatera, the shape is like a shawl, length circa 1.8 meter and width circa 1 meter. Both of ends dangle with length circa 15 cm and it has made by the women, they weaved it from yarn or hemp. The meanings contained in the colour of Ulos are:
   a. White, symbolize Holiness and Honesty.
   b. Red, symbolize Heroism and Bravery.
   c. Yellow, symbolize Wealth and Prosperity.
   d. Black, symbolize Grief.

   The meaning and philosophy are also similar with the four pillars of Indonesia.

7. **Tor-tor**, is a main dance and also a characteristic of Batak Toba tribe. Four hand’s motion in Batak Toba tor-tor, is appropriated by the dancers (Panortor) in genetic relationship of Batak society. Maneanea means take blessing, mamasu-masu means give blessing, mangido tua means take and give blessing, and manomba means worship and take a blessing.

   From many researches, can be known that the customary expert must be knowing about symbolic meaning that found in Tortor. Some parts and kind of tor-tor are:
   - **Tor-tor mula-mula**. In tor-tor mula-mula will be seen that only hasahutan (people who have parties), family in one clan and both brides. Meaning of tortor mula-mula explains that all things in the world has begun with all kindness. This is in line with Pancasila point one.
   - **Tortor somba**. Based on research results that in tortor somba, party organizer will guiding the brides to give respect or worship first to God, and then to Uncle or Hulahula, Tulang and all guest. This is in line with Pancasila point two and five.
   - **Tortor mangaliat**. In tor-tor mangaliat the motions are between Hula-hula and Boru. That will be seen the differences from hands motion. If hula-hula will give blessing, so the hands will be directed to boru head or shoulder, while if boru will receive blessing, so hands position will opened and head position will warped. At this moment, boru will put some money to hula-hula as a respect form. This is in line with Pancasila point three.
   - **Tortor hasahatan/sitio-tio** In this dance it is known that tortor hasahatan / sitio-tio is the last tortor motion at the wedding ceremony. This is in line with Pancasila point five.
CONCLUSION

The explanation and the proof above can be observed that customs of Batak Toba tribe have similarity, hence supporting four pillars of Indonesia. A strongly held philosophy since long time ago by Batak Toba tribe is still running until now. Even before Indonesia became independent, law and custom of Batak Toba ran consistently starting from toddlers to the elderly.

Basically every law and custom of Batak Toba tribe must be based on pray and worship before all activities (Pancasila point one ; Ketuhanan Yang Maha Esa), Dalihan Na Tolu (Pancasila point two ; Kemanusiaan yang adil dan beradab), Tradition, literature and also the meaning of it all uphold the unity and giving respect to each other (Pancasila point three ; Persatuan Indonesia). Discussing in all situation (Marria raja / Martonggo raja) suitable with Pancasila point four (Kerakyatan yang dipimpin oleh hikmat kebijaksanaan permusyawaratan perwakilan), and everyone has same position in law / ulum (Pancasila point five ; Keadilan sosial bagi seluruh rakyat Indonesia).

Every people which confess her/himself as Batak Toba generation, has strong reason to keep up NKRI with his four pillars. But instead of it, every people or groups which are Batak Toba tribe but breaking law in Indonesia, that can said, he/she has betrayed first his/her law and tradition.

Through this paper, the writer will deliver and give some suggestions to readers, they are:
1. Let us conserve our tradition especially Batak Toba tribe generations.
2. Everyone of us has a right and obligations to keep the unity of the nation.
3. Keep loving our tribe, so that we can love our nation too.
4. Keep live harmoniously like our great grandparents long time ago, because our nation now is the citizen’s updating results.
5. Keep the values which contained in our culture so that can be a good value in our country.
6. Avoid each action and activities which can be stretching our social relationship, and keep harmony and peace between religious people, nation’s tribe and languages, so that we can be a peaceful country in the world, like written in the preemble of UUD 1945, paragraph four, keep the world order.

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Revitalization Model on Vocabularies of Toba Batak’s Culture

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ABSTRACT

This research investigated how to make Toba Batak Language (TBL) important in society. It was specifically to revitalize the cycle of the vocabularies. The revitalization cannot be separated from Batak Toba culture. Language and culture cooperate each other in their symbiosis relation. To have a culture means to possess a language; with language, members of community might share their trust, value, attitude which are used as communal efforts. Language is transmitted from one generation to other through learning process. This research used qualitative approaches, ethnometodology and comparative method. A qualitative approach is based on ethnometodology by investigation to the typical behaviors of communication. In analyzing the data, the researcher found that TBL’s society in interaction feel reluctant to speak TBL. TBL requires a retention because many people or foreigner are included in the public communication in TBL. Decreasing the use of TBL’s vocabularies is bad for younger speakers in Toba Batak.

Keywords: Revitalization, cultural, vocabulary, Toba Batak

INTRODUCTION

The extinction of Toba Batak language (TBL) cannot be denied, so this language needs to be revitalized especially in its vocabularies which correlate to the cycle of life as it is proposed by Gennep (1960: 3) who argues that the transition from group to group and from one social situation to the next are looked on as implicit in the very fact of existence, so that a man’s life comes to be made up of a succession of stages with similar ends and beginnings: birth, marriage, and death. Grenoble and Whaley (2006:20) have proposed a language revitalization program which is based on bottom-up principle. This principle depends very much on the actors or the government officials who are involved in the program.

Language Revitalization

Language revitalization (LR) in this article refers to efforts how to make TBL important even though it is considered unimportant to some speakers. Sibarani (2004:30) says “cultural revitalization is a process and efforts of maximizing culture in society life or effort to make culture become something important in society”. He also argues that language revitalization is important because culture affects people language capacity. Sibarani (1992:110) stresses that “language is also transmitted culturally” meaning, language capacity is transmitted from one generation to other through learning process but not through generics.

The revitalization of Toba Batak (TB) cannot be separated from TB’s culture. The relation between language and culture is a symbiosis. Samovar et.al. (2010:273) says “human culture would not progress and could not be considered existing without language.” Then, language and culture cooperate each other in their symbiosis relation; each of them gets profit. To have a culture means to possess a language; with language, members of community might share their trust, value, attitude which are used as communal efforts. Since culture is needed in personal setting, and this setting is different from a compact community, so language is thought to be possible to build a trust, value, and attitude among community members.

TBL’s revitalization is based on the concept of relation of symbiosis between language and culture. The symbiosis concept between them is communicated by Carolle in Samovar (2010:275) as saying “as long as language is different in symbolizing an objective experience, language user chooses inclinely and differ the experience differently according to their language category.” Therefore, the TBL’s revitalization in this research is focused on the relation between language and culture.
Grenoble and Whaley (2006: 18) argued that language threat is based on the following six categories:

1. **Safe**: A language is considered safe when all generations use language in all or nearly all aspects of language. This situation is not only defined a large population but also the function of language as government, education, and trade.

2. **Risk**: A language is at risk when what is learned and used by people of all different age groups the speakers are increasingly limited. The language is spoken in a limited number of domains or have a small number of speakers of other languages in the same area.

3. **Missing**: A language disappears when there is a shift of language in society. Overall, the decline in intergenerational transfers and speaker’s base is shrinking.

4. **Dying**: A language is declared nearly dead when the narrative language is not passed on to the children.

5. **Nearly Extinct**: A language can be considered endangered when there are only several speakers from the remains of the oldest generation.

6. **Extinct**: A language is declared extinct if no speakers left.

Categorically, Grenoble and Whaley (2006: 22) proposed two levels of language revitalization, for example, macro and micro levels. The macro level is addressed to circumstances and policies for national or even transnational level. This level might include the government support for local language, the national planning for language and education, and for attitudes toward bilingualism.

Macro variables for language revitalization consists of three levels: extra national, national and regional levels.

**1. Extra-national level**

At this level, Grenoble and Whaley (2006: 22-23) argued that globalization is not just for the global spread of a single language, for example English, but also to refer specifically to the integration of economic life around the world. This integration requires greater economic cooperation and a more efficient transportation network between countries and thus requires rapid communication and not expensive. As a result, we see the emergence access for international languages, such as English, Spanish, Mandarin, and Arabic that serves as a lingua franca in the international financial system, manufacturing, and commercial exchange. National and local governments around the world are to promote their local languages and individuals/families often make decisions about the language spoken at home, or about the choice of language in schools. Language revitalization program at extra national level might be viewed as competition by promoting ethnic language or the local language in the face of the dominance of the international language.

**2. National level**

Grenoble and Whaley (2006: 25-26) also argued that the language policy composed by government could give an important influence in geopolitical construct. It is relevant to the development of language revitalization program at the national level consisting of language policy, language attitudes, education policy, regional autonomy, and federal support.

a. **Language policy**. Language policy could shape patterns of language use in various domains of language, such as, courts, schools, and offices. This policy has a direct impact on the vitality of ethnic languages that require linguistic arrangements that do not threaten the extinction of ethnic languages.

b. **Language attitude**. The attitude of the language is being targeted in the revitalization with regards to the context of multilingualism leading to the globalization of foreign languages. Globalizing English, for example, is supported by translation costs, school curriculum development, and teacher training bilingual and multilingual provision of legal services. Language revitalization in this context is likely to be opposed by various constituents to the achievement of fluency in English. Therefore, constructing the speakers’ positive attitude is necessary in the language revitalization.

c. **Education Policy**. Educational policy is based on the language policy and gesture language, particularly on the challenges faced in the ethnic language revitalization efforts.

d. **Regional autonomy**. Autonomous region has an important role in the revitalization of the language as it relates to the history, geography, main principles of political, economic factors, although in exceptional cases this may be determined by extra national factors.

e. **Federal support**. Federal government support becomes a key variable in the funding of language revitalization.
3. Regional level

Grenoble and Whaley (2006: 35-36) have proposed that the regional level is defined geographically. In this case there are two variables that need to be considered in language revitalization, such as, the role of regional languages and density languages.

a. Regional languages. Domains of language use varies in individual situations. Usually, the national language is the language of higher education, law, and government, while the language used in the areas of trade and education levels are lower. Ethnic languages are used for informal social interaction, as well as cultural practices, such as religious rituals and ceremonies. In some cases, ethnic languages can only be used in the home, in the village, and between adjacent villages.

b. Language density. Language density and multilingualism (or monolingual) have a significant impact on the vitality of language and gesture language. In a simple level, in an area with a high density of language, people are more likely to be multilingual and more likely to have positive attitudes towards multilingualism. Conversely, in areas with low-density languages, monolinguals will be heavily promoted as a national policy.

The micro variables for language revitalization consist of language attitudes, human resources, religion, literacy, and financial resources as stated by Grenoble and Whaley (2006: 38-45).

a. Language Attitude. This plays an important role in the local level. Positive attitude towards the ethnic languages helps maintaining the vitality of language and determine the success of the language revitalization. Language attitude modernizes the ethnic worries that the language barriers would limit employment opportunities and education. Conversely, traditional people’s worry about the loss of ethnic languages will eliminate eroding identity and community solidarity.

b. Human Resources. This is determined by the number of people and skills of language speakers that can be brought to language revitalization project. Therefore, a revitalization program must be begun by an honest assessment of human resources, especially the speakers that play an important role in the vitality of the language, both for teaching language and to help create a new domain for use.

c. Religion. It is often overlooked in the discussions about language revitalization. The ironic fact is that in religious ceremonies and cultural activities the spiritual values are often used as the last domain, therefore, ethnic languages are threatened with extinction. Micro variable is based on a correlation between people who maintain traditional beliefs and religious practices and people who maintain the language and traditional culture.

d. Literacy. In every community there is a proficiency with the ability to read or not. The revitalization of community literacy can be seen from the positive benefits and from the development of community identity. Then, literacy can be seen as a source of pride to read and write in the language of ethnic broader communication.

e. Financial Resources. These are determined by the economic welfare of society so they can help determining whether members of the public in a position to engage or not to engage in language revitalization. Theoretically, the revitalization of the language is not concerned with financial resources but, realistically, it is easier to start a program if money is available for education, to produce and disseminate materials, and pay for various facilities and infrastructure revitalization of the language.

METHOD

This research primarily uses qualitative approach. Primary data is related to the data from language user identity derived from the sample; meanwhile, secondary data is obtained from informants, and written sources. A qualitative approach is based on ethnmethodology by investigation to the typical behaviors of communication, and the patterns of communication in the sociocultural context. Therefore, Bungin (2007: 45) argued that the ethnographic method is very concerned with the analysis of conversations as well as the indexical expressions that appear in the level of interaction. This is in accordance with what Kuswarsno (2008: 37) stated that “the first step to describe and analyze patterns of communication that exist in a society is to identify the events that occur in repeated communication.

Ethnography is an amalgamation of linguistic communication and cultural anthropology, which focuses on the study of language communities. Hymes in Ohoiwutan (2007: 37-38) defines the language communities (speech community) as people who have knowledge of the rules or rules for the occurrence and interpretation of a language. These include the joint ownership of the knowledge of at least one form of language and the patterns of language usage. Language communities share linguistic forms, rules governing the system of shared language, and cultural concepts.
The focus of the ethnography of communication in this study is carried out through qualitative approach, which is based on observations and open interviews. The aim is to provide a global understanding of the views and values of the culture of a society as a way to explain the attitudes and behavior of the society. This is done to seek data that is connected with the use of language, the purpose of the use of language, language usage in situations, and the meaning of the language in all aspects.

RESULTS

The use of TBL and its cultural vocabularies are necessary right now. TBL’s preservation is related to how often the language is used in communication. The applicability of the vocabularies in TBL is be closely linked to the preservation of the TBL. Thus, the language attitudes, language use, and retention of language should be preserved and should be revitalized because the vocabularies are endangered to extinct. Positive language attitude towards local language means to reactivate the TBL’s vocabularies. Reactivation can be done by using the language in everyday life both in oral and written communication. The TBL is almost extinct so this language should be reactivated in order the survival of this local language is maintained. The TBL has a positive attitude.

The model of revitalization in TBL’s vocabularies can be seen in Appendix 1. Positive language attitude is a person's attitude towards the language and this become the native speakers’ pride to the TBL because they have been using such a language in everyday communication. Today, the TBL’s society have lost their pride in using it. The young generation communicates by using Indonesian in the family. TBL’s society in interaction feel reluctant to speak the TBL.

CONCLUSION

TBL’s vocabulary has an important role in the preservation of Toba Batak language. Vocabulary retention is something that must be maintained to ensure the preservation of the Toba language. Toba Batak language requires a retention because many Indonesian and foreign interferences are included in the public communication in TBL. For example, the words dang huripmpu TBL is often replaced with word dang husangka ‘I never thought.’ Cultural vocabularies should be revitalized because these are rarely used. The use of these vocabularies is only related to adat events so this TBL is in danger to diminish. Decreasing the use of TBL’s vocabularies is bad for younger speakers in Toba Batak.

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Cultural Hybrid: Density as Identity and Submission of Dakwah in the Muslim Community Nias Lahewa Nias

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ABSTRACT

Cultural hybridization is a mixture of two cultures from an immigrant society that provides an identity and characteristics possessed by a group. With the existence of different traits it will appear uniqueness and uniqueness of its own so it will be able to give pride for the owner. Mahanggu dance is also the delivery of information to the community, one of the opportunities to express the identity of the group and the delivery of da'wah through the art of dance. The activities of dance art are considered potential to be able to express the identity of the group and the propagation of da'wah naturally. Through art, cultural symbols, beliefs and expectations of a group can be declared effective and authentic, because the art of dance is one as a giver of identity and delivery of da'wah to the Muslim community in Lahewa North Nias.

Keywords: Hybrid Culture, Mahanggu Dance, Identity, Submission of Da'wah.

INTRODUCTION

The migrant Nias community (Ndrawa) is a Muslim minority community from Aceh, Minang and Bugis. The arrival of this immigrant community led to the diversity of the people and the people of Nias Island. The diversity occurred in Nias shape can be seen from the process of interaction between the community and society Ono Nihayang Ndrawa with predominantly Kristen. The process of these interactions can be seen from religion, language, culture looks on symbols, attitudes, behaviors and lifestyles.

In the long process will form recognition and identity of new immigrant communities. This reflects the modification in the arts they construct to show a new identity, and builds a strength in developing their artistic creativity caused by the mixing of cultures or cultures that exist in each ethnic immigrant. Clifford Geertz (1992) explains that culture has character-specific characters. These special characters can give us an idea of what culture is really about. First, culture is something that is general and specific at the same time. General means that every human being in this world has a culture, and specific means that every culture in the society is a variation between one another, depending on the community where the culture was. Second, culture is something that is learned. Cultural learning, which is a unique human ability to build capacity to use symbols or signs that have nothing to do with the origins of where they are located. Third, culture is a symbol. In this case the symbols can be shaped special language can only be understood in particular that can only be defined specifically as well or even not to be interpreted exclusively as well or even can not be interpreted or explained. Fourth, culture can form and complement something natural. Fifth, culture is something that is done together which becomes an attribute for the individual as a member of a community group. Sixth, culture is a model. That is, culture is not a collection of customs and beliefs that have no meaning at all. Culture is a unit and a well-defined system. Seventh, culture is something that is dative. This means that culture is a process for a population to build a good relationship with the environment around it so that all its members make the maximum effort to survive and continue the descent. The biological and cultural characteristics used in the process of survival and perpetuation of the offspring are then referred to as something that is dative.

Viewed on the characteristics of the culture above, it can be generally explained that culture is a feature of human behavior that is studied, not genetically derived and very special, so that culture in Nias society “sowanua” is different from the culture of the immigrant community “Hakewu”. In other words, culture can be interpreted as a way to behave and adapt to the surrounding environment. It is also possible that the characteristics of each ethnic group of migrants have their own uniqueness and advantages so that it can not be said that one culture is better than the other. So that the immigrant community to create something of their own culture in the group. One of the reasons why the immigrant ethnic group will develop a cultural and social forms to adapt to the majority group is so diverse Nias people can survive and exist in a common life and can provide an identity and propaganda through art Mahanggu dance delivery.
This diversity can not be separated from the role of each immigrant community that has the characteristics. Therefore, various cultures can mingle without having to remove the hallmark of each culture. The life of Lahewa Nias migrant communities in the North did not come about easily, but is believed to be through the process of a very long journey, runs continuously done consciously or unconsciously by the various elements of society. Because society has a set of values, ideas, and ideas of tolerance, cooperation, mutual protection, coexistence and pro-existence, the community will again reproduce a set of values to belong together to become a cultural value system.

Borrowing Gracia’s 1991 term in a diverse society, explaining the relationships between individuals in societies with diverse religious, ethnic, linguistic and cultural backgrounds, have the right to express their cultural identity democratically.

RESULTS

Globalization brings consequences for a culture, one of the consequences is cultural hybridization, which is a combination of immigrant culture with local culture without dominating one. The culture that is formed is purely a new culture result of the perpaduant. One example is Mahanggu is a traditional art from the district of Lahewa. This art is not just a work of art passed down from generation to generation by ancestors, more than that Mahanggu is a media of information, education, da’wah, understanding of philosophy and the formation of an identity. Mahanggu is a form of traditional art from the Lahewa region of North Nias is the result of cultural hybridization into the cultural identity of the people of North Nias.

Culture can also be seen as a setting for the type of human being that is normative for the group, and breeds a particular lifestyle that is typically different from that of the other. Culture is always associated with a group of people who have a set of values, system symbols and beliefs that refers to certain ideals. Culture is transmitted to other groups through inculturation processes which in turn will lead to a unique new view of the world in terms of standardized rules on the basis of a common consensus, giving members the opportunity to create consistent and systematic choices in the form of lifestyles, clothing styles, Style of building, and art style. The process of mixing two or more cultures that meet and influence each other is called acculturation, which means as the process of entry of foreign cultural influences on a society. Some absorbed little or many different elements of the foreign culture selectively and partly tried to resist its influence (Webster's, 1994).

The process of cultural formation is generally influenced by (1) fiscal environmental factors and (2) social environmental factors, through cultural contact with other groups. (Krech, et al, 1962). Viewed from both of these principles, the culture of the Muslim community is formed in a long process to form a new culture, as well as the result of social change, both from the community itself and as a result of cultural contact with the outside community. The process of establishing the culture of the Nias Muslim community takes place through cultural exchange, or contact with the culture of ethnic immigrants residing in the Nias area. In this case the mixing that occurred in the Nias Muslim community was the pressure that occurred in the dialectic between Nias, Bugis, Padang, and Aceh cultures. The combination of cultures will involve the merging of two or more elements from different cultures or parts of each ethnic group together into a Nias Muslim group. There is also the occurrence of transculturation or cross-cultural, then negotiation or bargaining process, transfiguration or the creation of new forms or displays as Incorporation of other cultural elements of this Muslim community group. Emphasis in hybridity on the desire to accept differences and cultivate different cultural realities within itself. The process of cultural hybridity enables the formation of something different, new, even unknown, which is a new area where the negation of meaning and representation takes place. Hybridity is not a solution between cultures, but it stands on its own. One result of the mixing of two cultures is hybridity. The term “hybrid” or ”hybrid” was originally used in the field of biological sciences to mark the offspring of two animals or plants derived from different races, species, varieties, species, or generics. Hybridization means crossing of different populations or cross-breeding processes of different types (Webster's, 1994: 660; KBBi, 1988: 305).

Hybridization in Cultural mixing

Hybridation is a positive, or even romantic, view of globalization as a highly creative process from which new cultural realities will emerge and continue, if not to say increase, heterogeneity in many different places. Hybridization is a term that emphasizes the increasing diversity associated with a unique blend of global and local opposite to the uniformity attributed to globalization. (Ritzer 2012: 999). In subsequent developments, hybridity became a term adopted in the cultural discourse that is often used in post colonialism studies, especially about its impact on the colonies. Broadly speaking, hybridity can be classified into three types. First, the mixing of two cultures because of coercion, such as colonizing cultures dominating colonized cultures, leads to dualism or hybridity between indigenous culture and colonial culture. Secondly, hybridity occurs without coercion or pressure due to dialectics between cultures with one another. Third, is a hybridity in the form of
resistance, which is a hybridity that occurs as a colonized cultural reaction against colonizing cultures (Rutherford, 1990: 208; Bhabha, 1994: 112-115).

The first type of hybridity is characterized by the erosion of the original values of colonized culture, or assimilation (indigenous cultural mixing with colonialists), and the cooptation or coercion of colonial cultures into colonized cultures. The second characteristic of hybridity is transculturation or cross-cultural, then negotiation or bargaining process, transfiguration or creation of a new form or appearance as the incorporation of other cultural elements. While the third type of hybridity is characterized by a resistance, namely the re-reading of the values that apply to dominant culture or colonizer. Hybridity studies provide an opportunity for the presence of the third space between the two cultures, and do not take too much of the trace of cultural traces of origin before becoming a new culture. This third space provides an opportunity for the formation of a new culture that may not fit the historical traces of its origin. Hybridity puts together opposing meanings (eg West with East). The necessity to pursue originality is not a high priority in this latter type of hybridity.

Adaptation in Cultural Process

Cultural learning or cultural socialization takes place through the process of adaptation. The pattern of behavior of migrant communities coming to new places shows the process of adaptation. Adaptation is often defined as a process that connects the cultural system and its environment. Leslie White points out that the adaptation effectiveness of a culture can be measured by its thermodynamic efficiency. This means the size of the amount of energy that is collected and employed. Thinking about adaptation will definitely refer to a particular environment. Because the environment can produce different impacts on the variety of socio cultural development. The main assumption underlying the concept of adaptation is that man is essentially a progressive and evolving evolutionary living organism with the primary characteristic of using feedback from its surroundings.

Looking at a culture at work, and assuming that the culture's citizens have done some kind of adaptation to their environment successfully. Had it not been so, the culture would have vanished and even if there had been only archaeological memories of cultural failure adapting. That is, his failure to be sustainable as a living culture. Or perhaps an anthropologist observes two cultures in the same neighborhood, and finds that one culture extends its wings to the detriment of another. The first cultural preservation explains a better adaptation, to a particular environment, in comparison to the adaptation of the culture it evicts.

Culture is a product of adaptation that has been done (Zaltman, et al, 1972). This fact is also evident in the phenomenon of globalization, in the increasingly interdependent world situation, as well as the interdependence of organization, society, economy and ecology (Boulding 1956 & Nystorm & Starbuck, 1980). There is a pattern of adaptation of one party to another, such as between one ethnic culture with other ethnic. In accordance with the nature that always try to adjust to the environment, then humans as living organisms have characteristics that are adaptif, and self-regulation, and coordinative processes directed to defend themselves.

Furthermore from the point of view of cultural learning, the concept of adaptability is the potential that exists in the individual to learn from his environment as a living space that includes the social, cultural and physical environment. Adaptability is essentially an ability to sense and perceive problems. Implicitly in flexible adjustments it implies that the person concerned does not feel compelled, restless or uncomfortable when faced with a new condition. The factors that influence it are (1) the physical and social environment, (2) the physiological structure, (3) the desire and purpose, and (4) the past experience (Krech, et al, 1962).

Adaptability is also creative and selective. A person will decide the choice of what will change and he will choose and filter out the new cultural values he will live in and practice in his behavior. Adaptability is imperative, imperative to defend itself, to achieve progress and to perfection, and to prevent decline. Since adaptability is a process, changes are related to time dimensions, so cultural adaptation processes, for example, can take place over the long term, medium term, and short term.

The presence of a person in a new place requires an adjustment strategy, and therefore, the adaptability is embodied in the concept of "coping" or the ability to overcome problems (Gilmore, 1976). In the concept of coping there is a sense of adjustment or adaptation to fully overcome challenges. Therefore, the concept of "coping strategy" is a method to control the environment that contains new situations, challenges and threats in the form of danger and risk of failure, and loss of security. This is in harmony with the reality of life, as well as loss of security. This is in harmony with the reality of life, and therefore it is also relevant to understand migrant behavior in adapting to local culture.

Identity in support of Culture

Social identity is part of the individual self-concept that is formed by the individual's consciousness as a member of a social group, which includes the important values and emotions inherent in the individual as members (Taylor and Moghaddam 1994). Erikson (1989) distinguishes two kinds of identity, namely personal...
identity and ego identity. A person’s personal identity stems from the direct experience that during the passage of time, despite the changes, he remains as the same person. A new personal identity may be called an ego identity if the identity is accompanied by an existential quality as an autonomous subject capable of resolving conflicts within itself and society. According to Erikson, the process of identity formation takes place slowly and initially occurs unconsciously in the core of the individual self. The gradual process of identity formation has actually begun in the first period, namely the period of basic belief against the basic suspicion.

For the identity of the Muslim community of Nias make a mixture of cultures from different ethnicities of the migrants want to show identity for the group. By bringing the values and emotions inherent in their culture that they build. The term cultural identity denotes an understanding of the members who consciously identify themselves with the group. Therefore, the cultural identity of the region, tend to indicate the determination of a particular geographical location, and which determines it is the member of the community concerned that contributes to and supports the culture, and the location of the area may also be identified or recognized by other communities or communities, although the boundaries are not clear. The ethnic identity that supports the culture is related to how deeply a member of the community pervades its characteristics and self-concept, attributed to certain characteristics of itself or the community.

Submission of Da'wah in Culture

The elements of art that brought from mahanggu have value and meaning loaded with moral and ethical messages that have multi dimension, both spiritual and social. This art of Mahanggu became the diffusion of the spread of culture which was quickly accepted by the local people. Although there is no relevance to the missionary elements, Mahanggu is very helpful in conveying the teachings of Islam or da'wah. Dakwah can be delivered by several methods, such as lectures, discussions, questions, exemplars and can also be implemented with various media such as Mahanggu dance through poems that echo the asthma of Allah and the Prophet, Art is a media that has a very important role in the implementation of Islamic da'wah, because the media has the power of attraction that can impress the heart for the listener and audience. Art is a form of apparent beauty that can be enjoyed directly by humans. Hence, the believer likes beauty in the visible form and which is around him, because it is the imprint of the beauty of Allah SWT. Seeing such a reality then the arts have an appropriate role in order to invite the society to enjoy and run the contents contained therein. In the context of science da'wah used in Islam by art method is to use songs shalawat, tambourine, nasid and others. Why can be said media propaganda, because the poetry that is used radiated is valuable and charged propaganda, so it can be said that art can be a place for preaching. It should be noted as one alternative in the placement of art as a medium of propaganda is an effort to trace the identity for the creativity of Islamic art by combining taste, inventiveness, and karsa as cultural aspects with the soul of Islam.

Mahanggu Dance Art becomes Hybridization for North Nias Community Culture

Mahanggu Dance is a dance that adapts from Rapai Geleng dance is derived from Aceh, this dance is basically a dance that comes from the Middle East is identical with Islam, although here and there are variations that are tailored to the original culture of each immigrant community. This dance is played by 12 men. In this dance contained the meaning and poetry of Islamic nuance. So through this dance can run da'wah about the history of Islam and other messages through syair-syair sung.

Basically, Mahanggu dance and Rapai Geleng dance is a dance that has the same movements and tools. But in mahanggu dance using poet who speak Nias language. These poems were created by the chiefs of custom and religious leaders to broadcast the religion of Islam. Dalam history mahanggu developed by an anonymous South Aceh. This dance was distributed to Nias at the time of the entry of Acehnese community groups to the coast of West Coast of Sumatra. Mahanggu game is also included a dance movement that symbolizes the attitude of uniformity in terms of cooperation, togetherness, and full cohesiveness in the community. This dance expresses the dynamics of society in poems (songs) sung.

The function of this dance is religious syari, instilling moral values to the community, and also explaining about how to live in social society. Mahanggu was first developed on the West Coast Coast of Sumatra. At that time Dance Mahanggu was brought in at the time fill the void of society in a series of custom process in Nias. Then, this dance is used as a means of entertainment because it can create a very large audience attraction.

This type of dance is meant for men. Usually who play this dance there are 12 men who have been trained. The poem that was delivered was the socialization to the society about how to live in society, religion and solidarity are upheld. Mahanggu dance there are 3 rounds are:
1) Saleum (Salam), in this round of greetings, the recited poems in the form of words of greeting and gratitude to the inviting party in this case is the host who invites the dancers to sing and play tambourine. The poems are arranged in such a way as to be appealing and pleasing to the audience.
2) Story (both chronicles, prophets, kings, and religious studies). In this chapter the verses were replaced by the struggle of the apostles, prophets, the story of the king and the teachings of religion. It is at this session that the delivery of moral messages to always uphold the religion of Islam and exemplify prophets, apostles and kings in everyday life.

3) Lani (cover), this chapter tells how the players say thanks again to those who have invited them to perform the dance. In closing not too many poems are read. Only words of thanks and pantuns are closing.

CONCLUSION

Dance art is one of the important elements in contributing significantly. Mahanggu Dance can provide identity that is able to give pride of identity to the owner, can foster mutual respect, mutual understanding, mutual respect, and also a sense of togetherness. Changes that occur in society can also come from the small things that some people do or modern media as well as traditional media. Changes generated on the basis of messages communicated such as changes in social values, social norms, patterns of society, all born of communication from the criticism of the building and the members of the change to the society’s contradictions

Identity is a trait possessed by a person as well as a group. With the existence of different traits it will appear uniqueness and its own uniqueness that will be able to provide pride for the owner. One opportunity to express this identity is through the activities of dance. The activities of dance art are considered potentially capable of expressing themselves as well as groups naturally. Through art, cultural symbols, beliefs and expectations of individuals of a group can be declared effective and authentic, because the art of dance is one as a giver of identity to the culture-owner society to show its identity.

Hybridation in the art of Muhanggu Dance is a unique blend of the immigrant community from Aceh and the local community. Rapai geleng change the language that follows the local language is Mahanggu which means to shake. Song poems also use Nias language which tells the story of the struggle of apostles, prophets, stories of kings and religious teachings.

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Lexicalization in the Name of Aceh Traditional Foods

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ABSTRACT
This study describes lexicalization process in the name of Aceh traditional foods which have the uniqueness in their meaning. Such as gulee pliek uc, pisang sale, kue adee, etc. This study was done through a survey to some of traditional cafe in Aceh. The purpose of this study is to find out the connection of the lexicalization process in the name of Aceh traditional foods which have the histories in expressing of their concepts. Lexicalization is the process of making a word to express a concept. Quirk et al (1985) restrict lexicalization to words formed by word-formation processes of creating a new word for a new thing or notion instead of describing this thing or notion in a sentence or with paraphrase. The use of words is more economical because they are shorter than the corresponding (underlying) sentences or paraphrase, and because they can be more easily used as element of sentences. Finally, the results of this study offers language phenomena arises because of some reasons which are mainly useful for be easy to remember both the name of Aceh traditional foods and its histories.

Keywords: Lexicalization, name, Aceh traditional foods

INTRODUCTION
Aceh is one of Indonesian region which has varying assets of nature, cultures and religious. Beside that, Aceh also has extraordinary traditional food that can make people like them and it could be hard to forget them, because of their tastes and the uniqueness of their names. Commonly, Aceh society tend to mention the name of their foods with the short names that their like and in expressing the concept of names have relation to the food itself, such as from the taste, ingredient, and how to process it, and so forth. For example, mie caluk, kuah sie itek, kue pret, etc. The purpose of this study is to find out the connection of the lexicalization process in the name of Aceh traditional foods. Lexicalization is the process of making a word to express a concept. Quirk et al (1985) restrict lexicalization to words formed by word-formation processes of creating a new word for a new thing or notion instead of describing this thing or notion in a sentence or with paraphrase. The use of words is more economical because they are shorter than the corresponding (underlying) sentences or paraphrase, and because they can be more easily used as element of sentences.

The above-mentioned phenomena becomes an important underlying consideration for any linguist to observe and report that such linguistic phenomena, which it could be add knowledge about lexicalization.

Related literature
There are many experts proposed lexicalization concepts, but before we start to examine it, we should know that the basic of this study should comprehend about lexicon. Lexicon is about the meaning of words. A word’s primary characteristic is its information content, commonly called “meaning. The basic consideration in language that is to identify two dimensions—form and content—and that in both dimensions one may isolate single elements; thus, lexical forms such as earth on the one hand, and meanings such as ‘planet inthesolarsystem,’ ‘substance on the land surface,’ etc. When the meanings are not yet associated with a lexical form, may be thought of generically as concepts, intended as mental categories carrying some information content, which can be said to exist independently from language. In this view, the direct association of a concept with a lexical form that results in the existence of a word may be defined as lexicalization (for this use of the term of Talmy, 1985). The notion of lexicalization may be interpreted in several ways: A first interpretation coincides with two dimensions-form and content, according to which lexicalization is any process based on which, in a given language, a certain information content is associated with a lexical form. It could be said that every word in a language is the outcome of a lexicalization process. For example, the English word aunt lexicalizes the concept of ‘father’s or mother’s sister’ in other words, it is the product of the lexicalization of this concept. Lyons (1968) uses the term lexicalization prevails, for example in where Fr. montrer is described as the lexicalization of the concept ‘faire voir’. In this sense, the term lexicalized should be understood as ‘encoded
Yet another example of lexicalization concerns word forms that acquire the status of autonomous words such as Fr. pendant, originally the present participle of the verb pendre ‘to hang,’ used today primarily as a preposition (i.e. “pendant le dîner”‘during dinner’) or It. cantante originally the present participle of cantare ‘to sing,’ used today primarily as a noun (i.e. “un cantante lirico”‘an opera singer’).

In a narrower interpretation the term lexicalization refers to the specific process according to which a sequence of words that frequently recur together in texts acquires the status of lexical unit with an autonomous meaning. For example, the sequence per haps in fifteenth-century English, with the plural of a disappeared noun hap which we may still recognize in happening, has become lexicalized and has produced a new lexical item in Modern English, that is, perhaps. This phenomenon is often referred to also as univerbation or lexicalization in the literature (Cruse 2011: 82–91; Booij 2007: 19). Univerbation may involve different types of word sequences, exhibiting structures which may be quite close to the structure of full sentences: see for example Engl. “a do-it-yourself culture” (adj.); “a happy-go-lucky attitude” (adj.); Fr. “un je-ne-sais-quoi” (noun) lit. ‘I don’t know’ ‘what quality that cannot be described easily.’ The sequences of words that undergo lexicalization usually develop a meaning that cannot be directly derived from the meaning of the individual words, as in the case of happy-go-lucky, meaning ‘unconcerned about the future.’ Also, they display a certain rigidity from a syntactic point of view in the sense that modification and substitution of their constituent parts is constrained. For example “a do-it-themselves culture,” where yourself is substituted by themselves, sounds odd. Yet another example of lexicalization concerns word forms that acquire the status of autonomous words such as originally the present participle of the verb ‘to hang,’ used today primarily as a preposition (i.e. ‘during dinner’) or it originally the present participle of ‘to sing,’ used today primarily as a noun (i.e. ‘an opera singer’).

Finally, lexicalization occurs when two usages of a word become semantically distinct to the point that the link between the two is no longer available to the speaker, and they are perceived as two separate words. The following are examples of this type: Engl. chair ‘seat’ (“a comfortable chair”) and chair ‘position of authority’ (“the department chair”). A last interpretation of the concept of lexicalization is static. In this view, lexicalization is not seen from the point of view of the process but from the point of view of its outcome, that is, from the perspective of the resulting new word. In this interpretation, every word in a language can be said to constitute a lexicalization. For example, we may say that English has two lexicalizations to express the state of being able or allowed to do what one wants to do, i.e. liberty and freedom.

The process of associating concepts with words is complex because there is rarely a one-to-one correspondence between concepts and words, that is, a relation according to which every concept is connected to exactly one word, and vice versa (Murphy 2002: 389). A good example is provided by the systems of motion verbs in various languages, as noted by Talmy (1985). One of lexicalization types is syntheticlexicalizations; the association between content and form a process of synthesis takes place according to which several “pieces” of content are incorporated into a single lexical form. Talmy (1985) uses the term conflation to refer to this process. For example, while the English verb move can be said to encode only the general concept of MOTION, go combines (generic) MOTION with DIRECTION (away from the speaker); run, on the other hand, does not express DIRECTION nor a GOAL but rather the MANNER in which the motion takes place (at high speed), and the INSTRUMENT (feet, legs); whereas limp and march combine MOTION, INSTRUMENT, and MANNER (they are basically manners of walking). Unlike English, German has no generic verb expressing directed motion corresponding to go but has many verbs that lexicalize MOTION with INSTRUMENT, such as gehen ‘go by foot,’ fahren ‘ride a vehicle,’ and reiten ‘ride a horse.’ Similarly to English, Dutch has many denominal verbs (i.e. verbs derived from nouns) referring to specific manner of motion, such as schaatsen ‘to skate,’ from schaats ‘skate’ and fietsen ‘ride a bicycle’ (or ‘bike’), from fiets ‘bicycle. Another types of lexicalizations is analytic lexicalizations; a concept that can be analyzed as unitary is expressed by multiple words, as in the case of verbal expressions describing activities, or to underline how the form/content association is achieved in this case by means of analysis, that is, by distributing a unitary content over several lexical forms. Such as Engl. have dinner, make an effort, and get ready, happenings such as get sick, become aware, and fall asleep, and states of being such as be late or be ashamed. Evidence in support of a unitary analysis of the concepts lexicalized by these expressions is provided inter alia by crosslinguistic pairs such as Engl. be late / It. Tardare.

As a rule, languages have both lexicalization techniques available to them. At times, both technique sare exploited to lexicalize the same concept, as in the case of Engl. pairs dine/haivedinner, stimulate/provideastimulus, consider/take into consideration, distinguish/make a distinction, exit/go out, and so forth. In other cases, only one of the available procedures is employed. For example, in Italian, as well as in English, there is no single word to express the concept of ‘bring in a particular direction’: see It. portare dentro ‘to bring inside’; portare su ‘to bring up’; portare giù ‘to bring down. In Dutch, many verbs expressing a change of state are construed analytically by means of a series of semi-copulative verbs (roughly comparable to English become or get), i.e. worden, raken, gaan: rijk worden ‘to get rich’; kwijt raken ‘to lose’; kapot gaan ‘to break.’ In German, despite the vast array of
verbs describing specific manners of motion, there is no single word for the following activities: Schi laufen ‘to ski,’ Rollschuh laufen ‘to roller skate,’ etc. Note that in both German and Dutch, analytic forms tend to change their spelling over time, and be written with no internal spacing, or a hyphen.

A distinction that intersects between synthetic and analytic lexicalizations is that between descriptive and labeling lexicalizations, due to the German linguist H.J. Seiler, who used the terms descriptive and etikettieren de Benennung in the original text (cf. Seiler 1975). This distinction points to the different ways in which an object may be given a name. Specifically, the two types of lexicalization identified by Seiler differ with respect to the semantic relation that holds between the designatum (to which the word refers) and the word itself. In the case of descriptive lexicalization, the designatum is associated with the word by means of a description; in the case of labeling lexicalization, it is associated with the word by being attributed a label. The first type of lexicalization is frequent in several languages of North and Central America. Good examples are provided by Cahuilla, a Uto-Aztecan language of Southern California, where, for example, stone is lexicalized approximately as ‘that which has become hard’ and basket is lexicalized as ‘that which is woven’ (examples are taken from Seiler 1975). The distinction between descriptive and labeling lexicalization is present, albeit less evidently so, in Indo-European languages. For example the English term worker may be analyzed as a descriptive noun, because it includes a morpheme (-er) signalling that the referent of the word is an individual engaged in an activity, either habitually or occasionally (on a par with writer, driver, and so on) Doctor, on the other hand, is a labeling noun, because it does not contain any such element. Similarly, the noun building (as in “a three-story building”) alludes to the activity that brought about the built object, while this is not the case for palace. Note that some terms that as labeling today were, originally, descriptive (Ramat 2005: 71).

It becomes clear that the interpretation of the phenomena words above depends on our assumptions about what counts as a “word” in a language. In lexicalization it is important to maintain a distinction between concepts and meanings. This distinction is needed to account for the differences that exist between languages with regard to the ways in which the same concept is encoded in the lexicon, and for the fact that not all concepts are systematically lexicalized. Schwarze (1997) for example proposes an interesting distinction between cognitive concepts on the one hand and lexicalized concepts on the other. Only the latter, according to the author, enter into the definition of a word’s meaning. The former are unstable entities, have weak borders, and differ individually (according to the criteria that are relevant for the individual) and culturally (according to the criteria that are relevant for the society). Lexicalized concepts, instead, because they are linked to lexical forms (that is, to words), are relatively more stable and are socially shared. If this were not the case, their use would not guarantee success of communication. Cognitive concepts belong to the mental structure (that is, to information as it is categorized in our mind), while lexicalized concepts belong to the language structure (that is, to the semantic information as it is associated with the lexical items of the language). The former can be considered, at an abstract level, universals; the latter are not universal by definition, because they are always lexicalized in a specific language, and may vary from language to language.

METHOD
This study is aimed at describing at the words as the name of Aceh traditional foods in lexicalization process. This study was done through a survey to some of traditional cafes in kota Langsa, Aceh timur, Aceh. The instruments used to get the data in this study are interview and observation. Ary et al (2002:430) state that “observation is the most basic method for obtaining data in qualitative research. The most common method of recording the data collected during observation is field notes.” The data were taken by interview the sellers of Aceh traditional foods in some of the cafes. During the observation, all of the informations were recorded and taken notes. Ary et al (2002:434), futher mention that “interview is used to gather data on subjects’s opinion, belief and feelings about the situation in their own words. Interviews provide information that cannot be obtained through observation.” It was conducted informal interview with informants in some days, the purpose is to know the varying kinds of Aceh traditional foods along with their names and their meanings. According to Ary et al (2002:442), “content or document analysis is a research method applied to written or visual materials for the purposes of identifying specified characteristics.”

RESULTS
The findings of this study show the name of Aceh traditional foods that included in the cognitive concepts belong to the mental structure (that is, to information as it is categorized in our mind) and lexicalization concepts belong to the language structure (that is, to the semantic information as it is associated with the lexical items of the language). In Aceh language, the word ‘gulee’ has the concept of meaning to the foods that contain vegetables, i.e. gulee pliek ue, gulee rampoe, gulee asam keu’eung and gulee eungkeut keumamah, etc. In the lexicalization process the word ‘gulee’ is categorized in the cognitive concepts, and the word ‘pliek ue’, ‘rampoe’, ‘asam keu’eung’ and ‘eungkeut keumamah’ are categorized in the lexicalization concepts. Pliek ue is the...
name one of the ingredients in this food, and the meaning of rampoe is mixture, it means mixture some kind of vegetables, which it refers to how the way to process this food, meanwhile, asam keu’eung is spicy sour as the tastes of this food, and eungkeut keumamah is the name one of the ingredients in this food which is made from fish. Although, fish as the basic material of foods; gulee asam keu’eung and gulee eungkeut keumamah, but there are some vegetables in these food, such as carambola, long beans, potato, and eggplant. Further, in Aceh language, the word ‘kuah’ has the concept of meaning to the foods that no contain vegetables, usually the word ‘kuah’ is followed by other words to make a new concept to a new name of food, and as basic material of the foods, i.e kuah sie kameng, kuah sie itek, and kuah eungkeut sembilang, etc. In the lexicalization process the word ‘kuah’ is categorized in the cognitive concepts, and the word ‘sie kameng’, ‘sie itek’, eungkeut sembilang, and asam keu’eung are categorized in the lexicalization concepts. The meaningsie kameng, in English; lamb chop, or in Indonesian; daging kambing, sie itek, in English; duck meat, or in Indonesian; daging itik/bebek, eungkeut sembilang, in English; sembilang fish, or in Indonesian; ikan sembilang. It is clear that the concept of name by using the words ‘gulee and kuah’ in Aceh traditional foods have the specific meaning. But today many people, specially chefs and housewives interested to explore the taste some of Aceh traditional foods, for example, they mix fish in ‘gulee plick ue’, so that people can mention this food ‘kuah plick ue’, and vice versa, water guards put into ‘kuah sie kameng’, and then people can say this food as ‘gulee sie kameng’.

Still the name of Aceh traditional food that is pisang sale. The meaning ‘pisang’ in English; banana, is categorized in the cognitive concepts, and the word ‘sale’ is categorized in the lexicalization concepts. Sale means the process of making this food that is the banana is dried until dry by the sun, and then is greased with cane sugar. Further, mie aceh and mie caluk included as familiar food of Aceh traditional food. The meaning ‘mie’ in English; noodles categorized in the cognitive concepts, and the word ‘Aceh’ and ‘caluk’ are categorized in the lexicalization concepts. The word ‘Aceh’ refers to the name of region, and as the name of food, mie Aceh has the specific meaning from the process of making this food which consists of two ways; fried and boil. Additionally, in this food also is entered seafood or meat in order to get delicious taste. While, the word ‘caluk’, in English; take the food by hand, In Indonesian; mengambil makanan dengan tangan, refer to the way to present this food to buyer by seller. Mie caluk is fried noodles without seafood or meat, which is prepared by seller before any buyer, so that when there is a consumer, this food is given directly.

Language phenomena also arises in the concept of meaning ‘kue’ as one of Aceh traditional food, i.e kue timphan, kue karas, kue bhoi, kue adee, kue boh husen or kue bada retek, kue meseukat, kue wajeeek, etc. The meaning ‘kue’ in English; cake or cooky, in Indonesian; kue, is categorized in the cognitive concepts, and the words ‘timphan, kara, bhoi, preet, adee, boh husen or bada retek, meseukat, wajeeek, are have no meaning. Despite they are categorized in the lexicalization concepts, but there is univerbation or lexicification in literature here, that is the sequences of words that undergo lexicalization usually develop a meaning that cannot be directly derived from the meaning of the individual words in their concept of meaning. So that, the name all of these foods become sound odd but familiar.

CONCLUSION AND SUGGESTION

This study has revealed a two folded concepts of lexicalization that firstly the distinction between cognitive concepts on the one hand and lexicalized concepts on the other, proposed by Schwarze (1997). This concept be present in the meaning of Aceh traditional food’s name that consists of two several words or more, which the former is categorized in the cognitive concepts; this concepts belong to the mental structure (that is, to information as it is categorized in our mind), and the former can be considered, at an abstract level, or universals. While, the latter are not universal by definition, is categorized in the lexicalization concepts; belong to another realm of linguistic structure (that is, to the semantic information as it is associated with the lexical items of the language). Only the latter, according to the author, enter into the definition of a word’s meaning. Secondly, there is univerbation or lexicification in literature (Cruse 2011: 82–91; Booij 2007: 19). that is the sequences of words that undergo lexicalization usually develop a meaning that cannot be directly derived from the meaning of the individual words in their concept of meaning. In lexicalization the concept of meaning the name of Aceh traditional foods, which the name consists of two several words or more, the former has universal definition, but the latter has no meaning.

Indeed, in addition to learn about lexicalization in the name of Aceh traditional foods as a sociolinguistic phenomenon, it is suggested to the linguists to be sensitive with sociolinguistic phenomena, it is better to observe the social context which happens in the environment. Moreover, researcher is suggested to conduct a study with various areas of lexicalization in order to get more comprehensible data.
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French Studies on Indonesian Language, Art and Culture in the Development of Civilization of the Nation

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ABSTRACT

Learning language is not only covering the linguistic or knowing many vocabularies, but also learn the art and culture. So this research will show the contribution of French studies on Indonesian language, art and culture. The method used in this research is the method of descriptive qualitative and take focus on case-study research form. Finally, the author get the facts that the French studies give more or less effects and contributions on Indonesian language, art and culture. Shortly said, it is about accuracy, discipline, orderliness, privacy, art and loyalty. So, the conclusion shows that French studies should give many contributions on Indonesian language, art and culture. It means that they should give more attention to the accuracy of anything they are doing, get used to be discipline and orderly acting, especially in case of privacy because French people can make different very well between the privacy and public things, appreciate the art and always being loyal to their language.

Keywords: French studies, Language, Art and Culture

INTRODUCTION

It is widely accepted that the contribution of French studies on Indonesian language, art and culture is important to analyze. Indonesia is a very large country which is so fame of its variety of language, art and culture. With 65.588.400 habitants (surveyed by Badan Pusat Statistik / March, 2\textsuperscript{nd} 2017) and 35 provinces, Indonesia has 707 main languages and becomes a country which has the most widely language in the world (cited by Ethnologue at idntimes). But unfortunately, Indonesian language as the mother tongue and the official language of Indonesia is not quiet enough to face this era of globalization, in addition of ASEAN Economic Community (AEC) which aims to “implement economic integration initiatives” to create a single market across ASEAN nations. So it is really important to cover foreign language as well.

One of the most famous foreign languages in Indonesia is English as the most used language in the world. Almost every school in Indonesia provides English as one of the main subject from elementary school till high school. Even there are some schools which use English as their intermediate language. This shows that English has been a well-known language in the society generally. That is why the world of work nowadays requires more than English comprehension and skill. It means that covering some foreign languages is more needed.

Another famous and most used language in the world is French since it becomes one of the founder of European Union and the third most widely used language in EU after German and English. It is very interesting because Indonesian and French language come from different language origin. Indonesian language comes from language family “Austronesia” and French language comes from “Gaulois”. Beside of that, the French structure is more complicated than Indonesia since it has the gender of noun. Furthermore, language is always in relation with culture because the culture surely affects the behavior of language as well. Learning French is not only memorizing the vocabularies or understanding the grammar, but widely more than that. In case of the language is in relation with the culture, learning French surely gives the contribution to Indonesian language, art and culture in some aspects. This is what the paper going to discuss about.
METHOD

Research methodology is a scientific way to get the data in certain purpose as Lasa (2009:207) said “metode penelitian adalah cara ilmiah yang dilakukan untuk mendapatkan data dengan tujuan tertentu”. In Great Dictionary of the Indonesian Language (Kamus Besar Bahasa Indonesia/ KBBI), the word “scientific” (ilmiah) means being qualified of science so that can be accounted for.

In this research, the data were collected using the research methodology descriptif qualitatif because it was going to get the result related to the opinion, thought or perception of someone so that the discussion has to be in the qualitatif explaining as mentioned by Sulistyo-Basuki (2010:110) “penelitian deskriptif mencoba mencari deskripsi yang tepat dan cukup dari semua aktivitas, objek, proses dan manusia”.

Descriptive research has some forms which can be categorized as survey, case study, causal-comparative, correlation study, etc. Each form of descriptive research has certain and different function and purpose. So in this case, the descriptive research form used is case-study. Case-study is a study of event, environment and certain situation which is probably explain something.

This research uses the case-study form because the author would like to take the phenomenon of French language which automatically give more and less effects and contribution to the Indonesian people especially who learn French in the aspect of language, art and culture. This research takes only the facts from the Indonesian and French people behaviors in daily life generally to make the conclusion.

RESULT

Language and Literature Study

French is one of the five most widely-spoken Romance languages, each descended from Latin. French itself is an evolution of Gallo-Romance dialects - with a rich history well worth exploring. The story begins in Gaul. As with any other language, French has never been immune to strong influences from other languages, particularly Greek, Italian and English – the latter being a huge force on the language throughout the twentieth and twenty first centuries.

French is a moderately inflected language. Nouns and most pronouns are inflected for number (singular or plural, though in most nouns the plural is pronounced the same as the singular even if spelt differently); adjectives, for number and gender (masculine or feminine) of their nouns; personal pronouns and a few other pronouns, for person, number, gender, and case; and verbs, for tense, aspect, mood, and the person and number of their subjects. Case is primarily marked using word order and prepositions, while certain verb features are marked using auxiliary verbs.

Specifically, English uses a more lexical strategy while French uses a more inflectional strategy. In other words, French has many tenses (12 tenses included perfective forms etc), and different inflections for each subject in each tense (e.g., je vais, tu vas, il/elle va, etc). English technically has only two grammatical tenses (present and past), and instead we mark future by the use of modals like will (e.g., I will buy cookies). Structurally, the language has not changed too much since that standardization - although linguistically French is always evolving; one of the most exciting things about any language.

French is a morphophonemic language. While it contains 130 graphemes that denote only 36 phonemes, many of its spelling rules are likely due to a consistency in morphemic patterns such as adding suffixes and prefixes. Many given spellings of common morphemes usually lead to a predictable sound. In particular, a given vowel combination or diacritic generally leads to one phoneme. However, there is not a one to one correlation from a phoneme to its related grapheme, which can be seen in how tomber, tombai, and tombe all end with the /ê/ phoneme. Additionally, there are many variations in the pronunciation of consonants at the end of words, demonstrated by how the x in paix is not pronounced though at the end of Aix it is.

As a result, it can be difficult to predict the spelling of a word based on the sound. Final consonants are generally silent, except when the following word begins with a vowel (see Liaison (French)). For example, the following words end in a vowel sound: pied, aller, les, finit, beaux. The same words followed by a vowel, however, may sound the consonants, as they do in these examples: beaux-arts, les amis, pied-à-terre.

In linguistic features, French is a member of the Romance language family and is related to Catalan, Galician, Italian, Portuguese, Romanian and Spanish. It is written using the Latin script and is read from left to right. It is based on the Latin alphabet but also includes the following accented vowels: ç, è, à, â, î, ò, ù, ê as well as ç and ï. French descends primarily from Vulgar Latin and evolved out of the Gallo-Romance dialects spoken in the North of France. From the 17th to the middle of the 20th century, French was the most important language on the international scene. After the Second World War, the US became the dominant global power and English replaced French as the language of diplomacy.

From the phonology side, although there are many French regional accents, foreign learners normally use only one variety of the language.
There are a maximum of 17 vowels in French, not all of which are used in every dialect: /a/, /a/, /e/, /e/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/, /ɛ/ plus the nasalized vowels /ɑ̃/, /ɛ̃/, /ɛ̃/, /ɛ̃/ and /ɑ̃/. In France, the vowels /a/, /ɛ/ and /ɛ/ are tending to be replaced by /a/, /ɛ/ and /ɛ/ in many people’s speech, but the distinction of /ɛ/ and /ɛ/ is present in Meridional French. In Quebec and Belgian French, the vowels /a/, /ɛ/, /ɛ/ and /ɛ/ are present.

Voiced stops (i.e., /b, d, g/) are typically produced fully voiced throughout.

Voiceless stops (i.e., /p, t, k/) are unaspirated.

Nasals: The velar nasal /ŋ/ can occur in final position in borrowed (usually English) words: parking, camping, swing. The palatal nasal /ɲ/ can occur in word initial position (e.g., gnon), but it is most frequently found in intervocalic, onset position or word-finally (e.g., montagne).

Fricatives: French has three pairs of homorganic fricatives distinguished by voicing, i.e., labiodental /f/~/v/, dental /s/~/z/ and palato-alveolar /ʃ~/ʒ/. Notice that /s/~/z/ are dental, like the plosives /l~/ld/ and the nasal /l/.

French has one rhotic whose pronunciation varies considerably among speakers and phonetic contexts. In general, it is described as a voiced uvular fricative, as in [ xu ] roue, “wheel”. Vowels are often lengthened before this segment. It can be reduced to an approximant, particularly in final position (e.g., fort), or reduced to zero in some word-final positions. For other speakers, a uvular trill is also common, and an apical trill [ r ] occurs in some dialects.

Lateral and central approximants: The lateral approximant /l/ is unvelarized in both onset (fire) and coda position (il). In the onset, the central approximants [ w ], [ s ], and [ j ] each correspond to a high vowel, /a/, /ɛ/, and /ɛ/ respectively. There are a few minimal pairs where the approximant and corresponding vowel contrast, but there are also many cases where they are in free variation. Contrasts between /j/ and /ɛ/ occur in final position as in /peʃ/ paye, ”pay”, vs. /peʃ/ pays, ”country”.

**DISCUSSION**

Lustantini Septiningsih said that “psychiatric education oriented to the character formation of the nation can be realized through the optimization of literary roles.”

From the French language studies above, we can see how the details of that language that make the French as a nation that is very meticulous to something. The number of terms and conditions of language they have is very different from the Indonesian language. The determination is not without reason because the mistake of pronunciation or other mistakes have an impact on the change of meaning so that the purpose and purpose of communication is hampered and not running properly. Contrary to the Indonesian language that is very easy to learn by foreigners so that the detail and conscientious character of the Indonesian people is formed far below than the French. In the development of civilization of the nation, we can take a lesson on how the discussion of foreign languages can make a positive contribution that awakens the values of consciousness such as those associated with meticulous, detailed, and careful characters.

**French Art and Culture Study**

Anthropologist, E.B. Taylor (1871), in his book Primitive Culture (New York, Brentano's, 1924), page 1, defines the cultural sense that culture is complex which includes knowledge, beliefs, arts, morals, laws, customs and other abilities As well as the habits gained by humans as members of society. Culture gives the characteristics of its people such as how to think, behave. French citizens tend to hold the notion that Americans are too friendly. In France, a person will be more appreciated if he is able to behave more calmly even up to a level that tends to cool both in action and in speech. French citizens tend to regard open friendly attitude as bad behavior. In French restaurants, the servings are fewer than in other countries and when viewed from the posture of the French people are small, this may also be influenced by their small portion of food. When eating, French citizens always eat with forks and knives, without a spoon. Spoon is only used to drink soup. Most French citizens prefer meat such as horse meat rather than fish meat. French citizenship habit that should be known is that after eating always drink coffee. French citizens drink coffee on average twice a day in the morning and afternoon. That is why most of the rows along the streets of Paris are cafes or drinking places.

France is also known as a country where its citizens have a high view of individualism. They value the individual's freedom and responsibility and believe that everything must be striven for and should do all his work in earnest as a manifestation of the struggle of his individualism.

Generally they have a high standard of manners. Some of them are wearing sentences that are polite to a new person, always wearing sentences please and never forget to say thank you. French loved the relaxed and less formal atmosphere. This is one of the nature of the French corpse. Although France lies in the discovery...
between the Latin and Latin characters in Europe, the Latin characters of the French are more dominant, especially for those who live in the land.

The average French person has Cartesian properties. This trait is intimately tied to their curiosity in many things that are sometimes so complex that it seems they are obsessed with the words ‘why’. This extreme attraction can sometimes make it difficult for the other person. For them all things must be explanatory and logical.

Another traits of the French is his high chauvinistic taste. This chauvinistic nature is shown, among other things, by the reluctance of French-speaking people. Chauvinistic sense is not without reason, because the culture of France has been an inspiration and references for approximately 2 centuries in Europe and around the World.

The French nation is known as one of the nations of Europe with high cultural treasures, this can be seen from the development of advanced civilization and culture in the 16th century with the French language evolved by l’Académie française in 1635 became the official language Country of France. Later in the heyday of Louis XIV, the development of French culture was seen by the increasing number of artists and poets who were born and with the construction of the Palace of Versailles and the creation of Comedie-Francaise in the 1680s which later added to the cultural treasures of the French nation.

We may have noticed that the above list contains ‘a few’ contradictions (as does life in France), which is hardly surprising as there’s no such thing as a typical French person. Apart from the numerous differences in character between the inhabitants of different regions of France, the population encompasses a potpourri of foreigners from all corners of the globe. However, while it’s true that not all French people are stereotypes (some are almost indistinguishable from ‘normal’ people).

French art consists of the visual and plastic arts (including architecture, woodwork, textiles, and ceramics) originating from the geographical area of France. Modern France was the main centre for the European art of the Upper Paleolithic, then left many megalithic monuments, and in the Iron Age many of the most impressive finds of early Celtic art. The Gallo-Roman period left a distinctive provincial style of sculpture, and the region around the modern Franco-German border led the empire in the mass production of finely decorated Ancient Roman pottery, which was exported to Italy and elsewhere on a large scale. With Merovingian art the story of French styles as a distinct and influential element in the wider development of the art of Christian Europe begins.

France can fairly be said to have been a leader in the development of Romanesque art and Gothic art, before the Italian Renaissance led to Italy replacing France as the main source of stylistic developments until the age of Louis XIV, when France largely regained this role, holding it until the mid-20th century.

French people like to unite his own objects, beautiful landscapes or a different atmosphere from the atmosphere of his country and the customs of the country they visits. They really appreciate the artwork and creativity from wherever it tastes. There are many art museums in France. In 1793, the Louvre museum was built as a place to showcase goods with high artistic value. And continued to grow until 1832 marked by the many buildings designed with a beautiful architectural style and a real art perspective.

Development of Civilization of The Nation

One of the wealth in Indonesia is culture. Hundreds of thousands of cultures and masterpieces spread throughout Indonesia, so diverse, varied, Unique, so some have made in the tourist attractions and high value, such as Reog and Wayang Kulit. But some time ago, Indonesia got a problem about the culture’s property. Some Indonesian cultures are claimed by neighboring countries as the country's original culture. Reog and Wayang Kulit are masterpieces of our ancestors who survived until now, unfortunately that defend it not all the people of Indonesia, only a small part. Young people today tend to like modern things rather than traditional ones, they consider it a trend. The problem is the lack of our respect for the art of the country itself is called appreciation.

Understanding the meaning of appreciation is not easy just like that, it takes a long time to be firmly embedded in the souls of Indonesian people, especially adolescents. The role of education is needed here, how through education organized by schools, Appreciation and reward implanted in students, hope for the future. Indonesian teenagers and children are expected to foster a sense of love for the arts and all the masterpieces of Indonesia, and participate in the role of conservation so that no more culture in the claim, or even art that ‘escape’ from Indonesia. Appreciation is to give positive respect to the work produced, and to appreciate is to give value to the work produced. Appreciation is not intended for culture only, but for the various works produced by the nation's children. In fact, there is so many piracy of songs and movies in Indonesia. Even in the practice of buying and selling of a work or painting, Indonesian people do not hesitate to make a bid price.

Studies of French culture some of them contribute positively to the importance of appreciating the nation's culture. As the French government’s economic site shows, the cultural influence of the French people on the economic front is very high because almost every French economic activity is concerned with culture and art, one of which can be found in newspaper headlines, graphics industry (with revenues of almost 16, 6 billion
dollars), followed by audiovisual activities such as television, the recording industry, film (can generate up to 11.6 billion dollars). The art market also has a high economic impact for French citizens. With the facts mentioned above, it can be seen how much cultural impact the French state, and how serious the attention of the French Government, minister de la Culture, in developing the cultural aspects of the country.

CONCLUSION

Studying about foreign language especially French is not only memorizing the vocabularies or understanding the grammar, but widely more than that because language cannot be separated by culture. Matters related to language/literature, art and culture can contribute in the development of civilization of the nation itself that is by learning the positive values in it. To strengthen the civilization of the nation in terms of language and literature discussions, the Indonesian nation can see significantly the differences that impact on character formation. Their detailed and meticulous attitudes can make a role model for Indonesian society. From the cultural side, French pays more attention of the development their culture and the way they appreciate it. The other things about the characteristics of society formed by the local culture there are some that can be followed such their standards of civility that is so high, critical thinking, discipline, nationalism, and some others are not necessary.

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ABSTRACT

This paper aims to describe social institutions *begadisan* in Bengkulu based on the text of Ulu MNB 07.55 entitled *perambak bujang nga gadis*, and based on information obtained from oral sources through interviews and field observations as well. This paper is a philological study which in its analysis supported by discourse analysis, especially discourse and practice. *Begadisan* is socially institutionalized, taking place in girls’ homes at night, involving the mother or aunt of the girl, according to a set of social rules that are mutually agreed upon and socially binding. The role of the mother or aunt of the girl is very important in the execution of *begadisan* social practices. *Begadisan* associated with other social practices (such as *betasan betunang*, *rasan bekulo*, and *ngulau ghunut*) within the framework of customary ethnic marriage in Bengkulu based on the exogamy principle. This text of *perambak bujang nga gadis* can be seen as a discourse of social practice. This text does not present the details of the whole series of events and elements in the actual social practice. The text of *perambak bujang nga gadis* is a recontextualization and transformation of social practice. In the text of *perambak bujang nga gadis* the details of events in the social practice *begadisan* reduced and simplified, while the framework and the plot of events still maintained. The participant elements are substituted and removed (partially or completely), and the elements of time and place of the *begadisan* were omitted in the text.

**Keywords**: ulu manuscript, social practice, begadisan, bengkulu

INTRODUCTION

The term *begadisan* refers to the activity of a bachelor and girl, which is institutionalized and social. It is institutionalized and social because it is based on mutually agreed and social knowledge that regulates the activities and actions of the bachelor, girl, and other participants in their cultural and social objectives and context. *Begadisan* is a social institution that accommodate social practice for bachelor and girl in terms of looking for a wife or husband. *Begadisan* social practice found almost in all ethnic groups in Bengkulu, and it is an inseparable part of the knowledge and sequence of marriage activities within the custom framework of the

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1. “The important point about social practices from the perspective of this book is that they articulate discourse (hence language) together with other non-discoursal social elements. We might see any social practice as an articulation of these elements:Action and interaction; Social relations; Persons (with beliefs, attitudes, histories etc.); The material world: Discourse.” (Fairclough, 2004:26. Lihat juga Fairclough, 1995.). Cf. van Leeuwen, “Social practices are socially regulated ways of doing things—but the word “regulate” may give the wrong impression here, since “regulation,” in the sense in which we normally understand it, is only one of the ways in which social coordination can be achieved. Different social practices are “regulated” to different degrees and in different ways—for instance, through strict prescription, or through traditions, or through the influence of experts and charismatic role models, or through the constraints of technological resources used, and so on (van Leeuwen, 2008:6-7).
Begadisan is the first phase of the series of phases to marriage. That stages are begadisan – berasan betunang – berasan bekulo dan bimbang – ngulau ghu nut.

Begadisan social practice is a phase for bachelors and girls looking for and finding a wife or husband. At this phase, bachelors and girls agree together and promise to someday get married. This agreement is commonly referred to as rasan mudo. This agreement is characterized by the act of beciri or nepiak ciri, ie give each other a gifts (money or goods). As a consequence, the family of the bachelor will come to the girl’s family to apply, called the berasan betunang. At this phase, the two families deliberate (hermasyawarah), witnessed by the village chief, customary chiefs and close relatives respectively to agree on the timing of the marriage, including agreeing on the type of marriage and other matters relating to marriage according to adat. The next phase is berasan bekulo and bimbang, namely the execution of the akad nikah and the wedding party. After the bimbang or wedding party, it is the phase of ngulau ghu nut (or ngulau ghu nut), the bride and groom visit the parents of the bridegroom or the bride, depending on the type of marriage performed (Sarwono, 2014b).

The sources of knowledge about begadisan can be found in oral text, Ulu² written text, and in social practices of begadisan. The first part of the oral text of Rajo Bujang, for example, tells symbolically the main character when looking for a wife. This first part of the oral text is a source of knowledge about social practice of begadisan (Sarwono, 2014a). Another source is the Ulu manuscript preserved in the State Museum of Bengkulu, MNB 07.55. This manuscript is related to begadisan social practice. Nowadays, the social practices of begadisan in various ethnic groups in Bengkulu have faded and began to be abandoned. The development of social media and telecommunications, as well as the increasing mobility of the people provide an easier and practical opportunity for young people to look for wife or husband.

This paper is intended to describe social institutions begadisan based on the Ulu text MNB 07.55 and information obtained from oral sources through interviews in addition to field observations. Thus, this paper is a study of philology which in its analysis supported discourse analysis, especially discourse and practice (van Leeuwen, 2008). Text MNB 07.55 is transliterated using a critical edition (Robson, 1988:20). Supporting data on begadisan social institutions collected through observations and interviews in the village of Ujung Padang and Nanjungan in Kecamatan Semidang Alas, and in the village Sukaraja in Kecamatan Sukaraja Kabupaten Seluma. The analysis of data is done by utilizing and applying the principles of discourse analysis and social practice (Fairclough, 1995; Fairclough, 2004; Titscher, et.al., 2009; van Leeuwen 2005 and 2008).

The choice of discourse analysis over the text of MNB 07.55 is based on the consideration that study on Ulu’s manuscripts based on classical philology-oriented studies to establish archetype through the searching of text genealogy by using stemma methods (Mass 1967, West, 1975, McGann, 1985; Reynolds and Wilson, 1991) are irrelevant to the manuscript situation and the Ulu texts. For, there is no strong evidence that Ulu texts are produced from the process of copying (transmitting) the text, instead it is a transformation of texts that live in their socio-cultural context (van Dijk, 2008). The Ulu text MNB 07.55 is a discourse, more specifically a discourse about social practice. A discourse, as a social practice, is a socially constructed knowledge of some social practice, developed in specific social contexts, ...” (van Leeuwen, 2008:6). In this sense, the text is not a purely actual social practice, but the recontextualization and transformation of it social practice (Caldas-Coulthard, 2003:276). In this context, elements of social practice, such as participants and relations of the participants, actions, time and place, and purpose (van Leeuwen, 2008:7-13; Fairclough, 1995:135 and Fairclough, 2004:26), in the text substituted or partially or completely omitted, or expanded, or summarized. “A narrative never provides a perfect copy of the reality constituting its subject. A person who

² The Ulu script is the local name of rencong script, which is derived and developed from pascapallava script in Sumatera Selatan and Bengkulu (de Sturler, 1843 dan 1855; van Hasselt, 1881; Holle, 1882; Helfrich, 1904; Lekkerkerker, 1916; Wetenenk, 1919; Wink, 1926; Vooerhoeve, 1971; Gonda, 1973; Sedyawati, dkk. (ed), 2004). Jaspan (1964) call te script as Ka-Ga-Nga.

³ Kratz state as follow, “..., is in most cases witness in its own right of a particular tradition in a particular place at a particular time and does not therefore deserve wanton interference (Kratz, 1981:238).
narrates what has happened to him will always summarize, expand, embellish, and leave out certain aspects of his experience.” (Luc and Vervaeck, 2005:14).

THE BEGADISAN SOCIAL PRACTICE

The word begadisan is derived from the gadis, ‘girl’. Begadisan is an event when a bachelor visit a girl, to meet and talk and explore each other possibly can be girlfriend. The begadisan event is social and institutionalized because when bachelor and girl perform this activity they are based on knowledge that is socially understood together, generally accepted, and socially binding. A bachelor who intends to find a future wife accompanied by several colleagues, goes to visit a girl in her home. A girl who received the visit of the bachelors at her home accompanied by her mother or adult female relatives, usually her aunt. Begadisan took place in the house of the girl’s parents, at night, around 20:00 until 22:00.

Begadisan also referred to as betandang or visit, the bachelor visite the girl in her hause. The bachelors and girls in question usually come from different villages and have no blood relation or different sako. The girl to be visited is usually known by the bachelor through his friend who came from the same village as the girl’s village. In this case, the bachelor’s friend is an early source of information about the girl. Could also, the girl who will be visited by a bachelor is a girl who has seen or known when there is a festivity like a wedding or any other festivity, or on another occasion. If the bachelor intends to further recognize a girl he knows or is referring to by a friend or whom he or she encounters on a festivity occasion, he or his friend will visit the girl’s home.

Begadisan only applies to bachelors and girls, a virgin. In the case of a married man or widower, and likewise a married woman or widow intending to seek a future wife or future husband, they do so not through begadisan social practice.

Adat set the ordinance if a bachelor who want begadisan in a girl’s house. For example, in a visit a bachelor should not be through the back door of a girl’s house. He and his friends had to go through the front door. He must excuse the host, convey his greetings, and declare the purpose of his arrival, which is about to begadisan with the host’s daughter he visited. If this prevalence is not obeyed, the bachelor will be refused to begadisan because it is considered unpolite and not serious. The time for begadisan is limited, approximately 2 hours, from 20.00 to 22.00. If a bachelor’s visit, a girl must meet her guest.

As our informant tells us, in the past, when a bachelor came to a girl’s house for begadisan, the girl would provide (njenjuakka) the gamar mat (mat of pandanus leaf) and lengguay (vessel contains betel, betel nut, gambier, and kapur sirih). The bujang and the gadis will sit on the mat provided by the girl. The sitting position of the bachelor and the girl should not be straight face to face. If the girl is not pleased with the bachelor, and she intends to the bachelor to leave her house immediately, the girl will take a bulua biduak (a kind of bamboo, small and thin) and then burn the tip of the bamboo and rub it into the palm hands and the charcoal smeared to his lips. Then the burned bamboo tip was given to the bachelor. This is a sign that the girl is not welcome and asks the bachelor to leave her home soon. If the girl is pleased with the bachelor who came to visit her, then she will offer the betel nut to eat. After the bachelors take and eat betel, then they then talk.

The beginning of the conversation usually revolves around each acquaintance. Not infrequently the mother of the girl or the aunt of the girl who started opening this conversation by asking the origin of the bachelor. The girl’s mother’s questions about where the bachelor comes from are important to ensure that the bachelor and the girl are not blood relation or unrelated. If it is known that the bachelors and girls are related to each other, or from the same sako, then begadisan can not continue. It may be that the conversation between the bachelor and the girl is still going on, but not as a begadisan, but rather as a friend. Once it can be ascertained that the bachelor and the girl are not from the same sako, are not related to one another, begadisan can be continued. The conversation continued, between the bachelors and the girl, and not infrequently punctuated by the girl’s mother, around the intent and purpose of the bachelor’s arrival to the girl’s house, as well as other topics. The statement of the girl as follows, for example, is a statement of the girl to know whether the bachelor accidentally came to his house or not.


Mungkin sesat sampai ke sini.

4 Literary, the word sako means ‘tiang’. In this context, sako means ancestor. The people which is from the same sako means people from the same ancestor, and therefore related to each other, taboo to bring begadisan, taboo to be married.
(I feel like I’ve been watching and watching, but you’re invisible to me, maybe you’re wrong, wrong purpose, maybe you got lost so get here).

The bachelor’s answer to the girl’s question as quoted below indicates that the bachelor deliberately came to the girl’s house, and that was her goal, not by accident and passing by.

Bukan sesat bukan anyat. Diangkat lagi bulan aji, diangcam lagi bulan sapar. Maksud nido duo tigo. Sajo nido empat limo. Tujuaunka ndak ke sini nian....
(Not perverted, nor drifting, my coming here has been planned since the month of Hajj, planned from the month of Sapar I mean not two-three, nor four-five my aim is none other than to come here ....)

Thus further, the statement or question of the bachelor or the girl, and the responses of each to the other person is an expression of the heart of each to his interlocutor. The contents of the dialogue will lead to a closer recognition so that each will know more in depth the circumstances of his interlocutor, and that later known his opponent is opening up to become a candidate for sating (pacar; girl or boy-friend) or not.

As the prevailing prevalence, the begadisan activity lasted several times. If the bachelor and the girl are each pleased with his opponent, then the visit of the bachelor to the house of the girl will take place several times. During the second visit and so on that the bachelor will more firmly declare his heart, that is that he intends to foster a serious relationship, intends to make the girl as his girlfriend. In such a case, the girl will convey a response to the intent of the bachelor if he is also pleased with the bachelor. The following quotes from the girl, for example, show the girl’s response to the bachelor’s intention to foster a serious relationship with the girl. What the girl says in the following quote is, among other things, the demand that the bachelor think and reflect in a rigorous and deep manner of intent and desire to make the girl as a boyfriend, so as not to regret in the future.


That’s the case, if that’s the case, think it over and over, think about it first, do you think the morning is lost in the evening See if you do not see, do not listen to it first. See your newborn. You will regret it. Because regrets then better regret first first of income, regret and then not useful, if not, your mind will change as you move from sitting to standing. Your mind will change to others, your feelings will move to a stranger).

If both, agree and seriously want to establish a serious relationship and dating, then they do ciri begaday (also called betepiak ciri or nepiak tanci). The word ciri means sign (tanda). The word begaday is derived from the basic gaday ‘pawn’ or ‘guarantee’ by getting the prefix be- to be beciri. Ciri begaday is a requirement that must be fulfilled either by the bachelor or by the girl as a sign of bondage and assurance that both equally like and both intend to continue their relationship. Ciri begaday consists of two kinds, namely the ciri tanci (in the form of money) and ciri begaday (in the form of goods). The word tanci means ‘money’. Ciri tanci is a obligated that must be done the bachelor, which gives a sign of money to the girl in accordance with custom rules. Ciri begaday is the obligation of the girl, which gives marks in the form of goods, usually cloth, scarf, or clothes to the bachelor in return for giving the ciri tanci to her. Whether the money given by the bachelor to the girl or the goods given by the girl to the bachelor should not be used. Customs even arrange, ie clothes or cloth or scarves provided by the girl to the bachelor should not be opened so that the folds do not change.

The giving of money by the bachelor to the girl and the giving of cloth, scarf or shirt by the girl to the bachelors as a sign of the bond and the promise of their fellow is also called betepiak. 5The word betepiak is derived from the word tepiak with a prefix of be- and which means ‘putting’; in this context, putting together a

5 Helfrich (1904:176-177, list the meaning of this word as follows, (1) leggen, zetten, plaatsen, neerleggen, neerzetten; (2) nepiak (rijal), eene ceremonie bij het huwelijck; (3) népiak, sedekahan een offermaal aanbieden; (4) tetepiak, ontzet uit ambt; ontslagen uit een betrekking.

INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization | 361
common promise and bond. The *ciri begaday* can be seen as a sign of a bond agreement that the bachelors and girls have engaged an ‘engagement’ between them. That is why, giving money (*ciri tanci*) by the bachelor to the girl is also called *nunang gadis* (*nunang* from *tunang*). *Nunang gadis* is the occurrence of the agreement of fellow youth, is the agreement of the bachelor and the girl. *Nunang gadis* commonly also called *rasan mudo* which means deliberation for a binding agreement between the bachelor and the girl, among the young. Socially, the trait of *ciri begaday* that a bachelor and a girl have agreed to be ‘boy/girl-friends’ and intend to marry someday.

After the bachelor performs the *ciri tanci* and the girl responds by doing *ciri begaday*, ending the activity of *begadisan*. The bachelor will then tell his parents that he wants and intends to foster a household with a girl, and that he has putting *ciri tanci*. Likewise, the girl will tell her parents about her intentions and wishes to nurture a household with the bachelor, and that she also has putting *ciri begaday*. Hearing this affair, both the family of the bachelor and the girl then do the family deliberation to implement the berrees that the family bachelor up to the family of girls to talk about the wishes of their children.

If the bachelor and the girl have agreed dating (*besantingan*), and this has been known the parents of the girl and the parents of the bachelor, then the visit of the bachelor to the girl’s house will no longer be accompanied by other bachelors. Likewise, the girl will not be accompanied by her mother or female relative when receiving the bachelor. The bachelor’s visit to the girl’s house in this context can not be called a *begadisan*, but a visit of a girl/boy-friend.

Beside the *bujang* and the *gadis*, in the *begadisan* institution, there is another person who play an important role, that is the mother or aunt of the girl. Mother or aunt of the girl is the person for the bachelor ask permission for the first time. Although in the family there is still the girl’s father, but the mother or the girl’s aunt who mediates the girl to accept whether or not the bachelor to be permitted to *begadisan*. If a bachelor (and his friends) visits a girl’s house, they will first ask for permission if they are allowed to do so with their daughter. In addition to the place to ask permission for *begadisan* for a bachelor, mother or aunt the girl is the party who will ensure the identity and the origin of the bachelor. Because, customs set that *bujang* and gadis taboo to be married if they come from the same *sako*. The girl’s mother’s questions at the beginning of the *begadisan* usually lead to the origin (genealogy) of the bachelor.

**MNB 07.55 AS THE DISCOURSE ON BEGADISAN SOCIAL PRACTICE BEGADISAN**

The MNB 07.55, is a manuscript in the form of one segment of bamboo logs with a length of 57 cm, 7.5 cm diameter. Received by the State Museum of Bengkulu on 28 September 1998, from Rawa Indah village. The manuscript does not have a colophon, does not include the name of the author of the text, place and time of writing the text. However, based on the characteristics of the letters and *sandangan* (diacritic sign) as well as the language, it can be ascertained that this manuscript originated from Serawai scriptorium (Sarwono and Astuti, 2007). The text was allegedly written in the early twentieth century, by writers who understand and master the question of social practice. The text thus is the *participant knowledge* of the author.

This text has a title, written between the sign ( ), *perambak bujang nga gadis* (*Museum Negeri Bengkulu*).

*MNB 07.55, Perambak Bujang Nga Gadis (Museum Negeri Bengkulu)*

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6 Helfrich says that *nunang gadis* as “het geven van 5 rijksdalders als pand en teeken door een jongeling aan het meisje, waarmede hij zich wil verloven” (Helfrich, 1904:190).

7 Van Leeuwen (as cited by Caldas-Coulthard, 2003:275) explains that the *participant knowledge* as follows, “A participant’s knowledge is knowing how to do something, to act and react. This knowledge is tacit, implicit, subjective, and it allows participants to achieve goals.”
This text is a dialogue between the bachelor and the girl. It is certain that the dialogue is a common dialogue in social practice. Notice the quotation from the beginning of this text below.

Kato budak gadis, “Makan sighiya peghaba.”
Jawap bujang, “La lamo niyan maksut ndak makan sighiya kabu. Anyo kalu la ado jemo ka ngampunyo.”

Said the girl, “Please eat betel.”
Answer the bachelor, “It’s been so long time I intend to eat your betel. But I doubt if you already have one.”

Eating betel to initiate an action indicates that the action is social. The bachelor and the girl single conversation beginning with the betel meal is a intertwined conversation. Furthermore, the sentence lalu betepiak ciri, lalu bejanji besamonyo that spoken by the girl at the end of this text pointing to the end of the begadisan event. If an event begadisan ends with a bujang and the gadis agreement to be sating, then they do ciri begaday or betepiak ciri (sometimes called nepiak ciri sesamo mudo). This means the bachelor and the girl will give each other something as a sign that they agree dating at the end of the begadisan. Normally, the bachelor will give money to the girl, and the girl will give the cloth or handkerchief to the bachelor. Thus, the text of MNB 07.55 in the form of dialogue between the bachelor and the girl is a discourse on social practices of begadisan.

As a discourse about social practice, the text of the perambak bujan nga gadis does not present the complete details of the whole series of events. As a discourse about social practice, this text is a recontextualization and transformation of social practice. In this connection, we find phenomenon of substitution and delision, for example, from elements of social practice in the text. Elements of participants are expressed in the text, ie, bujang and gadis. The mention of bujang and gadis in this text is the substitution of certain “bujang” (or bujang-bujang) and “gadis” (or gadis-gadis) in true social practice. In contrast, other participants were not stated. In actual social practice, besides bujang and gadis, there is the mother or aunt of the girl and the friends of the bachelor involved in the occurrence of the begadisan (see explanation in the subsection above). In this text, the mother or aunt of the girl and the friends of the bachelor are not told. Likewise the place and time of the begadisan events take place is not stated in this text. Overall this text represents the flow of conversation in actual practice. Sections of text describing the introduction of single and girl, the conversation that leads to the intention of the arrival of the bachelor to the girl’s house, the conversation to mutually explore the sincerity of the other person, and the agreement of the bachelor and the girl is presented in the text, albeit briefly. The text thus is a summary of the course of the conversation during the actual practice of begadisan.

The offer of the girl, makan sighiya peghaba “please eat the betel” to the bachelor represents the early part of the begadisan event, the introduction. While the saying the bachelor, la lamo niyan maksut ndak makan sighiya kabu, anyo kalu la ado jemo ka ngampunyo, represents part of events in practice begadisan of intent the bachelor’s arrival to the girl’s home. The next greeting of the bujang, sebenagho aka tu la lamo bumbung ditetak, bemban la lama diampayka, la lamo rindu diantak, dendam la lamo diintayka, diantak kepado ading sikuak, diintaykan pado kaba sughang represent events section of the begadisan, namely that the arrival of the bachelor to meet the girl based on the bachelor’s feeling honestly and earnestly that he intends to have a serious relationship with the girl. The next statement, either from the bachelor and the girl in this text represent events in begadisan social practice where both the bachelor and the girl assess each individual before deciding for a serious relationship. The final part of this text, as stated by the girl, amo kiciak tu nido ngarang bukan rambakan tu bukan ngarang mbu’ung, ndak cap nga panchyo “if your word is honest and not lie, I want to know what is the evidence”, as well as the expression of the sentence kicikan la nunggal sutiak, rambakan la nunggal satu, lalu betepiak ciri “talks have become one,” so betepiak ciri, show the agreement of the bujang and the gadis to end begadisan and decided to be a sating “pacar” through the betepiak ciri. Betepiak ciri or nepiak ciri means putting (or give) a sign that the bachelor and the girl agreed to be a lover (girl/boy-friend) and later in life to be married.

Thus, the whole text of perambak bujang nga gadis is a recontextualization and transformation of social events and social practices. The phenomenon of substitution and delition (partly or wholly) of the elements of social practice indicate the text of perambak bujang nga gadis is the recontextualization and transformation of social practices of begadisan.
CONCLUSION

*begadisan* is an institutionalized social practice. This social institution embraces social practices for *bujang* and *gadis* to look for potential partners (candidate husband and future wife) according to ethnic custom framework in Bengkulu. Social practices *begadisan* take place in the house of the girl at night, involving the mother or aunt of the girl, according to a number of social rules which are mutually agreed and socially binding. The mother’s or girl’s aunt’s role is very important in executing *begadisan* social practices to ensure avoidance of marriage practices between *bujang* and *gadis* from the same sako. *Begadisan* associated with other social practices (such as *berasan betunang, rasan bekulo* and *bimbang, and ngulu ghumut*) within the framework of customary ethnic marriage in Bengkulu based on the exogamy principle. The text of *perambak bujang nga gadis* can be viewed as a discourse about social practice. This text does not present the details of the whole series of events and elements in actual social practice. The text of *perambak bujang nga gadis* is a recontextualization and transformation of social practice. In the text of *perambak bujang nga gadis* details of events in the *begadisan* social practice reduced and simplified, while the framework and the plot of events still maintained. The participant elements are substituted and removed (partially or completely), and the elements of time and place of the *begadisan* were omitted in the text.

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Attachment

Perambak bujang nga gadi

Kato budak gadi, “Makan sighiya peghaba.”

Jawap bujang, “La lamo niyan maksut ndak makan sighiya kaba. Anyo kalu la ado jemo ka ngampunyo.”

Jawap gadi, “Yak, lamo maksut kato ati, amo di dalam aso pikirannya andak mintak mpakanyo nga kaba.”

[Kato bujang], “Sebenagho aku tu la lamo bumbung ditetak, beman la lamo diampanyka, la lamo rindo diintayka, dindam la lamo diintayka. Diintayka kepato ading sikua, diintayka pado kaba sughang.”

[Kato gadis], “Amo luak itu muni kato, alaka injik aso ati, ala riyang pulo pikiran. Injiak mbak nayiak kaya kecik, ibo mbak nayiak kaya agha.”

[Kato bujang], “Inji k tu nido sanding ganyiak, bada nido sanding duko. Injiak kepato ading sikua. Injiak kepato ading sughang.”


The Effects of Storyline Method and Reading Motivation on Reading Comprehension Achievement of the Eighth Grade Students of SMP Muhammadiyah 1 Palembang

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ABSTRACT

This research aimed to investigate whether or not: (1) there was any significant difference in reading comprehension achievement of eighth grade students of SMP Muhammadiyah 1 Palembang between before and after they were taught by using storyline method, (2) there was any significant difference in reading comprehension achievement between the eighth grade students of SMP Muhammadiyah 1 Palembang who were taught by using storyline method and of those who were not,(3) there was any significant interaction effect of Storyline and students’ motivation on their reading comprehension achievement. This experimental study used a two by three (2x3) factorial design. The sample was selected by using stratified random sampling. Forty-eight of eighth graders were selected as the sample and equally divided into experimental and control groups. Pretest and posttest were given to both groups. Using paired sample statistics, the results of the experimental group showed that the students’ reading comprehension achievement significantly improved. The results of Two-Way Anova analysis showed that there was no interaction effect among Storyline method and students’ reading motivation on students’ reading comprehension achievement. In other words, it can be concluded that Storyline method could improve students’ reading comprehension achievement without being influenced by reading motivation. This finding was supported by the result of comparing the post-test score between the students with high, middle, and low levels of reading motivation in each group. The result showed that there was no significant difference in reading comprehension achievement between students with high, middle, and low reading motivation after they were taught by using Storyline method.

Keywords: Storyline, Reading Motivation, Reading Comprehension Achievement.

INTRODUCTION

English is used as a means of communication by people around the world in many aspects of life. Many people from non-English speaking countries have realized the importance of learning as early as possible in order to communicate with other people around the world and to follow the information of the world through some social media (such as, television, newspaper, internet, etc).

The ability to comprehend English is necessary. People have to be able to communicate English and also be able to read many kinds of English text. The ability to read is crucial in contemporary society. People find many texts written in English, from holiday brochures to academic books, newspaper, advertisements, and so on. Therefore, the ability to read English text in any form will give a great deal of advantages in our lives.

Practically, it is rather complicated for students to read materials in foreign language than in their native language. They have to face new vocabularies and structures that are different from that they have in their own language. They sometimes also have to face long, difficult, boring, and uninteresting passages both in the textbooks and in the test papers. Those things can make the students frustrated and lose their motivation to learn English. The reason for reading will finally simply become learning to read instead of reading to learn.

This condition resulted in the researcher’s awareness that learning English is complex. An expert also said that the result of teaching reading is still considered unsatisfactory because it is affected by some factors, namely internal and external. The first factor comes from the learners themselves such as motivation, interest, attitude and intelligence. While the latter comes from outside of the learners, such as the situation and condition of environment, learning materials, and the teachers ability in handling the English teaching and learning program. In addition, Gage (1984, p. 17) states “Students who possess favorable internal factors will be more successful in reading comprehension than the less ones.”
Reading is also one of the central difficulties of students with learning disabilities. Carnine, Silbert, and Kameenui (1990, p. 12) suggest that it is the principal cause of failure in school. Moreover, reading failure may lead to misbehavior anxiety and a lack of motivation. BPS (Central Bureau Statistics, 2003-2012) states that reading interest in Indonesia is defeated by watching television trend. So, those become the problems that are faced by most of the Indonesian learners. In fact, one of the big problems of Indonesian learners is lack of motivation in reading.

For the purpose of this study, the writer had done a preliminary investigation at SMP Muhammadiah 1 Palembang focusing on the students’ reading comprehension achievement and motivation. The result showed that reading comprehension achievement of the students indicated that in the pre-test, 4 students (8%) were Excellent category; 23 students were in Good category (48%); 14 students (29%) were in Average category; 4 students (8%) were in Poor category; and 3 students (7%) were in Failed category. Since the students’ reading motivation was considered as the moderator variable in this study, the score distribution of the pre-test and the post-test based on the students’ level of reading motivation. In the pre-test the total mean score of students with high reading motivation was 68.46, the total mean score of students with middle reading motivation was 62.52, and the total mean score of students with low reading motivation was 56.45. Therefore, the writers will conduct this study in that school in order to solve their problems.

Motivation is a very important factor which determines the success or failure in second language learning because motivation can directly influence the frequency of using learning strategies, willpower of learning, goal setting, and the achievement in learning (Li and Pan, 2009). According to Dornyei (2001, p. 5), motivation can be defined as the dynamically changing cumulative arousal in a person that initiates, directs, coordinates, amplifies, terminates and evaluates the cognitive and motor processes whereby initial wishes and desires are selected, prioritized, operationalized and (successfully or unsuccessfully) acted out. Dornyei also suggest that motivation is responsible for why people decide to do something, how long they are willing to sustain the activity and how hard they are going to pursue it. While, Gambrell, L.B, Palmer, B.M, Codling, R.M., and Mazzoni, S.A. (1996, p. 519) state that reading motivation is defined by an individual’s self-concept and the value of the individual places on reading. Evidence from theory and research supports the notion that high motivation to read is associated with positive self-concept and high value assignment, while low motivation to read is associated with poor self-concept as a reader and low value assignment.

Based on those explanations above, motivation is very important because it can influence the achievement in learning. Meanwhile, motivation can be increased through external factors by providing a good learning method, a good teaching strategy, and also creative learning activities. Therefore, the teacher should not remain passive or give up all efforts to make improvements. When the teacher teaches young and/or teenager learners, s/he must create fun environment and activities that make up the learners’ work at school to be relevant to them and to their lives in general so that they see the purpose of the work they are doing. The good methods and strategies, the interesting media and activities will make the students become motivated and more enthusiastic in learning so that the learning objectives will be easier to be achieved. According to Grabe (cited in Simanjuntak, 1988, p. 36), the role of the teacher is to facilitate reading, raise consciousness, build confidence, ensure continuity and system, show involvement, and demand performance. It means the teacher should try to get students to read and to develop skills aimed at improving their ability to read. The teacher will be able to be a good facilitator in creating and building an effective reading class. So, the first step should be done by a teacher is to provide interesting and understandable reading materials. An understandable text will prevent students from translating it word by word, and it will lead them to have a contextual understanding of a whole text, or at least on sentence by sentence. While, Bell (2006) cited in Biezinova (2007, p. 9) states that being the teachers can be very creative, enjoyable and rewarding if the teachers know exactly what is expected of them. They can be helpful as designers of education, hence their strategies, and encourages their students to be independent learners.

There are many ways, approaches, styles and methods how to teach learners at junior high schools. One of them is using stories. Learning to read can be a wonderful adventure for students, if only the teachers use appropriate methods. If the students have more than one or two lessons a week, stories can be a wonderful way to supplement a course. According to Gargiulo (2006, p. 1) states that stories are fundamental to the way we learn and to the way we communicate. Moreover, they are the most efficient way of storing, retrieving, and conveying information. Stories interplay with one another. The same story can evoke totally different responses in different people. Therefore, the point is not to control what people take from a story but to engage their imaginations.

Bell (2006) states that storyline is a strategy to motivate learners. The teacher, as facilitator, designs a story that aims for educational targets and by asking key questions that encourages the learners to become partners in the creation of the story. It is a kind of paradox that whiles the teacher knows the line to be followed;
the learners feel that they have the ownership of the story. Each story has three elements - people, time and place (or setting). It will be shown how storyline can become useful in working with language delayed children.

Based on the background above, the writer applied the Storyline method to improve students’ reading comprehension achievement and reading motivation of eighth grade students of SMP Muhammadiyah 1 Palembang. Therefore, the purposes of the current study were to find whether or not: (1) there was a significant difference in reading comprehension achievement between before and after they are taught by using storyline method, (2) there was a significant difference in reading comprehension achievement between the eighth grade students of SMP Muhammadiyah 1 Palembang who were taught by using storyline method and of those who were not?, (3) there was a significant interaction effect of Storyline and students’ motivation on their reading comprehension achievement, and If there was a significant interaction effect, there were significant differences in reading comprehension achievement among the students who have high, middle, and low levels of motivation in experimental group and control group.

**METHOD**

**Research Design**

This study applied two by three (2x3) factorial designs. There were two groups in this study; the experimental and control groups. Both groups were given pretest and posttest, yet only the experimental group was given treatment using Storyline method for 16 meetings.

**The Teaching Procedure**

The researcher adopted the teaching procedure from Bell & Harkness (2013) and modified the teaching procedure as needed for this present study. The researcher will apply the steps when the researcher teaches the experimental group

**Pre-Activities (10 minutes)**

The writer opened and checked the student attendance list. The writer introduced the text and explained the components of narrative form. The writer asked the students some related questions to see their prior knowledge about the text (brainstorming). The writer explained the concept of storyline method. The writer informed the students the competence they should master, which is having a good ability in reading comprehension.

**Whilst-Activities (70 minutes)**

The researcher makes the chapters of the story. The researcher reads the unfinished story. The researcher asks the students to continue the unfinished story based on their own ending story, and determine the characters of the story. The researcher asks some key questions to lead the story on. The researcher shows the clues about the content of the text to the students. The clues can be the title of the text, illustrations, or key words. The researcher asks the students to make predictions about the content of the text by scanning the title, illustrations, or key words. The researcher asks the students to create the characters and the settings. The researcher helps the students to make predictions about the texts content. To help in making predictions, the researcher can ask open-ended questions and break the text in small sections. The researcher asks the students to write their predictions down on a piece of paper. The researcher asks the students to details an initiating event or incident that kicks the story off. The researcher asks the students to detail incidents that develop complications and elaborations leading to a highpoint or culminating event and resolution. The researcher asks the students to use a teaching tool that enables students to describe what they have done, what they have learned, and how this can be applied and used elsewhere.

**Post-Activities (10 minutes)**

The researcher asks the students to evaluate their prediction. The researcher asks the students to verify their predictions by finding supporting statements in the text. The researcher asks the students to give reasons why they refute the predictions. The researcher asks the students to make summary about the content of the text. The researcher gives suggestion and comment about the students’ work.

**Population and Sample**

This study involved 48 students of SMP Muhammadiyah 1 Palembang in the academic year 2016/2017. They were chosen as the sample of this study by using stratified random sampling and the researcher asked the Motivation Reading Questionnaire (MRQ) by Guthrie (2004, p. 4–11). The result of questionnaire was used used to classify them into high, middle, and low reading motivation levels.
The result of the test showed that they were all in Level 2 and categorized as having poor reading achievement. The students involved in this study were taught by the same English teacher and were not having English course. Those 48 students were then assigned to be in two groups equally (24 students in the experimental and 24 students in control groups).

**Instrumentations**

**Motivation Reading Questionnaire (MRQ) by Guthrie**

The writer will use students’ motivation reading questionnaire by Guthrie (2004, p. 4–11). This questionnaire will be used to get students motivation in teaching reading. The questionnaire consists of eleven sub-scales: efficacy, challenge, work avoidance, curiosity, involvement, importance, recognition, grades, competition, social, and compliance. The questionnaire consists of fifty three questions with Likert scale as the responses: very different from me (1), a little different from me (2), a little like me (3) and a lot like me (4).

The researcher used percentage analysis and Likert Scale analysis to find out the category of students’ reading motivation. The researcher started at the lowest score (53) and ended at the highest score (212). The Likert scale analysis was as follows:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 – 84 (0% - 40%)</td>
<td>Low</td>
</tr>
<tr>
<td>85 – 127 (41% - 60%)</td>
<td>Middle</td>
</tr>
<tr>
<td>128 – 212 (61% - 100%)</td>
<td>High</td>
</tr>
</tbody>
</table>

Table 1 The Categories of Students’ Reading Motivation

<table>
<thead>
<tr>
<th>No</th>
<th>Score Range</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0 – 84 (0% - 40%)</td>
<td>Low</td>
</tr>
<tr>
<td>2</td>
<td>85 – 127 (41% - 60%)</td>
<td>Middle</td>
</tr>
<tr>
<td>3</td>
<td>128 – 212 (61% - 100%)</td>
<td>High</td>
</tr>
</tbody>
</table>

The researcher gave tried out the questionnaire to find out the validity and reliability of the motivation reading questionnaire (MRQ) by using Alpha Cronbach. From 53 items which were tried out, all of them were valid and reliable. The questionnaire was valid because r- obtain was greater than r-table. In this case, r-table with N = 30 is 0.361, this test was also reliable because the result showed 0.939 (> 0.70).

**Reading Test**

The reading comprehension achievement test was in the form of multiple choice questions consisting of 50 questions taken from several sources. Before the test was tried out to the non sample students, the researcher asked some expert judgements in order to check the content validity of the reading test. The researcher asked feedback from her advisors. Next, the researcher asked feedback from the English teachers of Junior High School. After the content validity was checked, the researcher tried out the sample of reading test to 30 non-sample students of SMP Muhammadiyah 1 Palembang. The result showed that 10 items were not valid, while 40 items were valid and used as the instrument of this study. The reliability showed that the Cronbach alpha was 0.956, it means that the reading test was reliable.

**Data Analyses**

Reading tests was scored by using the scoring system converted into percentages ranging from 0 to 100 percent for descriptive purposes. The achievement of the students’ reading comprehension was categorized as follows: 86 – 100 (very good), 71 – 85 (good), 56 – 70 (average), 41 – 55 (poor), and ≤ 40 (very poor) (FKIP UNSRI, 2013, p. 15).

Furthermore, to measure the difference in students’ reading comprehension achievement before and after they were taught by using Storyline method both in pretest and posttest were analyzed using the paired sample t-test. Independent sample t-test was used to know whether or not there was significant difference in reading comprehension achievement between students who were taught by using Storyline method and those who were not in post-test. And Independent t-test was also used to know whether or not there was significant difference in reading comprehension achievement in the high, middle and low reading motivation group between students who were taught by using Storyline method and those who were not. Then, to measure whether or not there was significant interaction effect of Storyline method and students’ reading motivation on their reading comprehension achievement, the writer will use two way ANOVA. The computation was conducted by using SPSS 22.0.
FINDINGS

Descriptive Statistics

The pre-test was given to the students both in experimental and control groups before the treatment conducted and the post-test was given to the students after accomplishing the treatments using Storyline method. The scores of reading from the whole sample (n=48) were categorized into 5 levels of achievement in order to know the level of achievement of the students. In purposing categorize of the researcher converted the raw score into 1-100. The results revealed that as a whole, reading comprehension of the students was in good level, with the mean of 71.88.

To sum up the descriptive results of reading comprehension test of the whole sample. Table 2 presents the score distribution of each part. Table 2 indicated that in the pre-test, 4 students (85%) were Excellent category; 23 students were in Good category (48%); 14 students (29%) were in Average category; 4 students (8%) were in Poor category; and 3 students (7%) were in Failed category. In the post-test, 12 students (25%) were in Excellent category; 24 students (50%) were in Good category; 9 students (19%) were in Average category; 3 students (6%) were in Poor category; and no students (0%) were in Failed category.

Table 2 The Score Distribution of All Sample Students’ Reading Comprehension (N=48)

<table>
<thead>
<tr>
<th>Score Interval</th>
<th>Category</th>
<th>Pretest</th>
<th>Posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency and Percentage</td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>86 – 100</td>
<td>Excellent</td>
<td>4</td>
<td>8%</td>
</tr>
<tr>
<td>71 – 85</td>
<td>Good</td>
<td>23</td>
<td>48%</td>
</tr>
<tr>
<td>56 – 70</td>
<td>Average</td>
<td>14</td>
<td>29%</td>
</tr>
<tr>
<td>41 – 55</td>
<td>Poor</td>
<td>4</td>
<td>8%</td>
</tr>
<tr>
<td>&lt; 40</td>
<td>Failed</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>48</td>
<td>100%</td>
</tr>
</tbody>
</table>

Since the students’ reading motivation was considered as the moderator variable in this study, the score distribution of the pre-test and the post-test based on the students’ level of reading motivation was also calculated (see Table 3).

Table 3 The Score Distribution of Students’ Reading Comprehension Test Viewed from the Level of Students’ Reading Motivation

<table>
<thead>
<tr>
<th>Reading Motivation Level</th>
<th>Category</th>
<th>Pretest</th>
<th>Posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency and Percentage</td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>High</td>
<td>Excellent</td>
<td>4</td>
<td>26%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>8</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Average</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td>Failed</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>16</td>
<td>100%</td>
</tr>
<tr>
<td>Middle</td>
<td>Excellent</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>8</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>Average</td>
<td>6</td>
<td>38%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Failed</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>16</td>
<td>100%</td>
</tr>
<tr>
<td>Low</td>
<td>Excellent</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>7</td>
<td>44%</td>
</tr>
<tr>
<td></td>
<td>Average</td>
<td>6</td>
<td>38%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>1</td>
<td>6%</td>
</tr>
<tr>
<td></td>
<td>Failed</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>16</td>
<td>100%</td>
</tr>
</tbody>
</table>

Note: SD = Standard Deviation

As shown in Table 3, the total mean score of students with high reading motivation increased only 8.52 points; it was from 68.46 in pre-test to 76.98 in post-test. Meanwhile, the total mean score of students with
middle reading motivation increased 15.21 points; it was from 62.52 in pre-test to 77.73 in post-test. Then, the total mean score of students with low reading motivation increased 15.99 points; it was from 56.45 in pre-test to 72.44 in post-test. Furthermore, after the treatments were given, the result showed that there were no more students with low, middle and high level of reading motivation at Failed category.

The Results of Paired Sample and Independent Sample t-Test

In order to run a t-test, the two assumptions of normal distribution of scores and homogeneity of variances had to be met. Since all the p-values of the normality and homogeneity tests exceeded .05, it can be concluded that the data on pretest, posttest, and gain scores of reading comprehension was both normal and homogeneous. The score that the researcher used was raw score.

Table 4 The Mean Difference of Pretest and Posttest of Reading Comprehension and its Aspects in Experimental and Control Groups

<table>
<thead>
<tr>
<th>Variable</th>
<th>Group</th>
<th>Mean Pre</th>
<th>Mean Post</th>
<th>Mean Difference and Sig. of Pre and Post</th>
<th>T value between Pre and Post</th>
<th>T value of Post-test between Exp and Cont groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Achievement</td>
<td>Exp.</td>
<td>63.46</td>
<td>76.79</td>
<td>13.333</td>
<td>9.347 .000</td>
<td>-.529 .600</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>76.13</td>
<td>78.58</td>
<td>2.458</td>
<td>1.614 .120</td>
<td></td>
</tr>
<tr>
<td>Reading Aspects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detail</td>
<td>Exp.</td>
<td>70.88</td>
<td>88.79</td>
<td>17.917</td>
<td>10.708 6.987 .000</td>
<td>4.150 .000</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>80.54</td>
<td>78.08</td>
<td>-2.458</td>
<td>-1.828 .081</td>
<td></td>
</tr>
<tr>
<td>Main Idea</td>
<td>Exp.</td>
<td>60.42</td>
<td>78.13</td>
<td>17.708</td>
<td>11.458 2.991 .007</td>
<td>-2.832 .007</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>66.67</td>
<td>89.58</td>
<td>22.917</td>
<td>4.836 .000</td>
<td></td>
</tr>
<tr>
<td>Reference</td>
<td>Exp.</td>
<td>69.79</td>
<td>75.00</td>
<td>5.208</td>
<td>6.250 0.866 .396</td>
<td>0.923 .361</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>89.58</td>
<td>68.75</td>
<td>-20.833</td>
<td>-3.122 .005</td>
<td></td>
</tr>
<tr>
<td>Sequence</td>
<td>Exp.</td>
<td>57.08</td>
<td>85.83</td>
<td>28.750</td>
<td>5.833 7.343 .000</td>
<td>-1.521 .135</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>70.42</td>
<td>91.67</td>
<td>21.250</td>
<td>4.790 .000</td>
<td></td>
</tr>
<tr>
<td>Cause-Effect</td>
<td>Exp.</td>
<td>79.17</td>
<td>83.33</td>
<td>4.167</td>
<td>25.000 0.440 .664</td>
<td>1.940 .059</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>70.83</td>
<td>58.33</td>
<td>-12.500</td>
<td>-0.827 .417</td>
<td></td>
</tr>
<tr>
<td>Inference</td>
<td>Exp.</td>
<td>72.13</td>
<td>87.33</td>
<td>15.250</td>
<td>7.042 3.168 .004</td>
<td>2.367 .022</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>84.75</td>
<td>80.33</td>
<td>-4417</td>
<td>-1.224 .233</td>
<td></td>
</tr>
<tr>
<td>Vocabulary</td>
<td>Exp.</td>
<td>37.50</td>
<td>72.92</td>
<td>35.417</td>
<td>25.000 5.027 .900</td>
<td>4.467 .000</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>43.75</td>
<td>47.92</td>
<td>4.167</td>
<td>1.000 .328</td>
<td></td>
</tr>
</tbody>
</table>

Based on the result above (Table 4), the data calculated between the pre-test and post-test of the experimental group by using paired sample statistics showed that the mean of the pre-test was 63.46, and the mean of the post-test was 76.79. The t-obtained was 9.347 at significance level of t<α 0.05 in two tailed testing.
and the df was 23 (n-1=24-1), and the critical value of t-table was 2.069. It showed that the t-obtained was higher than the critical value of t-table, that was 9.347>2.042. Since the value of t-obtained exceeded the critical value of t-table, it could be stated that there was a significant difference between the students’ reading comprehension achievement after given the treatment by using Storyline method.

In addition, the mean of the pre-test in the control group was 76.13 and the mean of the post-test was 78.58. The t-obtained was 1.614 at significance level of p<0.05 in the two tailed testing and the df was 23 (n-1=24-1), the critical value of t-table was 2.069. It showed that the t-obtained was lower than the critical value of t-table that was 1.614<2.042. Since the value of t-obtained was lower than the critical value of t-table, it could be stated that there was no significant difference between the students’ reading comprehension achievement in control group.

Results of independent sample test showed that the t-obtained of the post-test in the experimental group and control group was -.529 at the significant difference level of t α<0.05 in two tailed testing and degree of freedom was 46, the critical value of t-table was 2.013. It showed that the t-obtained was lower than the critical value of t-table that is -/529<2.013; It could be concluded that the null hypothesis (Ho) was accepted and the research hypothesis (H2) was rejected. Therefore, there was no significant difference in reading ability between the students who were taught by using Storyline method and those who were not.

As presented in Table 4, the result of paired sample t-test showed that Storyline method (experimental group) significantly improve reading comprehension and its aspects, but there were two aspects (reference and sequence) which were not significantly improved. In contrary, reading comprehension in control group was not significantly improved and there were two aspects (main idea and sequence) which were significantly improved.

Furthermore, the result of independent t-test showed that there was no significant difference between experimental and control groups in term of post-test results; there were only two aspects (detail and vocabulary) were difference significantly.

The Result of High, Middle, and Low Reading Motivation Analyses for Paired and Independent Sample t-Tests

The statistic analysis on the pre-test and post-test of high, middle, and low reading motivation level by using paired and independent sample t-test described in the following table below:

Table 5 Result of Paired and Independent Sample t-test of Reading Comprehension Achievement for High, Middle, and Low Reading Motivation Level

<table>
<thead>
<tr>
<th>Reading Motivation Level</th>
<th>Group</th>
<th>Mean Pre</th>
<th>Mean Post</th>
<th>Mean Difference of Pre and Post</th>
<th>Mean Difference of Post-test between Exp. and Cont. groups</th>
<th>T value between Pre and Post</th>
<th>T value of Post-test between Exp and Cont groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Exp.</td>
<td>69.50</td>
<td>82.13</td>
<td>12.62</td>
<td>1.000</td>
<td>4.760</td>
<td>-.184</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>81.50</td>
<td>81.13</td>
<td>-375</td>
<td></td>
<td>-.108</td>
<td>.917</td>
</tr>
<tr>
<td>Middle</td>
<td>Exp.</td>
<td>61.12</td>
<td>76.75</td>
<td>1.875</td>
<td>10.708</td>
<td>5.720</td>
<td>-.371</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>75.25</td>
<td>78.63</td>
<td>-2.458</td>
<td></td>
<td>1.449</td>
<td>.002</td>
</tr>
<tr>
<td>Low</td>
<td>Exp.</td>
<td>59.75</td>
<td>71.50</td>
<td>11.75</td>
<td>4.500</td>
<td>5.612</td>
<td>-.648</td>
</tr>
<tr>
<td></td>
<td>Cont.</td>
<td>71.63</td>
<td>76.00</td>
<td>4.37</td>
<td></td>
<td>2.304</td>
<td>.003</td>
</tr>
</tbody>
</table>

As presented in Table 5, the result of paired sample t-test showed that Storyline method (experimental group) significantly improved reading ability of students in all reading motivation levels (high, middle, and low). In contrast, the reading ability of students in control group was not significantly improved.

Furthermore, the result of independent t-test showed that there was a significant difference between experimental and control groups in term of post-test result of students in middle and low reading motivation level. In contrary, it was found that there was no significant difference between experimental and control groups in term of post-test results of students in high reading motivation level.
The Statistical Analysis of Interaction Effects of Storyline Method and Students’ Motivation on Their Reading Comprehension Achievement by Using Two-Way ANOVA.

Based on the test of between-subject effects (see Table 6), the significance value of motivation (.804) was higher than 0.05. It indicates that there was no significance effect of mountain on reading achievement.

Table 6 Test Between-Subject Effects Dependent Variable: Source

<table>
<thead>
<tr>
<th>Source</th>
<th>Type III Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>595.18$^a$</td>
<td>5</td>
<td>119.037</td>
<td>.864</td>
<td>.513</td>
</tr>
<tr>
<td>Intercept</td>
<td>28969696.688</td>
<td>1</td>
<td>289696.688</td>
<td>2103.198</td>
<td>.000</td>
</tr>
<tr>
<td>Treatment</td>
<td>38.521</td>
<td>1</td>
<td>38.521</td>
<td>.280</td>
<td>.600</td>
</tr>
<tr>
<td>Motivation</td>
<td>496.125</td>
<td>2</td>
<td>248.063</td>
<td>1.801</td>
<td>.178</td>
</tr>
<tr>
<td>Treatment *</td>
<td>60.542</td>
<td></td>
<td></td>
<td>.220</td>
<td>.804</td>
</tr>
<tr>
<td>Motivation</td>
<td></td>
<td>2</td>
<td>30.271</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Error</td>
<td>5785.125</td>
<td>42</td>
<td>137.741</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>296077.000</td>
<td>48</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corrected Total</td>
<td>6380.312</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. R Squared = .093 (Adjusted R Squared = -.015)

Moreover, the significance p-values of interaction between treatment (Storyline method) and motivation (.804) was higher than 0.05. this meant that there was no interaction effect of treatment used (Storyline method) and students’ motivation on students’ reading achievement.

DISCUSSION

From the statistical analyses, the researcher attempts to describe her interpretations towards the findings mentioned earlier in this section. First, for the research problem number 1 the finding found that statistically the students in the experimental group showed progress in their reading achievement after the treatment. The result showed that there was a significant difference in reading achievement before and after they were exposed to Storyline method (as shown in Table 14). Since the t-obtained was higher than t-table, the null hypothesis (H₀) was rejected and the research hypothesis (H₁) was accepted. It can be stated that there was a significant difference in reading achievement before and after treatment in the experimental group. The mean difference between pre-test and post-test in experimental group was 13.333. The positive significance between the mean score of the pre-test and post-test was assumed to have been increased by the treatment. Reading comprehension in experimental group was taught by using text of the story with Storyline method, where the ending of the story can be created and developed by the students themselves. The Storyline creates partnership between the teacher and students in which the teacher as a facilitator designed the chapter of the story and delivered to the students in form of unfinished story. By giving the “line” – a series of key questions, the teacher encourage the students to read the story and try to imagine for the next chapter, create the characters that will bring the story to life and develop the ending of the story (Bell and Harkness, 2013).

Whereas, second for the research problem number 2 the finding found that there was no significant enhancement in reading ability between the students who were taught by using Storyline method and those who were not. It can be seen from the result of independent sample t-test as shown in Table 4. It is because of the mean score of the post-test result of experimental group and control groups were not significantly difference. The mean score of experimental group was 76.79, while the mean score of control group was 78.58.

Furthermore, the results of reading comprehension achievement of the whole sample based on the level of reading motivation led to a conclusion that the achievement of the students with high, middle, and low level of reading motivation in experimental group was better than students with high, middle, and low level of reading motivation in control group as shown in Table 15. It was also found that there was a significant difference between experimental and control groups in term of post-test results of the students in middle and low reading motivation level. In contrast, there was no significant different between experimental and control groups in term of post-test results of students in high reading motivation level.

Third, in line with this, for the research problem number 3 the finding found showed that there was no interaction effect between students’ motivation and their reading comprehension. It was supported by Two-Way Anova test which showed that there was no interaction effect among treatment used (Storyline method) and students’ motivation on students’ reading achievement (see Table 6).
Moreover, detail descriptions and interpretations of the effects of Storyline method and the interaction effect are described as follows:

1. **The Effect of Storyline Method**

   Since there was a significant difference before and after the treatment, the researcher could say that Storyline method was effective to improve the students’ reading achievement. The researcher is convinced that the improvement in reading achievement of experimental group students was a result of the method used. In this study, the storyline used was a partnership between teacher and students. Which the teacher as a facilitator designed a story and delivered to the students in form of unfinished story, and the students as the ownership created the characters that will bring the story to life and developed the ending of the story.

   As a result, it could be assumed that after the storyline method is applied in class, the students’ reading achievement in experimental group have been improved.

   During the treatment, the researcher found that the students who were taught by using Storyline method could comprehend contents of the text and make conclusions after reading the text not only from each paragraph, but also the whole paragraphs. In addition, the students became more creative; they were brave to speak out their ideas and opinion, and they became more confidence in the discussion. The students could create the character and develop the ending of the story.

   However, by doing this research, the researcher also found three factors which might contribute to the students’ difficulties in reading comprehension. Firstly, the English teacher did not have any variation method in teaching reading except traditional method. The students were only asked to read the text and answer the questions; it made the students felt bored and did not have eagerness in learning English. Secondly, the students were not accustomed to do the reading comprehension activities. That was why they got difficulties in understanding the text of the story. Lastly, the students were lack of vocabulary. It made them have difficulties in comprehension.

   Taking into consideration the experimental group’s improvement, it was concluded that it was not only the result of pretest and posttest, but also from the students’ daily exercise. It was likely because the researcher also gave the students of experimental group exercise related to the texts, in addition to ask them to comprehend the content of the text. From the result of those exercise, the researcher found that most of them had the improvement in their reading achievement. Overall, the students of the experimental group had the improvement in comprehending the text.

   From all those interpretations the researcher found that the implementation of Storyline in which the students were given unfinished story in teaching reading process was not effective if it compared to those students who were not taught by using Storyline. It can be seen from the mean score of the posttest result of experimental and control groups were not significantly difference. It may be caused by the explicit teaching by using Storyline.

2. **The Interaction Effect**

   One of the objectives of this study was to find out whether or not there was an interaction effects between the method used and reading motivation on the students’ reading comprehension achievement. As shown in the results of Two-Way Anova analysis (see Table 6), there was no interaction effect among Storyline method and students’ reading motivation on students’ reading comprehension achievement. In other words, it can be concluded that Storyline method could improve students’ reading comprehension achievement without being influenced by reading motivation. This finding was supported by the result of comparing the post-test score between the students with high, middle, and low levels of reading motivation in each groups (see Table 5). The result showed that there was no significant difference in reading comprehension achievement between students with high, middle, and low reading motivation after they were taughtby using Storyline method.

**CONCLUSIONS AND SUGGESTIONS**

Based on the results and interpretations of the study, there were some important points that can be concluded. First, at the end of the study, it was found that there was significant difference in reading comprehension between the students who were taught by Storyline method and those who were not. In addition, experimental group showed significant improvement for reading (total) and all its aspects from the highest to the lowest was mentioned as follows: vocabulary, main idea, cause effect, detail and sequence. Meanwhile, there was no significant improvement in reading comprehension except detail in control group.

Furthermore, the researcher suggest that Storyline method can be used as one of good approach for English learners in improving their students’ reading comprehension achievement and motivation. The researcher faced many problems during teaching the students by using this approach. Therefore, in order to make this approach more effective to be applied in the future, the researcher gives some suggestions. First, students
should listen carefully and pay attention when the teacher explain the material, be active in teaching learning process especially when they did not understand about the material. Second, teacher and future researcher should provide many genre of reading materials in their teaching and learning process. The last, library in school should provide good reading materials in order to attract the student’s interest.

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The Application of Collaborative Strategic Reading (CSR) 
in Improving Reading Comprehension on Expository Texts 
of the Second Year Students at SMAN 2 Bangkinang

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ABSTRACT

Reading is one of the language skills taught in teaching English at Senior High School. According to KTSP Curriculum (2006), the materials given were based on text types known as “genre”. Based on direct observation, it was found that many students had serious problems in comprehending each text-type, especially expository texts. This classroom action research aimed to improve Reading Comprehension ability on expository texts using Collaborative Strategic Reading (CSR). The subjects of this research were one class of 36 second year students of SMAN 2 Bangkinang - Kampar Regency, Riau Province. The research was conducted in two cycles where each had 4 meetings with one and a half months for each cycle. The data of this research were both qualitative and quantitative. Qualitative data were collected through observation, and quantitative data were collected through reading comprehension test. Before the Collaborative Strategic Reading was applied, a pre-test was conducted while a post-test was administered after the treatment. The data were analyzed by comparing and reflecting on the result of observations and tests. The result of observations done indicate that students were active and that the result of post-test in cycle II (71.05) was higher than 55.2 (in cycle I) and the pre-test (48.33) and the minimum criteria of successful action (60). Therefore, it can be concluded that the application of CSR improves the students’ reading comprehension ability on expository texts.

Keywords: Collaborative Strategic Reading (CSR), Reading Comprehension, Expository Texts

INTRODUCTION

Reading is one of the language skills taught in teaching English at Senior High School. According to Curriculum 2006 (KTSP) for SLTA level, Reading is one of the language skills taught in English subject. The general purpose is to enable the students to comprehend various kinds of text types (genres) written in English. Dealing with this, reading materials given for SLTA level include the text types, such as: Procedure, Recount, Spoof, Report, Narrative, News Item, Descriptive, Anecdote, Exposition, Explanation, Discussion, and Review. In the teaching and learning process in the classroom, teachers and students usually discuss about: the social function, the text organization and the language features of each text type to help students have a better understanding of the texts.

Expository/Exposition texts, especially, is one of the text types that should be mastered by students. The social function is to persuade readers or listeners that something is the ease/should/should not be the ease. The text organization consists of: Thesis – Arguments (1, 2, 3, …) and Reiteration/Recommendation. The language features among others are: general nouns, abstract nouns, topic sentence, theme, thinking verbs, modal verbs, and emotive/evaluative language.

However, the students understanding of the expository texts is quite low or their marks are below the criteria of the successful action (KKM). Based on a close observation and discussion done with the teacher, it is found that most students still faced difficulties in comprehending expository texts. This may be caused by various factors, such as: students’ lack of motivation, vocabulary, school facilities, media, and strategy used by the teacher.

In relation to the strategy in teaching reading, there are so many alternative strategies which the teacher can apply, among others are: SQ3R, Porpe, Scaffolding, DR-TA, and Collaborative Strategic Reading (CSR). CSR which is used in this research is one of the interactive approaches that function to make the students understand about how to comprehend the text well. It is one kind of Cooperative Learning Groups which is proven to be a successful technique. Thus, based on the phenomena above, this action research aimed to improve students’ reading comprehension ability, especially expository texts using CSR strategy. In accordance with the description above, the topic of this research is formulated as follows: “Does the Application of Collaborative Strategic Reading (CSR) Improve Reading Comprehension on Expository Texts of the Second Year Students at SMAN 2 Bangkinang?”
Reading Comprehension

Harris and Edward (1980:8) state that reading is the meaningful interpretation of printed or written verbal symbols. In addition, they also explain that reading (comprehending) is a result of the interaction between the perception of graphic symbols that represent language and the reader’s language skills and knowledge of the world. In addition, Burns, Roe, and Ross (1996: 7) argue that comprehension involves much more than decoding symbols into sounds, but the reader must construct meaning while interacting with the printed page. Furthermore, Akson (1976: 71) states that reading is a highly complex skill in involving a familiarity in the reader’s part with two fundamental aspects of the language under study, structure and lexicon. The better student’s knowledge of structure and the wider his command of the lexicon, the more advanced the texts he or she will be able to comprehend. Goodman (1978:9) explains that reading is not a passive but rather an active process, involving the reader in ongoing interaction with the text. Goodman situates reading within the broader context of communicative, meaning seeking, and information processing.

Carroll (1977) discussed three bases for reading comprehension: They are cognition, language comprehension, and reading skill. The three are interrelated but need to be distinguished from one another. Cognition means knowing, reasoning, inferencing, and the like intelligence; cannot be taught directly, but set limits to the individual’s ability to develop language comprehension and reading comprehension.

According to the National Reading Panel (2000) the effectiveness of reading comprehension strategies has been documented in several studies. These prominent strategies include: (a) activating prior knowledge, (b) monitoring comprehension (e.g., self-questioning), (c) finding main ideas and supporting details, (d) summarizing, (e) using text structure, (f) drawing inferences, and (g) using mental imagery. The strategies that have demonstrated effectiveness in enhancing reading comprehension can be categorized into the time periods during which they were used: (a) before reading, (b) during reading (e.g., monitoring reading), and (c) after reading (e.g., summarization).

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Harmer (1998:68) points out that reading comprehension provide opportunities to study language: vocabulary, grammar, punctuation, and the way we construct sentences, paragraphs, and texts. In short, comprehension is developed both in stages of language growth and in terms of intellectual demands. Based on the some explanation above, it can be concluded that reading comprehension is a reading-thinking activity and such relies for its success upon the level of intelligence of the reader, his or her speed thinking, and ability to detect relationships.

Collaborative Strategic Reading (CSR)

Klinger and Vaughn (1998) says that Collaborative Strategic Reading (CSR) is a method of teaching reading comprehension strategies which is originally designed for teacher-led small groups of students in special education whose first language is not English. This was then adapted to cooperative learning and peer-led small group instruction in general education classes that include students with special needs. Furthermore, Klinger & Vaughn, et. al. (2001) described that CSR was designed to facilitate reading comprehension for students with reading, learning, and behaviour problems included in general education classrooms. In addition, they said that CSR is great for students with learning disabilities because in this strategy, students are easier to contribute to their groups and feel successful, and they get the help that they need in their reading.

In accordance to learning disabilities, Harris and Elbert (1980) states that specific learning disability means a disorder in one or more of the basic psychological process involved in understanding or in using language both in spoken and written which may manifest itself in an imperfect ability to listen, speak, read, write, and spell or to do mathematical calculations. Klinger and Vaughn (1998) suggest that CSR was designed to be used with expository texts as well as with narrative texts. It is highly compatible with a range of reading programs, including literature-based instructions, basal reading programs, and eclectic or balanced approaches. They state that the goals of CSR are to improve reading comprehension and increase conceptual learning in ways that maximize students’ involvements. Besides, CSR procedures are also designed to help all students to be successful in heterogeneous or mixed learning level classrooms.
Klingner and Vaughn (1996) state that CSR is a reading comprehension practice that combines Modified Reciprocal Teaching and Student Pairing. In Reciprocal Teaching, teachers and students take turns leading a dialogue concerning key features of the text through summarizing, questioning, clarifying, and predicting. Besides that, reciprocal teaching was developed with the intention of aiding students having difficulty with reading comprehension. In relation to cooperative learning, Johnson & Johnson (1986) said that cooperative teams achieve at higher levels of taught and retains information longer than students who work quietly as individuals. According to Burns et.al. (1996), cooperative learning helps students to activate their prior knowledge and learn from the prior knowledge of their classmates, keeps them actively engaged in learning and enhances attention. Klingner et.al (2001) review the research that validates the effectiveness of comprehension strategy instruction and the use of cooperative learning approaches. They found that cooperative learning to teach comprehension has improved the learning opportunities for students with learning disabilities, and ESL (English as a Second Language) students. They also found that peer interaction increases opportunities for meaningful communication about academic content. The National Reading Panel (2000) found that readers need to learn to work in group, listen, and understand their peers as they read, and help one another promote effective reading comprehension. Specifically, cooperative learning procedures save on teacher time and give the students more control over their learning and social interaction with peers.

According to Klingner and Vaughn (1998), CSR utilizes four strategies: 1). Preview (students brainstorm about the topic and predict what will be learned; occurs before reading); 2). Click and Clunk (students identify parts of a passage that are hard to understand, then using four “fix-up” strategies); 3). Get the Gist (students identify the most important information in a passage); 4). Wrap Up (students ask and answer questions that demonstrate understanding; review what was learned)

Students are also taught to use the following cooperative group roles: Leader (determines next steps for the group); Clunk Expert (reminds group of steps); Gist Expert (guides the group through getting the gist); Announcer (asks group members to carry out activities); Encourager (gives encouragement to group members) (Klingner and Vaughn, 1998).

In accordance to the teacher’s role in CSR, the teacher’s initial role is to teach each of the strategies and students role to the entire class prior to reading. This activity may take place over several days and includes identifying in advance the vocabulary words from the reading materials which students will probably not be able to figure out through the group process. Once the students are ready to implement the CSR process, the teacher introduces the materials to be read to the entire class. Then, taking on the role of facilitator, the teacher monitors small group process. After each day’s reading assignment is completed, the teacher leads a wrap-up involving the entire class (Klingner and Vaughn, 1998). Before practicing CSR, Klinger & Vaughn, et. al. (2001) suggest teachers to prepare materials, such as the following: 1. Reading Materials, Clunk Cards, Cue Cards, Learning Logs, Timer, and Score Card.

Expository Text
Wiratno (2003) explains that exposition texts express thoughts or ideas from one point of view. The texts function to assure others that what was said was really based on the conveyed reasons or arguments. The acceptance or the rejection of the ideas were depended upon on the argumentations given. Furthermore, he states that exposition texts can be found in magazines or newspapers, such as in Editorial under the topics of Your Letters, Letters to the Editor. And academically, exposition text is used in writing essays or papers.

Linguistically, exposition text has some characteristics or language features as follows: 1). Contains self-ideas, so the writer usually uses pronoun “I” and “We”; 2). Use material, relational, and mental verbs, such as, I believe that……, I think……; 3). Use one side argumentation; 4). Use conjunctions to arrange the arguments, such as: first, second, third, conjunctions to retain the arguments, such as: in fact, even, also, moreover, and conjunctions to state cause and effect, such as: since, before; 5). Use modalities to build opinions on giving suggestions, such as: should (Wiratno, 2003: 61-62).

Moreover, Wiratno (2003: 63-64) describes the text organization of exposition texts as the followings:

**Thesis – Argumentation – Reiteration.** Thesis is the ideas to be approved, argumentation is the reason to use as the approval, and reiteration is to claim against the reason.

**METHOD**

**The Setting of the Research**

This classroom action research has been carried out for the second year students at SMAN 2 Bangkinang-Kampar Regency. It is a collaborative study with one of the English teachers taught in the second year. The sample of this study consists of 36 students. They were in semester two in 2007/2008 academic year.
Data Collection Technique

The data for this study consists of both quantitative and qualitative. The data were collected using two kinds of instruments, namely:
1. Observation sheet: to get data about students participation during the teaching and learning process (Qualitative Data)
2. Test: to get data of Pre-test and Post-test on Reading Comprehension (Quantitative Data)

Research Plan

This classroom action research has been designed in two cycles, where each had 4 meetings with one and half months for each cycle. Thus, this study needs time for about 3 months. The research plan of this study consists of 4 phases of activities, namely: 1). Planning 2). Implementation. 3).Evaluation 4). Analysis and Reflection. Pre-test was done before the treatment and Post-Test was done after the treatment.

Planning

In this phase, teacher prepares:
1. Lesson Plan
2. Teaching Materials
3. Teaching Scenario in applying CSR
4. Writing test (Pre-test and Post-test)
5. Observation sheet
6. Evaluation scoring system for the test

Implementation

Based on the topic of this research, CSR was used in improving students’ reading comprehension ability, so the scenario in this treatment was arranged as follows:
1. Explain about CSR aim in improving Reading Comprehension ability
2. Decide reading materials
3. Explain about CSR procedures, students’ roles, and tasks in group
4. Assign students to groups, arrange the place and set the time for discussion.
5. Assign roles to students, such as: Leader, Clunk Expert, Gist Expert and Announcer.
6. Introduce reading materials to students to discuss in group
7. Give CSR Leader’s Cue Card and CSR Learning Logs to students.
8. Ask students to have group presentation.
9. Teacher and students discussed about the text and the exercises.

Observation and Evaluation

Class observation was done by the teacher as a partner in doing this research. Observation was done during the treatment. Variables observed, include:
1. Students’ activities during the treatment, such as: group participation in asking/answering questions, giving opinions/suggestions, understandings of the roles.
2. The result of the test (Pre-test and Post-test)

The Criteria of Successful Action

The criteria of successful action were considered from the result of observation and the result of tests. From observation, it was considered success when 70% or more students were active, and from the result of test, it was considered success when 60% or more students got the minimum criteria of successful action (KKM) namely 60.

FINDINGS

The Result of Pre-Test

Pre-test has been conducted to get data about students’ Reading Comprehension ability before doing the treatment. This activity was done one week before the treatment. The result of the Pre-test was 48.33 (student’s average score).

The Result of the Research in Cycle 1

a. The Result of Observation

As stated earlier, observation was done by the teacher as a partner in this research during the treatment. The result of the observation can be seen from the Table 1.
Table 1 Distribution of Students’ Activities in Cycle I

<table>
<thead>
<tr>
<th>No.</th>
<th>Indicator</th>
<th>Percentage</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Students’ participation in group</td>
<td>40.5</td>
<td>Not active</td>
</tr>
<tr>
<td>2.</td>
<td>Students’ interaction in group</td>
<td>45.2</td>
<td>Not active</td>
</tr>
<tr>
<td>3.</td>
<td>Motivation in discussion, solving the problems, and doing exercises</td>
<td>50.1</td>
<td>Not active</td>
</tr>
<tr>
<td>4.</td>
<td>Doing the roles of CSR</td>
<td>40.8</td>
<td>Not active</td>
</tr>
</tbody>
</table>

From the table above, it can be concluded that students were still not active in the teaching and learning process in all indicators during the treatment (the percentage is still below the minimum criteria of successful action (70%).

The Result of Post-test
Post-test has been done at the end of Cycle I or after doing the treatment for 4 meetings. The average score the students got was 55.2. It means that the students’ reading comprehension ability in Cycle I was 55.2%.

Analysis and Reflection in Cycle I
From the result of observation about the students’ activities during the treatment, it was found that students’ participation in group was 40.5 %, students’ interaction in group was 45.2 %, motivation in discussion, solving the problems, and doing exercises was 50.1 %, and doing the roles of CSR was 40.8 %. In short, most students were categorized as not active, since the average score was 44.15 %. It seemed that the students were not fully understand about their roles in group discussion. Besides, the time allocated is not enough for discussion and do all the exercises. Also, most students were ashamed to ask/answering questions, ask/giving opinions in discussion. Then, from the result of post-test, it was found that the average score was 55.2. Based on the analysis above, it can be said that the result of the research in Cycle I was not success yet since:

1. The average score of observation found, 44.15 % was still below the successful criteria, 70 %
2. The average score of post-test, 55.2 was still below the minimum criteria of successful action 60.

Thus, a question proposed as a reflection in this research was: Why students’ ability in Reading Comprehension was still low after applying CSR?
As the result of this reflection, so the research should be continued to Cycle II. The activities for Cycle II were arranged as follows:
1. Continue the previous activities in Cycle I
2. Give a clearer explanation and description about their roles
3. Guide and motivate students to participate actively in group discussion.
4. Give students more time to discuss and to do exercises.

The Result of the Research in Cycle II
a. The Result of Observation
Observation in Cycle II was done during meeting 5, 6, 7, and 8. The variables/indicators observed were the same as the variables/indicators observed in Cycle I. The result of the observation can be seen from the Table 2. From Table 2 it can be concluded that students’ participation was 76.3 %, students’ interaction in group was 80.3 %, motivation in discussion, solving the problems, and doing exercises was 75.7 %, and doing the roles of CSR was 81.5 %.

Table 2 Distribution of Students’ Activities in Cycle II

<table>
<thead>
<tr>
<th>No.</th>
<th>Indicator</th>
<th>Percentage</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Students’ participation in group</td>
<td>76.3</td>
<td>Active</td>
</tr>
<tr>
<td>2.</td>
<td>Students’ interaction in group</td>
<td>80.3</td>
<td>Very active</td>
</tr>
<tr>
<td>3.</td>
<td>Motivation in discussion, solving the problems, and doing exercises</td>
<td>75.7</td>
<td>Active</td>
</tr>
<tr>
<td>4.</td>
<td>Doing the roles of CSR</td>
<td>81.5</td>
<td>Very active</td>
</tr>
</tbody>
</table>

b. The Result of Post-test
Post-test has been done at the end of Cycle II or after doing the treatment for 4 meetings. The average score the students got was 71.05. It means that the students’ reading comprehension ability in Cycle II was 71.05 %.
Analysis and Reflection in Cycle II

From the result of observation about the students’ activities during the treatment in Cycle II, it was found that students’ participation in group (76.3) was bigger than 40.5 % in Cycle I (was categorize as active), students’ interaction in group (80.3) was bigger than 45.2 % in Cycle I, (was categorized as very active), motivation in discussion, solving the problems, and doing exercises(75.7) was bigger than 50.1 % in Cycle I (was categorized as active), and doing the roles of CSR (81.5) was bigger than 40.8 % in Cycle I (was categorized as very active). In short, most students were categorized as quite active, since the average score was 78.45 %. It seemed that the students were fully understand about their roles in group discussion. Then, the time allocated was enough for discussion and do all the exercises. Most students were not ashamed to ask /answering questions, ask/giving opinions in discussion. Then, from the result of post-test, it was found that the average score was 71.05.

Based on the analysis above, it can be said that the result of the research in Cycle II was successful. It can be seen from:

1. The average score of observation found, 78.45 % was bigger than the successful criteria, 70 %
2. The average score of post-test, 71.05 was bigger than the minimum criteria of successful action 60 and the average score of Pre-test was 48.33.

DISCUSSION

The result of this action research using Pre-Cycle and Cycles I, and II, in fact, could answered the research question. In brief, students’ reading comprehension ability was significantly improved after applying CSR in the teaching and learning process. This can be seen from the result of observation, post-test in Cycle II which have fulfilled the criteria established. Therefore, CSR can be applied as an alternative strategy in improving students’ reading comprehension ability on expository texts.

CONCLUSIONS AND SUGGESTIONS

Conclusions

After doing the action research about the application of Collaborative Strategic Reading in improving students’ reading comprehension ability of the second year at SMAN 2 Bangkinang-Kampar Regency- Riau, some conclusions can be stated as the following.

1. The students’ average score in Pre-test was 48.33.
2. The application of CSR in Cycle I was not success because the average score of observation found, 44.15 % was still below the successful criteria, 70 %. And, the average score of post-test, 55.2 was still below the minimum criteria of successful action 60. Thus, the research was continued to Cycle II
3. The application of CSR in Cycle II was success. As the result, the average score of observation found, 78.45 % was bigger than the successful criteria, 70 %, and the average score of post-test found, 71.05 was bigger than the minimum criteria of successful action 60 and the average score of Pre-test 48.33.
4. The students’ reading comprehension ability was significantly improved after applying CSR. In other words, CSR gives a positive contribution in improving students’ reading comprehension ability.

Suggestions

Based on the result of this research in which the application of CSR could improved students’ reading comprehension ability, so it is suggested that the teacher can use CSR as an alternative strategy in teaching reading comprehension to improve students’ ability. Since the CSR strategy is suitable to use in teaching narrative and expository texts, so, for the next research, it is suggested to do more research in applying CSR in reading narrative texts as well as expository texts.

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Teachers’ ICT Qualification and ICT Integration into ELT as Perceived By Themselves and Students’ English Achievement

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ABSTRACT

The main purposes of this study were to find out the correlation and contribution among teachers’ ICT qualification (ICTQ) and ICT integration into ELT (ICTI) as perceived by teachers themselves and students’ English achievement (SEA). The respondents consisted of 50 English teachers and 372 students from 10 state senior high schools in Palembang. Since they varied in terms of gender, age, teaching experience, grade and school status, this study also tried to find out the difference in those terms towards ICTQ, ICTI, and SEA. To measure ICTQ and ICTI, Information Technology Quotient (ITQ) Skill Audit and Teachers’ Perception on the Integration of ICT into ELT questionnaires were used respectively. For SEA, an English test was administered. Correlation analysis, regression analysis and one-way ANOVA were used to statistically analyze the data. The result showed that there were significant correlations between ICTQ and ICTI (R=0.503); and between ICTI and SEA (R=0.334, R²=0.111). There was no significant correlation between ICTQ alone and SEA. However, When ICTQ was added to ICTI, then there was an additional contribution to SEA for 8.2%. So the total contribution of these two independent variables was 19.3%. In addition, teachers’ gender and age proved to be an influencing factor towards ICTQ as compared to non-influencing factor of teaching experience toward ICTQ and ICTI.

INTRODUCTION

Digital forms of communication which are referred to as information and communication technology (ICT) have entered the education world. The English language is one subject which takes a lot of advantages from ICT as instructional media. Smith and Ragan (1999) characterize computers as instructional media as more like people than any other machine when it comes to instruction. Some studies on the use of ICT into ELT (Hadjerrouit, 2011; Elola, 2010; Johnson, 2010; Yang, 2003) show that ICT gives advantages to ELT and thus encourages the integration of ICT into ELT.

Teachers hold major part in teaching and learning activities. In ICT integration, as mentioned in Act No. 14 year 2005, teachers need to have ICT qualification or competence. It can be said that ICT integration has strong relationship with teachers’ ICT competence. Bingimlas (2009, p. 238) stated that teachers’ ICT competence was one of the main supporting factors of ICT integration. As an addition, from the writers’ prior observation in ten state senior high schools in Palembang, it was found out that most of the schools’ facilities did not fully support the ICT integration and as a result, teachers complained that they could not do ICT integration because of the absence of the facilities. Furthermore, some teachers complained that they were too old to understand ICT and they did not believe that ICT integration is useful in ELT. Moreover, some other teachers also complained that they could not do the integration since they did not have enough ICT knowledge to do it. This is why the writer is interested to investigate the relationship between teachers’ ICT qualification and ICT integration.

As stated several times previously, the main objective of ICT integration is to help students achieve better, in this case in English language teaching and learning. This is why the writers extend the investigation to see the relationship among teachers’ ICT Qualification and ICT integration; and students’ English achievement. It is hypothesized that teachers’ ICT qualification and ICT integration into ELT contribute significantly to students’ English achievement. The aim of the present study was to find out the relationships among those three variables.
METHOD

This was a correlational study in which the data were collected only at one point of time. This study dealt with teachers’ ICT qualification (ICTQ) and ICT integration into ELT (ICTI) as perceived by teachers themselves and students’ English achievement (SEA). The data for of ICTI and ICTQ were collected using questionnaire. While for SEA, a test was administered. The questionnaires were distributed to the teachers while the test was administered to the students.

The population in this study was all English teachers from 10 state senior high schools in Palembang. The schools were chosen on the basis that they have five or more English teachers. The total number of teacher population is 67. In the data collection, 17 teachers did not filled up the questionnaire under the reason that they were on leave. The population ended up with 50 teachers. All the population were the subject of the study. The questionnaires were distributed to all 50 teachers. In the matter of students’ achievement, the population of the study of was all students in the 10 state senior high schools. The total of the population was 9444 students. For sampling method, stratified random sampling was used. In this study the sample was stratified first based on school, and then based on grade. In this study, it was decided that the number of sample is 372 students.

The data were collected through questionnaire and test. The questionnaire was developed to answer the problem of the study. It was developed from two ready-made questionnaires: (1) ITQ (ICT User Qualification) Skill audit from ELH (Education, Library and Heritage) ICT Service, to measure teachers’ qualification of ICT and (2) Teachers’ perception on the integration of ICT into ELT questionnaire developed by Hutchinson and Reinking (2011) to measure teachers’ integration of ICT into ELT. A test was administered to measure students’ English achievement. The questions were constituted from 20 listening questions, 20 reading questions and 10 structure questions.

RESULTS AND INTERPRETATION

The measure of teachers’ ICT qualification as perceived by the teachers themselves (ICTQ) consisting of 113 items in 10 ICT skills was responded by 50 teachers. The mean was 3.52 with standard deviation of 1. The measure for teachers’ ICT integration into ELT as perceived by themselves (ICTI) consisting of 79 items in 7 subtopics was responded also by 50 teacher samples. The mean was 2.25 with standard deviation of 0.52. ICT total is the combination of ICTQ and ICTI. The mean and the standard deviation of it were 2.88 and 0.68 respectively. The mean for teachers’ age and Teaching experience were 44.88 years old and 18.40 years respectively.

The results from questionnaire for the teachers were divided into category, gender, age, and teaching experience (see Table 1).
### Table 1. Descriptive statistics of the variables

**Teachers’ ICT Qualification as perceived by themselves (ICTQ)**

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**Teachers’ ICT integration into ELT as perceived by themselves (ICTI)**

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**Teaching experience**

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The English achievement test was constituted by 20 questions of listening test, 20 questions of reading test and 10 questions of grammar test. The test was administered to 372 students from 10 states senior high. The mean for SEA score was 42.64 and the standard deviation was 14.45. The mean for listening test score was 38.86 and the standard deviation was 15.70. The mean for reading was 44.70 and the standard deviation was 18.30. While the mean for grammar test score was 46.08 and the standard deviation was 21.90.

The scores were then grouped based on category, gender, school status and grade (see table 2).

For English achievement test, no students fell into the category of very good. There were 43 students (12%) fell into the category of good with mean of 66.79 and standard deviation of 4.74. The category of average had the most members, 154 students (41%) with mean and standard deviation of 50.52 and 5.43 respectively. The second in line of the most members is poor category that is 153 members. The mean and standard deviation were 31.48 and 5.59 respectively. In last category, very poor, there were 22 (6%) with mean of 17.91 and standard deviation of 2.18. Female students have 246 members (66%) with mean of 43.22 and standard deviation of 14.66.

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**Gender**

| Gender | Female | 246  | 66  | 43.22  | 14.66           |
|        | Male   | 126  | 34  | 41.51  | 14.02           |

**School status**

| School status | Non Favourite School (Regular) | 274  | 74  | 39.52  | 13.24           |
|              | Favourite School (Unggulan)   | 98   | 26  | 51.37  | 14.18           |

**Grade**

| Grade | X       | 176  | 47  | 40.40  | 13.06           |
|       | XI      | 196  | 53  | 44.65  | 15.35           |
|       | **Total** | 372  | 100 | 40.86  | 15.74           |

**Gender**

| Gender | Female | 246  | 66  | 40.16  | 15.57           |
|        | Male   | 126  | 34  | 36.31  | 14.06           |

**School status**

| School status | Non Favourite School (Regular) | 274  | 74  | 36.64  | 14.22           |
|              | Favourite School (Unggulan)   | 98   | 26  | 45.05  | 16.06           |

**Grade**

| Grade | X       | 176  | 47  | 37.90  | 15.20           |
|       | XI      | 196  | 53  | 39.72  | 15.13           |
|       | **Total** | 372  | 100 | 39.41  | 15.69           |

**Gender**

| Gender | Female | 246  | 66  | 43.98  | 18.71           |
|        | Male   | 126  | 34  | 46.11  | 17.46           |
The result of Pearson Product Moment Correlation Analysis showed that the correlation coefficient between ICTQ and ICTI was 0.503 with probability value 0.000, the coefficient between ICTQ and SEA was -0.084 with probability value 0.581, and the coefficient between ICTI and SEA was 0.334 with probability value 0.018.

Table 3. Pearson Product Moment Correlation between Variables

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</tbody>
</table>

Note:  
ICTQ = Teachers ICT Qualification as perceived by themselves  
ICT INT = teachers’ ICT integration into ELT as perceived by themselves  
EA = Students’ English Achievement  
LISTEN = Listening  
READ = Reading  
GRAM = Grammar  
AGE = Teachers’ age  
EXP = Teachers’ Teaching experience
To find the contribution of ICTQ and ICTI towards SEA, multiple regression analysis stepwise method was used.

<table>
<thead>
<tr>
<th>Model</th>
<th>Independent Variable(s)</th>
<th>Dependent variable</th>
<th>R</th>
<th>R²</th>
<th>F</th>
<th>P&lt;0.05</th>
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<tr>
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<td>2</td>
<td>ITCI and ICTQ</td>
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<td>0.44</td>
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<td>0.006</td>
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<td>0.01</td>
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<td>0.225</td>
<td>0.192</td>
<td>0.002</td>
</tr>
<tr>
<td>2</td>
<td>ITCI and ICTQ</td>
<td>Reading</td>
<td>0.448</td>
<td>0.201</td>
<td>5.913</td>
<td>0.005</td>
</tr>
</tbody>
</table>

All variables were excluded when multiple regression analysis stepwise method was done to the independent variables, ICTQ and ICTI, toward the dependent variable, grammar. In this case, for students’ English achievement as total, the unexplained factor was 80.7% (100% - 19.3%).

**DISCUSSION**

The correlation between ICT qualification and ICT integration, in this study, was relatively high. However, it was relatively low between ICT integration and students’ English achievement. This condition might be related to the fact that ICT qualification was higher than ICT integration. This condition was interesting since teachers had higher ICT qualification but lower ICT integration. This might have relationship with the facilities and support provided by schools and government. Teachers reported very low technology and technology support provided by the school and government (see appendix J). This was in line with the research conducted by Bingimlas (2009) who elaborated that one of the major barriers in integrating ICT into teaching and learning process was lack of access to resources.

In relation with barriers of integration of ICT into ELT, three highest problems that teachers in this study reported were: (1) lack of professional development on how to integrate technology, (2) lack of technical support and (3) lack of incentive to do the integration (see appendix J). All these problems were related to barriers to the integration suggested by Bingimlas (2009). For example lack of confidence and competence were related to problems 1, 2 and 3, while lack of access to resource was related to problem 2. It could be concluded that the perfect condition of teachers for ICT integration was that teachers had ample knowledge, they were confident and eager to do the integration, and they were fully supported by facilities and infrastructure. The absence of all or parts of those would not support the possibility of the creation of excellent integration which in the end would influence students’ achievement. It was in line with the finding of Unal and Ozturk’s (2012) study that the absence of ICT equipment in classrooms and ICT-based teaching resources, or facilities, teachers’ negative attitude toward the integration, and teachers’ low knowledge on ICT were the main barriers of the integration and they also added the biggest problem of the integration was the absence of ICT equipment in classrooms and ICT-based teaching resources, or facilities. It was logical to think that although teachers possessed the positive attitude and ample knowledge, it seemed impossible for the integration to happen without the facilities. Unfortunately, this was what teachers reported on technology and technology support provided by the schools and the government which was very low (see appendix J). It could be illustrated that when facilities were provided and teachers had positive attitude toward the integration but not ample knowledge, the process would not be optimum since teachers would not be confident enough in doing so. Moreover, when teachers had negative attitude but were supported by good facilities and had ample knowledge, it could result in not serious integration process. It could be concluded that the absence of significant correlation between ICT qualification and students’ English achievement might be caused by the relatively low ICT integration which in turn was caused by very minimal facilities provided by the school or the government.

The evidence that ICT qualification and ICT integration contributed significantly, although it was not very high, to the prediction of students’ English achievement suggests that in order to improve the students’ achievement, it is recommended to include variables of ICT qualification and ICT integration. As discussed...
previously, teachers reported very low technology and technology support provision from school and government. In other words, low technology and technology support could result in low-level of ICT integration. As a result, it was logical to think that the low contribution of ICT integration and ICT qualification towards students’ English achievement in this present study was mainly caused by the low provision of technology and technology support.

That teachers’ ICT qualification and ICT integration contributed to students’ English achievement for 19.3% suggests that the unexplained factors was attributed to non-teachers’ ICT variable effects. It was in line with the research conducted by Akiri and Ugborubbo (2009) which find out that 99.7% of the variance in students’ academic achievement in their study is attributed to non-teacher effects such as region, students’ socio-economic background, family support, intellectual aptitude and personality which were not measured in this present study.

Interestingly, listening score had the most contribution from ICT integration and ICT qualification. This seemed logical because internet, as a part of ICT, was unlimited source for authentic teaching and learning materials for listening. This was in line with Houcine (2011) who found out that students develop better listening skills due to regular exposure to audio materials from internet or using certain computer software (audio and video recordings, podcasts, and pronunciation software).

The other point that should be discussed was about the involvement of teachers’ gender and age, students’ gender and grade, teaching experience and school status (favourite or non-favourite school) as moderator variables.

As seen from the result, male teachers were better in ICT qualification as compared to those of females. When it came to ICT integration, both groups had no difference which suggested that although male teachers had better ICT qualification, it did not guarantee that they integrated ICT into ELT better than female teachers. This was in line with the findings from the research done by the Department of Education and Training of the Government of Western Australia (2005) which showed that although gender was influencing factor in ICT qualification, but it did not have significant impact on the ICT integration.

In terms of teachers’ age, it showed that younger teachers had a better ICT qualification and ICT integration compared to the older ones. This was supported by the evidence that younger teachers had significantly higher ICT\textsubscript{total} (the combination of teachers’ ICT qualification and teachers’ ICT integration) compared to that of older age group. This condition might be caused by the fact that younger teachers had more ICT training and exposure compared to the older ones in their educational background (Ferrero, 2003). Moreover, it was also important to consider that in ICT development, internet was invented in 1969, and email was invented in 1971 (http://www.timetoast.com). It was natural to think that older teachers were not exposed to ICT as much as the younger ones were.

In this study, the evidence showed that teaching experience did not influence teachers’ ICT integration. This finding was in line with Niederhauser and Stoddart (2001) who found out that teachers’ experience in teaching did not influence their use of computer technology in teaching. However, other studies showed that teaching experience did influence the successful ICT integration in classroom (Wong and Li, 2008; Giardano, 2007; Hernandez-Ramos, 2005).

Students’ gender, in this study, proved to be not a differentiating factor for students’ English achievement. This was in line with the research conducted by Dayioğlu and Türtüt-Aşık (2004) which reported that there was no significant difference in terms of gender towards students’ academic achievement.

That the score from higher grade students proved to be significantly higher than that of the lower grade students was considered as quite natural since the higher grade students had learned more compared to the lower ones.

Finally it was shown that students’ English achievement from favourite (unggulan) school was significantly higher than that of from non-favourite (reguler) school. With the assumption that favourite school provided better learning environment than that of non-favourite one, the score differentiation was quite normal. This evidence was in line with the research conducted by Macneil, Prater and Busch (2009) who suggest that students achieve higher scores on standardized tests in schools with healthy learning environments.

CONCLUSIONS AND SUGGESTIONS

Some conclusions were drawn from this study: First, there was a significant positive correlation between teachers’ ICT Qualification and ICT integration into ELT as perceived by teachers themselves. However teachers’ ICT qualification was not significantly correlated with students’ English achievement as compared to ICT integration with that of students’ English achievement which was significantly correlated. Second, both ICT integration and ICT qualification contributed to the students’ English achievement with ICT integration has higher contributing factor between the two. However, it should be noted that the contribution was
not very high. Third, age and gender were also influential on ICT qualification and ICT integration; while the students’ grade and school status were some of the contributing factors towards students’ English achievement.

It was also suggested that the government facilitate teachers’ professional development in terms of ICT integration and the schools support the process of ICT integration into ELT by giving incentives for teachers. Furthermore, it is also important that teachers upgrade their ICT skills and enhance their motivation to do the integration in order to improve students’ English achievement.

This is expected to give information for teacher, school, and education stakeholder about the contribution of ICT to students’ achievement which in turn might be an input for them in making ICT-integration related decision.

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The Effect of Instructional Strategies and Learning Styles Towards the Students’ English Reading Comprehension

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ABSTRACT

This research is aimed at investigating the impact of instructional strategies and learning styles towards the reading comprehension of third semester students of the 2013/2014 of English Study Programe of Universitas Bengkulu. This research used experimental method with two ways ANOVA design at 0.05 significant level. The research findings suggest that: (1) the reading comprehension of students taught by Concept Oriented Reading Instruction (CORI) was better than those taught by Directed Reading Teaching Activities (DRTA), (2) the reading comprehension of students who had Field Independent learning style was better than those who had Field Dependent learning style, (3) There was an interaction among the instructional strategies, learning styles, and reading comprehension. Based on the research findings, it can be concluded that CORI instructional strategy is more effective than DRTA instructional strategy in the learning of English reading comprehension. Learning styles can also affect the reading comprehension since there was an interaction among instructional strategies, learning styles and reading comprehension.

Keywords: Reading Comprehension, Concept Oriented Reading Instruction (CORI), Directed Reading Thinking Activities (DRTA), Field Independent Learning Style, and Field Dependent Learning Style

INTRODUCTION

English Learning in Indonesia has several purposes that a learner; 1) develop the competence to communicate orally and written to achieve informational literacy levels, 2) have an awareness of the nature and importance of the English language to enhance the nation's competitiveness in a global society, and 3) to develop students understanding of the interrelationships between the language and the culture (Suherdi, 2014).

Among the four skills in language learning, reading is regarded as an expertise which plays an important role in the success of learning a foreign language. The role of this expertise is realized as very important, not only for the mastery of language competence but also for knowledge acquisition. In a further condition, knowledge gained from reading will provide great impact for other language skills such as writing and speaking. If students have a limited knowledge of reading, they automatically will not be able to write or talk about something even though they have mastered the English structure well (Al Odwan, 2012).

Reading is included into the receptive skills in language learning. Leaver et al (2005) calls this classification makes this expertise is often assumed to be a passive skill, which a person only have to encode input derived from the text read. This is a wrong assumption, because reading is actually a complex active skill. Someone in understanding the reading should actively match the input obtained from the text written with the knowledge that he had.

Reading comprehension is a competencies required of professors, teachers, prospective teachers, students, and students. Reading comprehension is the core of a reading lesson. According to Al Odwan (2012) without reading comprehension, learning to read becomes a useless thing. In the academic context, reading comprehension is needed, because it is capable of supporting one's academic performance. Unfortunately reading comprehension of the students is still low. It still can be caused by the student’s internal and external factors. Internal factors which can influence the motivation to learn are; age, talent, and learning styles. While the external factors that affect the motivation are; strategy of teachers in teaching, curriculum, learning resources, and the environment.

The ability to read academic texts is one of the important skills that a learner of English as a second language (ESL) and English as a foreign language (EFL) must be mastered. However, many students start their course with unpreparedness to face the reading demands they face. When forced to read, they often choose strategies that are less effective and efficient. This signifies that the student has not been equipped with the strategic ability in reading. The inability of students in English reading comprehension showed the gap between
the learning objectives and the results achieved. The gap raises the question "why students still have difficulty in reading, while they have obtained the allocation of sufficient time and has also been equipped with the exercises?"

Possible answers to these questions are related to the various factors involved in the process of learning and teaching. These factors can be a factor from the inside and outside of the student. The internal factors are; learning motivation, personality, creativity, hopes and goals (Hattie, 2011). While the external factors are matters relating to the environment and engineering professors to teach these skills. The teacher's role is very important in a complex cognitive tasks such as reading comprehension (Duke et al, 2011).

One factor that plays an important role in the success of learning to read is a teaching strategy. This corresponds to Hattie's proposition (2011) about the things that affect the improvement of student learning outcomes. Hattie put learning strategy at position 23 of the 138 factors that influence an increase in the students' ability in learning. Another thing according to Hattie that can affect an increase in the ability of students include; self-assessment of learning outcomes, Piagetian teaching program, acceleration, formative feedback, teacher professional development, and intervention of learning difficulties.

In order for students to become an active reader they need to be given a tool. According to the National Reading Panel, "an explicit or formal instructional strategy believed to cause an increase in the understanding of the text and the use of information". What is needed in increasing the text understanding is a fundamental and high quality instruction. This instruction will help students develop reading comprehension (Kamil, 2000). This instruction supports them by teaching specific strategies that build the cognitive (thinking) and metacognition (thinking about thinking), which may include: the ability to predict, activate prior knowledge, retelling, ask questions, draw conclusions, and others. These strategies are referred to as an instructional strategy.

Instructional strategies according to Gagne in Richey (2000) is a plan to assist students in their learning effort in every learning objectives, which can be either plan learning materials or the production unit as a learning medium. Seels and Richey in Richey et. al (2011) adds that the instructional strategy is a specification to select and sort the events and learning activities. Instructional strategy is a technique used by lecturers to help students to become independent and strategic learners. Good learning strategies can provide the following matters; motivate students and help them to focus, organize information for understanding and recall, and monitor and evaluate learning (Anon, 2002). These strategies will be a learning strategies if the student independently choose a suitable strategy for them and use them effectively to accomplish a task or achieve a goal.

Concept-Oriented Reading Instruction (or abbreviated as CORI) (Guthrie, 1993) and Guided Activities Reading and Thinking (or abbreviated as DRTA) (Stauffer, 1969) are learning strategies that is included in the strategies for improving reading comprehension. They have a similar approach by asking students submit predictions or speculate on the content of a text. What distinguishes them is the learning stage where CORI expected to usher students to stage training metacognitive learning strategies explicitly, whereas DRTA generally only reach the cognitive stage.

In addition to learning strategies, learning styles also affects the person's ability to read. Learning style refers to the way chosen by someone to process information. Learning style portray how a person thinks, remembering or solving problems (Anon, 2015). Oxford (2003) states that language learning styles is one of the main factors that determine how and how good our students learning a second language or a foreign language. This study assessed two learning styles taken from the styles of learning according to Witkin (1973); namely: Field Independence (FI) and Field Dependence (FD).

Dornyei (2005) said that of the many learning styles, researchers put the most interest on the Field Independence (FI) and the Field Dependence (FD). According to Ellis (1992) FD students tend to be very easily influenced by the context and have difficulty in distinguishing the parts that make up the whole of it; they tend to favor the integrative learning. Students with FI learning styles can learn without being too influenced by the context; they tend to have an analytical approach to learning. This distinction represents that the students in a class can be a possibility of a field independent person (not too affected by the situation around) or field dependent (greatly affected by the situation around).

This study aims to determine the effect of instructional strategies and learning style towards the English reading comprehension of third semester students of English Department, University of Bengkulu. Operationally, this study aims to determine; 1. Difference between English reading comprehension skills among students studying with the CORI learning strategy and those who learn with DRTA instructional strategy, 2. Differences in English reading comprehension skills among students with FI and of students who have and FD, and 3. The influence of interaction between the learning strategies and of the students' English reading comprehension.
METHOD

This research was conducted at the State University of Bengkulu (UNIB) English Language Study Program III semester. The study lasted one semester began in early September 2014 until the end of January 2015 the academic year 2013/2014. The method used in this study is an experimental method with 2x2 factorial design. This method is used to examine whether there is an interaction effect by providing treatment of the experimental group the results are compared with those in the control group and if there is an interaction followed by a further test using the Tukey test. In this study, the treatment is given in English reading comprehension skills by CORI and DRTA instructional strategies.

According to Creswell (2011) experiment is testing an idea (of practice or procedure) to determine whether it affects the outcome or dependent variable. Meanwhile, according to Gay (2009) experiment is a type of research that can test hypotheses to provide a causal relationship. In experiments, the researchers manipulate at least one independent variable, control the other relevant variables, and observe the effect on one or more dependent variable. The characteristics of experimental research is: random grouping, the control of external variables, manipulation of treatment conditions, the measurement results, the comparison group, and threats to validity.

The population of this study were all students of the third semester of English Study Program, University of Bengkulu (± 80 students). Sampling was conducted by random sampling technique. Determine each member of each cell sample to halve the groups into two groups which got different instructional strategies. The sample in this study were drawn from the students of 3rd semester of two different classes each totaled 20 students. Students of class A used as an experimental class, while the class B used as the control class.

In this research, there are two data used as a reference for the research, namely: Learning style data obtained from the questionnaires and the data on the reading comprehension scores obtained from the reading comprehension objective test at the end of the experiment. Learning styles of students is determined by using the learning styles questionnaire developed by Cohen (2006) and Wyss (2002). As for reading comprehension, the researcher developed an objective test based on the guide of developing reading comprehension objective test by Barrett (in De Lopez et al, 1997).

From the revelation of the claims put forward in the previous section can be formulated hypotheses as follows: First; English reading comprehension of students studying with CORI Instructional strategy is better than the students who studied with DRTA Instructional strategy. Second; English reading comprehension of students with FI was better if compared with students who have FD. Third; There was an interaction effect between Instructional strategy and Learning Styles on English reading comprehension of students.

RESULT

After the reading comprehension tests, the scores were grouped by the group of students who obtain it as in Table 1 below.

<table>
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<tr>
<th>Instructional Strategy</th>
<th>CORI Instructional Strategy (A1)</th>
<th>DRTA Instructional Strategy (A2)</th>
<th>Total</th>
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</thead>
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<td>( \sum X = 265 )</td>
<td>( \sum X = 649 )</td>
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<tr>
<td>( \sum X^2 = 15866 )</td>
<td>( \sum X^2 = 7459 )</td>
<td>( \sum X^2 = 23325 )</td>
<td></td>
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<tr>
<td>X = 38.4</td>
<td>X = 26.5</td>
<td>X = 32.3</td>
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<tr>
<td>SD = 11.26</td>
<td>SD = 6.96</td>
<td>SD = 10.97</td>
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</tr>
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<td>Variance = 48.5</td>
<td>Variance = 120.3</td>
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<td>N = 10</td>
<td>N = 10</td>
<td>N = 20</td>
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</tr>
<tr>
<td>Field Dependent (B2)</td>
<td>( \sum X = 262 )</td>
<td>( \sum X = 271 )</td>
<td>( \sum X = 533 )</td>
</tr>
<tr>
<td>( \sum X^2 = 7110 )</td>
<td>( \sum X^2 = 7923 )</td>
<td>( \sum X^2 = 15033 )</td>
<td></td>
</tr>
<tr>
<td>X = 26.2</td>
<td>X = 27.1</td>
<td>X = 26.65</td>
<td></td>
</tr>
<tr>
<td>SD = 5.22</td>
<td>SD = 8.01</td>
<td>SD = 6.6</td>
<td></td>
</tr>
<tr>
<td>Variance = 27.3</td>
<td>Variance = 64.3</td>
<td>Variance = 126.7</td>
<td></td>
</tr>
<tr>
<td>N = 10</td>
<td>N = 10</td>
<td>N = 20</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>( \sum X = 646 )</td>
<td>( \sum X = 536 )</td>
<td>( \sum X = 1182 )</td>
</tr>
<tr>
<td>( \sum X^2 = 22996 )</td>
<td>( \sum X^2 = 15382 )</td>
<td>( \sum X^2 = 38478 )</td>
<td></td>
</tr>
<tr>
<td>X = 32.3</td>
<td>X = 26.8</td>
<td>X = 32.3</td>
<td></td>
</tr>
<tr>
<td>SD = 10.6</td>
<td>SD = 7.31</td>
<td>SD = 10.6</td>
<td></td>
</tr>
<tr>
<td>Variance = 112.1</td>
<td>Variance = 53.5</td>
<td>Variance = 126.7</td>
<td></td>
</tr>
</tbody>
</table>
Hypothesis testing
To test the hypothesis of the research is done by using analysis of variance (ANOVA) two lanes. The summary shown in the Table 2 below.

Table 2 Summary of the results of the calculation results of Anova score speaking skills at level α = 0.05.

<table>
<thead>
<tr>
<th>Source of Variations</th>
<th>JK</th>
<th>db</th>
<th>RJK</th>
<th>Fh</th>
<th>Ft 5 %</th>
<th>Ft 1 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>between columns</td>
<td>302.1</td>
<td>2-1 = 1</td>
<td>302.1</td>
<td>4.53 **</td>
<td>4.11</td>
<td>7.39</td>
</tr>
<tr>
<td>between rows</td>
<td>336.4</td>
<td>2-1 = 1</td>
<td>336.4</td>
<td>5.04 **</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interaction (Column x rows)</td>
<td>409.6</td>
<td>1x1 = 1</td>
<td>409.6</td>
<td>6.14 **</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within</td>
<td>2789.8</td>
<td>40-2x2 = 36</td>
<td>77.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>44710</td>
<td>40-1 = 39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Annotation:
db = degrees of freedom
JK = number Squares
Fh = F count price
Ft = F table price

Hypothesis testing
The testing of the hypothesis of this study was done by using analysis of variance of two lanes (ANOVA 2x2), then if there is no interaction then tested further by using Tukey's test.

Analysis of variance of two lanes is a calculation technique that aims to investigate two influences, the main influence (main effect) and the effect of interaction (interaction effect). The primary effect is the difference in form of learning strategies between CORI instructional strategy and DRTA instructional strategy and also the effect of different learning styles in the form of Field Independent learning styles and Field Dependent learning styles on reading comprehension. While the interaction is between the effect of the use of learning strategies and learning styles to English reading comprehension.

Before entering into the calculation of two lanes ANOVA, several values that are needed are calculated as in Table 3.

Table 3 Data Description for Testing the Research Hypotheses

<table>
<thead>
<tr>
<th>Conclusion</th>
<th>Learning Styles</th>
<th>CORI Instructional Strategy</th>
<th>DRTA Instructional Strategy</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount, Total</td>
<td>Field Independent</td>
<td>10</td>
<td>10</td>
<td>20</td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>384</td>
<td>265</td>
<td>649</td>
</tr>
<tr>
<td>Standard Dev</td>
<td></td>
<td>38.4</td>
<td>26.5</td>
<td>32.3</td>
</tr>
<tr>
<td>Variance</td>
<td></td>
<td>11.26</td>
<td>6.96</td>
<td>10.97</td>
</tr>
<tr>
<td>Amount, Total</td>
<td>Field Dependent</td>
<td>10</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>262</td>
<td>271</td>
<td>533</td>
</tr>
<tr>
<td>Standard Dev</td>
<td></td>
<td>26.2</td>
<td>27.1</td>
<td>26.65</td>
</tr>
<tr>
<td>Variance</td>
<td></td>
<td>5.22</td>
<td>8.02</td>
<td>6.6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27.3</td>
<td>64.3</td>
<td>43.6</td>
</tr>
<tr>
<td>Amount, Total</td>
<td></td>
<td>20</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>646</td>
<td>536</td>
<td></td>
</tr>
<tr>
<td>Standard Dev</td>
<td></td>
<td>32.3</td>
<td>26.8</td>
<td></td>
</tr>
<tr>
<td>Variance</td>
<td></td>
<td>10.6</td>
<td>7.31</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>112.1</td>
<td>53.5</td>
<td></td>
</tr>
</tbody>
</table>

Then the two lanes ANOVA is done, the summary of the two lanes ANOVA results can be seen on the following Table 4.
Table 4 Summary Calculation Results of two lanes ANOVA

<table>
<thead>
<tr>
<th>Various Sources</th>
<th>JK</th>
<th>db</th>
<th>RJK</th>
<th>Fh</th>
<th>Ft 5 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between column</td>
<td>302.1</td>
<td>2-1=1</td>
<td>302.1</td>
<td>4.53 **</td>
<td>4.11</td>
</tr>
<tr>
<td>Between rows</td>
<td>336.4</td>
<td>2-1=1</td>
<td>336.4</td>
<td>5.04 **</td>
<td>4.11</td>
</tr>
<tr>
<td>Interaction (column x rows)</td>
<td>409.6</td>
<td>1x1=1</td>
<td>409.6</td>
<td>6.14 **</td>
<td></td>
</tr>
<tr>
<td>within</td>
<td>2789.8</td>
<td>40-2x3=36</td>
<td>77.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>44710</td>
<td>40-1=39</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ann.: **significant
nsnot-significant

Based on calculations presented in two lines ANOVA in Table 4, then the following will describe each of these hypotheses.

The first hypothesis is the reading comprehension of students studying English with Learning Strategy CORI is better than the students who studied with DRTA Learning Strategy (A1> A2). In the ANOVA table Fcount price gained 4.53, greater than F table on the real level α = 0.05 (Fhit = 4.53> Ftab = 4.11 (α = 0.05). This proves that the reading comprehension of students learning with CORI is higher than those who is learning s with DRTA learning strategy. The second hypothesis is that the reading comprehension of English students with FI learning styles would be better if compared with students who have FD learning styles (B1> B2). Based on the testing, it was found that the reading comprehension of FI learning style students group is better than the group of students who have FD learning styles (B1> B2). In the ANOVA table Fhitung price gained 5.04, greater than F table on the real level α = 0.05 (Fhit = 5.04> Ftab = 4.11 (α = 0.05). This proves that the reading comprehension of the group of FI learning style is better than those who have FD learning style. The third hypothesis is that there is an interaction effect between Learning Strategies and Learning Styles on English reading comprehension of students. In the table of ANOVA obtained F count price = 6.14. This price is greater than the F table at real level α = 6.14. This proves that there are significant interactions between Learning Strategies and Learning Styles to English Language Students reading comprehension as shown in Table 5.

Table 5 Tukey Test Summary Calculation Results

<table>
<thead>
<tr>
<th>Source of Variance</th>
<th>tcount</th>
<th>Ttable (for n=20, real level = 0.05)</th>
<th>Annotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A1B1&gt;A2B1)</td>
<td>11.9</td>
<td>3.96</td>
<td>Significant</td>
</tr>
<tr>
<td>(A2B2&gt;A1B2)</td>
<td>0.9</td>
<td>3.96</td>
<td>Not significant</td>
</tr>
<tr>
<td>(A1B1&gt;A1B2)</td>
<td>12.2</td>
<td>3.96</td>
<td>Significant</td>
</tr>
<tr>
<td>A2B2&gt;A2B1)</td>
<td>0.6</td>
<td>3.96</td>
<td>Not significant</td>
</tr>
</tbody>
</table>

Based on further testing of the score reading comprehension, found the following results: a) understanding of English reading students studying with CORI Instructional Strategy and has a FI Learning Styles is better than a group of students studying with DRTA Instructional Strategy and has a FI learning style (A1B1 > A2B1). At t test obtained t 11.9 price is greater than t table on the real level α = (3.96 for n = 20 α = 0.05). This proves that the reading comprehension of students studying English with CORI Instructional Strategies and FI Learning Styles has better score than those who learn with DRTA Instructional Strategies and have FI Learning Styles. b) Reading comprehension of English students studying with DRTA Instructional Strategies and has a FD learning style is better when compared with students studying with the CORI Instructional Strategies and has a FD learning style (A2B2> A1B2). In t test t obtained prices 0.9 smaller than t table on the real level α = (3.96 for n = 20 α = 0.05). This proves that the reading comprehension of students studying with DRTA Instructional strategies and has a FD learning style is no better than those who studied...
with CORI Instructional strategies and have FD learning style. c) Reading comprehension of English students studying with the CORI Instructional Strategies and have FI learning styles is been better if compared with students studying with the CORI Instructional Strategies and has a FD learning style (A1B1> A1B2). At t test obtained t 12.2 price is greater than t table on the real level $\alpha = (3.96$ for $n = 20 \alpha = 0.05$). This proves that the reading comprehension of students studying English with CORI Instructional strategies and has FI learning styles is better than those who studied with CORI Instructional strategies and have a FD learning style. (A1B1> A1B2), and d) Reading comprehension of English students studying with DRTA Instructional Strategy and have a FI learning style (A2B2> A2B1). In t test t obtained prices 0.6 smaller than t table on the real level $\alpha = (3.96$ for $n = 20 \alpha = 0.05$). This proves that the reading comprehension of students studying English with DRTA Instructional strategies and have FD learning styles is not better than those who learn by learning strategies DRTA and has a learning style FI. (A2B2> A2B1)

DISCUSSION

Through descriptive analysis obtained an average score of reading comprehension of students studying with the CORI instructional strategies is different to DRTA instructional strategies respectively 32.3 and 26.8. This fact is supported by the results of inferential analysis that states that there is a very significant difference between the CORI instructional strategies and DRTA instructional strategies. Judging from the amount of the average score produced by both instructional strategies, it can be concluded that the CORI instructional strategy produce reading comprehension scores higher than the DRTA instructional strategies.

The amount generated by the standard deviation of the CORI instructional strategies and DRTA instructional strategies respectively was 10.6 and 7.31. The magnitude of the resulting standard deviation appears that the CORI instructional strategy produce far greater standard deviation.

In the group who have Field Independent learning styles, through descriptive statistical approach gives the average difference in reading comprehension scores among groups of students studying with the CORI instructional strategies and student groups that study by DRTA instructional strategy. The amount of the average score was 38.4 and 26.5. Seen both scoring average provides a considerable margin. So descriptively it can be said they are different.

The hypothesis test results reinforce that result, which is there is a significant difference between the reading comprehension of students who have Field Independent learning styles learners and CORI instructional strategies and those who learn by DRTA instructional strategies. With these facts, it can be said that for a group of students who have Field Independent learning styles CORI instructional strategies is better than the DRTA instructional strategies to improve reading comprehension of English students.

In the group of students who have Field Dependent learning styles (FD), through descriptive statistical approach gives the average difference in reading comprehension scores among groups of students studying with the CORI instructional strategies and those who are learning with DRTA instructional strategies. The amount of the average score was 26.2 and 27.1. Seen both scoring average gives the not so great difference, so descriptively it can be said that the two are not different.

From the results of hypothesis testing strengthens their similarities, the differences are less significant between group reading comprehension of students studying with the CORI instructional strategies and student learning by DRTA strategy. With these facts, it can be said that the DRTA instructional strategy is no better than the CORI instructional strategies to improve reading comprehension of students who have learning styles Field Dependent (FD).

The interaction between the instructional strategies that are applied in improving the reading comprehension of English, demonstrated by the results of testing the hypothesis in which it decided to reject $H_0$ at significance level $\alpha = 0.01$ which means that there is a significant influence on the effectiveness of CORI instructional strategies and DRTA instructional strategies to improve reading comprehension of English language students in this study.

From all analysis which has been described both by descriptive and inferential analysis, it is reasonable to say that the usage of CORI instructional strategy is better in improving the reading comprehension of students with Field Independent learning style, while DRTA instructional strategy is not better compared to CORI instructional strategy in improving the reading comprehension of students with Field Dependent learning style.

In the implementation of this research has been attempted as closely as possible to follow various procedures to avoid things that may limit the meaning of these results so that this study can provide optimal results. However, it should be recognized that this research has shortcomings and limitations, including:

1. This study focused on the 3rd semester English Study Program with the number of samples that quite a bit.

   The limited number of samples due to the limited number of regular students English language courses University of Bengkulu.
2. The instrument used to measure student reading comprehension test was made in the objective test form, the form of this instrument is not the only one that is capable of measuring the level of students’ reading comprehension.

3. This study has recently revealed two independent variables, namely the CORI instructional strategies and DRTA instructional strategies towards English reading comprehension. There are still many other variables that also affect students’ reading comprehension.

CONCLUSIONS, IMPLICATIONS AND SUGGESTIONS

Based on these findings, we can conclude that the reading comprehension of students other than specified by the use of instructional strategies are supported by learning style. Reading comprehension learning using appropriate learning strategies will provide a better learning outcomes. For students who have Field Independent learning styles CORI instructional strategies can be used, whereas for students who have Field Dependent learning styles can use DRTA and CORI instructional strategies.

Based on the conclusion of the study, it turns out the learning strategy is a very important factor in improving the reading comprehension of students. The successful achievement of learning goals that hinge on the faculty in choosing learning strategies used and adapted well to the learning styles of students. Therefore, the results of this study may have implications as follows: a) First, as a whole regardless of learning styles, reading comprehension of students of the program as the study of English University of Bengkulu learning with CORI instructional strategies is better than students learning with DRTA instructional strategies. This implies that suitable instructional strategy, can improve student reading comprehension, b) Secondly, the students who have Field Independent learning styles and learning with CORI instructional strategies, their reading comprehension is better than students with the FD who studied CORI instructional strategy. This implies that a learning strategy if used on a group of students with appropriate learning styles, can improve reading comprehension.c) Third, research findings stating that there is an interaction between the learning strategies and learning styles that make a difference in the effect of reading comprehension mastery, implying that lecturers in teaching reading courses need to select appropriate instructional strategies, lecturers must also consider the particular characteristics of students learning style. It implements that any instructional strategy has their own advantages and disadvantages. Therefore, besides the advantages and disadvantages of each learning strategy, the lecturer need to exploit the advantages of each.

From the description above the researchers propose some suggestions as follows; a) This study shows an increase in reading comprehension of both the learning strategy CORI and DRTA, which tend to adjust to the learning styles of students, b) with the interaction between the learning strategies, learning styles and reading comprehension, it is suggested that in determining the learning strategy should pay attention student learning styles, and d) recommended further research needs to be conducted with due regard to the limitations of this study, which involves sampling a broader and more comprehensive instrument development.

REFERENCES


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Intercultural Communication in English Language Classroom at X-MIA.2 Grade MAN Kabanjahe

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Nilam Ulami Siregar  
Putri Khairani Rambe  
English Applied Linguistics  
Post Graduate of State University of Medan

ABSTRACT

Both students and teachers in intercultural classroom have to deal with the collision and integration of at least two cultures, which might be difficult and confusing. Teachers tend to try to accept the cultural differences and might adapt different teaching methods for the students in intercultural classrooms, and the students also often try to fit in the intercultural classroom. Thus, this study tried to describe and explore the influence of culture in communicating among the students in the intercultural classroom and the ways to overcome barriers of communication in teaching intercultural classroom. This study was conducted by employing a research with descriptive qualitative to describe the Intercultural Communication in English Language Classroom at X Grade MAN Kabanjahe”. The data of this study were taken from the observation, interview and questionnaire from some students who have different culture in that classroom thus the participation of the study consisted of 25 male students, 15 female students. It was found that the influence of intercultural was the different way they expressed their feeling or idea which could make the listener misinterpretation of what the speaker mean to. But, it was not big problem because they could use Indonesia language to communicate moreover some of students’ dialect or accent still influenced by their culture. The way to overcome the barriers of communication in intercultural classroom was by understanding of traditions and customs information of all sides of culture.

Keywords: Intercultural, Classroom, Communication

INTRODUCTION

“Culture is a set of beliefs and values about what is desirable in a community of people and a set of formal or informal practices to support the values” (Javidan& House: 292). Culture consists of well-established cognitive networks that frame and guide our thoughts, emotions and behaviors without us much noticing the process very much. Culture is also dynamic, with some parts changing and other parts remaining the same depending on a host of variables. Cultures also have room for individual variation, with everyone in a culture not necessarily being the same.

Any teaching and learning context in the world is always a very dynamic and complex environment with a host of variables and forces at work that influence social interaction patterns and resultant levels of performance and productivity. While the literature on intercultural teaching and learning in the English language classroom is abundant, intercultural teachers’ identities are dealt with in limited ways. The cross-cultural context has an even higher level of dynamic complexity as there are culture-shaped institutional structures and norms interacting with people of different cultures. It can be exciting, dynamic, creative and productive, but it can also be stressful, confusing, frustrating and nonproductive if teachers, learners and what is being taught, are not integrated properly. Generally, cross-cultural context refers to including people who have different customs and beliefs.

Culture has become an increasingly important component of English language teaching in recent time. There are a number of reasons for this related to a view of language that incorporates a wider social and cultural perspective, and to the increasingly multicultural use of English (Will Baker, 2003). In the intercultural classrooms, both students and teachers have to deal with the collision and integration of at least two cultures, which might be difficult and confusing. Students and teachers have their own cultures’ beliefs, norms and values, and the differences in their cultural backgrounds may cause developmental variations in their language acquisition (Lustig& Koester 2007: 302).

Based on the observations, teachers tend to try to accept the cultural differences and might adapt different teaching methods for the students in intercultural classrooms, and the students also often try to fit in the
intercultural classroom. Moreover, humor and laughter happen quite often in the classrooms since both the students intend to cater for each other. Some of the humor and laughter happened in the intercultural classrooms are caused by cultural differences which can be barrier of teaching and learning process in the classroom because culture can be both facilities and barrier for learner of English as Foreign Language learning in the intercultural classrooms.

The phenomena mentioned above are considered to be the reason why this research should be done urgently that is in order to describe the how students interact in intercultural classroom which then brings the writer to the research entitled “Intercultural Communication in English Language Classroom at X-MIA 2 Grade MAN Kabanjahe”. In relation to the problem, the objectives of the study are:

1. to describe the influence of culture in communicating among the students in the intercultural classroom.
2. to explore the ways to overcome the barriers of communication in teaching intercultural classroom.

METHOD

This study was conducted by employing a research with descriptive qualitative because the researcher wants to describe “Intercultural Communication in English Language Classroom at X Grade MAN Kabanjahe”. It is located in Jl. Samura, No.6 Kabanjahe. The researcher considered this school because the researcher wanted to know explore how the students communicate in intercultural classroom and the influence of their culture in communicating each other in the classroom.

The source of the data of this study was 40 students X-MAN.2 MAN Kabanjahe, who have different culture background in X-MAN.2 MAN Kabanjahe so there were 4 students (Javanese, Melayu, Karonese and Batakense).

The technique of collecting the data were by doing observation during the English lesson process, interview and giving questionnaire. Thus, all the data was analyzed by ongoing analysis (Huberman and Saldana, 2014:381) which consists of three cycles, they are:

a. Data reduction
b. Data Display
c. Conclusion drawing or verification

DATA ANALYSIS AND FINDINGS

As mentioned before, the data were taken by doing observation, interview with participant of the study consist of 25 male students, 15 female student and questionnaire.

Data Analysis

1. Observation

On 28th November 2016, the researcher came to the class and observed the students of X MAN.2 Grade activities during English lesson, how they interacted in the classroom with the other students or with the teacher. Based on researcher observation, it found that the students could communicate each other even they came from different background of culture in the classroom. But, sometimes the student make joke when the other student speaks in English with their culture accent.

On 29th November 2016, the researcher observed their activities during break-time, it could be seen that some of the students gathered in group and talked about something, some of them make some mess in front of the class. It proved that they could interact well and socialize with their friends. Contrast to that fact, the researcher found that some of students often bullying or asking to repeat what the other students have uttered because theiraccent or they didn’t understand what the speaker told about because they using their culture language or their accent sound strange.

2. Interview

Moreover, it is a onetime action, when the researcher and participant meet and discuss the topic, which makes it easier to recruit participants for interviews. The researcher conducted in-depth interviews, established within broad topic related to the student’s perceptions of their national, cultural and ethnic identity when studying in intercultural communication experiences in classroom. The goal in creating the interview themes was to cover a variety of topics to allow the informants to speculate on different situations related to intercultural communication experiences in intercultural classroom, their, cultural and ethnic identity. The questions were designed to provide the material to learn everything the participants could share about the researched topic. Thus, in-depth interviews became an effective method for getting people to talk about their personal feelings, opinions, and experiences. In particularly, this method enables to learn about the perspective of individuals in opposite to group norms of a community (Mack et al, 2005).
Based on the interview it found that communicating in English in a multicultural environment became a challenge for the student as well in terms of accent, intonation and using certain words. The same as for non-native speakers, it took time for the English-speaking student to learn to adapt her communication style so she could reach a mutual understanding with those who speak English as a foreign language. As the student shared, she didn’t realize before studying at MAN Kabanjahe that there is a difference in how people speak English and finding other words, phrases and taking other intonation than she used to turned out to be difficult experience: “Maybe in my mind I really think that everybody studies to speak English. Not even just studying to speak English, but everybody speaks English the way I do, the way I was brought up to speak English. But studying here and being in contact with different people from different countries, I realize that we kind of speak the same language differently. A few days ago, I had class and I was so relaxed. I spoken English like I would speak it in Javanese’s dialect and there were some words that I was using in Javanese. I am sure if I use these words, the person would not understand what I was saying, but I was speaking with my classmate and felt so good like to speak in English like they are used to (laughter)”. [Javanese].

Within the group of non-native speakers, communicating in English brought difficulties to all students. Reasons that caused these problems could be named as follows: lack of specific vocabulary as well as the inability to make jokes, to be sarcastic, or to translate idiomatic expressions from their mother tongue into English. This results in difficulty in keeping the usual communication style and in expressing their thoughts and feelings in a foreign language as can be seen in the following:

“So, sometimes I did not, I could not get my point across and felt quite stupid. That was like in general, but then yeah…It is still difficult even with my friends to say what I really want to say, because it is not my first language”. [Batakinese]

“I am not confident about my English level. And also in real life I have so many acquaintances that I could not explain myself to clear, very clearly. And somehow and the most frustrating thing is that I could not find the way to solve this. I am still struggling in the process”. [Malayunese]

But what is important to mention is that language proficiency had a significant impact on how intercultural students adjusted to the new environment. Their academic performance and relationships with peers depended on their language skills and in some cases how students built their social environment depended on their language proficiency. Surprisingly, the students as the interviewed reported further felt more comfortable with each other despite the language barrier. Probably the reason was not connected with the language issue, but similar cultural behavior and reactions to uncertain or embarrassment situations:

“My friend and I are more comfortable when we talk with Javanese friends.. We have common topics to talk about. I do not know why and it is and we all cannot speak English very well, so we just talk very comfortable if we do not know about if the words not come up to my mind, it does not matter. We just explain with gestures and body language and they understand, I do not know the word, but they understand and they are also very kind and nice to me”. [Malayunese].

In some cases students felt more modest than they used to be, less talkative and at times less social. Seeing this change in their behavior, it took time for students in some cases to get used to their new social roles (for example in work group and cheerful person) or vice versa several students found that they can become more easy-going because the Indonesia language helped them to become straightforward compare to their more hierarchical native language system and they did not feel the emotional meaning of the words. Another issue is regional language differences or dialects. Language classes in most cases did not prepare the students for it and they had to master this part of language learning by themselves.

However, this challenge might turn into an important skill that students acquired while staying intercultural. It created a comfortable learning environment when everyone could learn from each other. At the same time, meeting and communicating with people of diverse cultural and language backgrounds enabled students to learn different accents and dialects and prepared them for speaking English in a global setting. Group work in a multicultural environment turned out to be the most challenging experience. All interviewed students referred to the conflicts, misunderstandings or challenges they went through while completing a group assignment.

3. Questionnaire

Based on the result of questionnaire that given to the students consists from Javanese, Malayunese, Kaaronese and Batakene culture found that they came from different culture in X-MAN.2. From questionnaire number two (Have you ever been in a intercultural communication which ended up in misunderstanding?) there are 35 students answered that they “Yes, I misunderstood the person I talked to” and the other answered “no”. Then in the next questionnaire about “In intercultural communication, have you ever misunderstood someone and/or been misunderstood due to the causes indicated below?” most of them answered: Verbal misunderstandings (misunderstanding the words/language used) and Vocal misunderstandings.
Intercultural communication, the most important to them in order not to cause misunderstandings were right choice of body language and voice. When they were speaking in the same language can overcome the misunderstandings in intercultural communication in classroom than used their culture language. While communicating with someone in the same language, they thought cultural background is important sometimes. When different cultural backgrounds are involved, they were not feel like there are communicating barriers between them and the people they were communicating with. The last question in questionnaire is “If you feel as if there are communicating barriers, what do you think the main reason(s) is?” and almost all of them gave answer that language related (not speaking the same language, not speaking a mutual language fluently, foreign accent, using wrong words, expressions, etc.)

So, we could conclude that they found some difficulties or barrier in interacting intercultural background in the classroom. Even, they could minimize it and they were still communicated well in the classroom.

FINDINGS
Having analyzed the data of the research, the findings can be described as following:
1. The researcher found that the influence of culture in communication among the students in the intercultural classroom was their way to speak, think and communicate with the other people. It was not big problem because they could use Indonesia language to communicate moreover some of students’ dialect or accent still influenced by their culture.
2. From the observation and questionnaire there are some ways to overcome the barriers of communication in teaching intercultural classroom is understanding of traditions and customs information of all sides of culture.

DISCUSSION
The findings have revealed the occurrence of Intercultural Communication in English Language Classroom at X-MAN.2 Grade MAN Kabanjahe. It is important to know when we talk or give respond to other people politely even in intercultural classroom. Self-knowledge is one of the skills that is seen important by many scholars in intercultural communication field in order to maintain successful intercultural interactions. The skill is named differently in research literature. It can be referred to as self-awareness (Spencer-Oatey& Franklin, 2009), self-actualizing search for identity, self-consciousness, self-knowledge and many others to mention. However, it is understood by many as ‘knowledge of one’s own background, motivations, strengths and weaknesses’.

Cultural self-knowledge brings a lot of benefits as well. Hunet states that ‘a person should attempt to understand his or her own cultural box before stepping into someone else’s’ (Hunet et al, 2006:14). By that the authors mean the ability to understand one’s own cultural norms and beliefs that influence extensively on the perception while staying abroad, as well recognize cultural differences and diversity. It defines knowledge of the host country and culture as core expertise required to achieve intercultural competence. It stresses the important of culture-general knowledge apart from the specific competence. But culture-general knowledge has another risk that learning about others in only abstract terms might lead to stereotyping. But they advised at the same time that it is often better to learn about others through relational experience. Thus, by being exposed to different classroom and teaching system particularly and other country and cultural orientations generally, students might question their opinions about education systems; socialization practices; government systems; life orientations and as a result their values. Students throughout their stay in MAN Kabanjahe faced behavior or situations that they could not explain by judging from their cultural perspectives, such as everyday situations, differences in communication styles, power distance, and hierarchy as well as other culture related situations.

CONCLUSIONS AND SUGGESTIONS
Conclusions
Based on the analysis of the data, there are some important points are concluded, the following:
1. The influence of culture in communication among the students in the intercultural classroom was their way to speak, think and communicate with the other people. But, it was not big problem because they could use Indonesia language to communicate moreover some of students’ dialect or accent still influenced by their culture.
2. There are some ways to overcome the barriers of communication in teaching intercultural classroom is understanding of traditions and customs information of all sides of culture.
Suggestions

In accordance with this research, some important suggestions are required as the following:

1. It is suggested to the teacher to socialize and enhancement about intercultural term among the students while interacting in the classroom or the teacher suggested to giving understanding to the students about intercultural and their accent so they would not bullying each other during English classroom in order to realize good behavior of students in the school environment.

2. It is suggest to other researchers to conduct further research in other school to compare the intercultural communication in classroom because every place has different intercultural, to teacher and student to enrich the theory about language, culture and the relationship between language and culture and also the effect of intercultural during learning language process.

REFERENCES


Implementation of Character of Certified Teacher in Teaching Bahasa Indonesia in SMA Kota Pekanbaru

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ABSTRACT

This study seeks to explore the application of the positive nation character practiced by the certified teachers in the course of Indonesian language instruction, at some state senior high schools, Pekanbaru city. It is an explanatory study using qualitative approach, towards two certified teachers. Purposive sampling technique was employed in selecting the participants. The data were gathered by means of explanatory and depth interview and were analyzed descriptively. The findings demonstrate that the components of literary works are deeply enriched by the character building. The elements of the national character building in the instructional components of Indonesian literature are influenced by these following factors: (a) seniority, (b) gender, and (c) Individual. The research participants had ample chances and big potentials in developing such characters in the course of the lesson. Nevertheless, this study had teachers observed a number of weaknesses and mistakes done by teachers, particularly in the character building process. Those influences are merely caused by several factors: (a) gender, (b) literature genre (narrative and non-narrative), and (c) the comprehension on the literature genre. This study has produced models: (a) model for lesson plan (RPP) of the Indonesian literature components (RPKBI) which led to the establishment of the model for literature approach application of the Indonesian literature component, (b) model for the instructional process of the Indonesian literature component (PPKBI), and (c), model for the character-based instructional evaluation of the Indonesian literature component (EPBKBI). This study has provided an implication on teachers of Indonesian language, formal educational institutions (SMA, Faculty of Education, and centers for books and curriculum). Given the enrichment of the national character values of the literary works, which are urgently practiced in building competitive Indonesian people for the sake of national development, such institution therefore need to design a mapping the character contents of the educational curriculum.

Keywords: nation character, certified teachers, literature genre (narrative and non-narrative)

INTRODUCTION

Character education is becoming a major issue of countries around the world. Naturally this is well accepted and formulated systematic and comprehensive steps for its implementation in the educational process (Lickona 2013). The development of a nation of character requires education and must be with a strong commitment and ongoing program. Efforts to promote character education must be developed and encouraged its realization. Those efforts include the need for character education by applying the values of life (Yusny Saby 2010; Ngainun Naim 2012). Ngainun Naim (2012) argues that education based on good character brings implications to social consolidation is good. Therefore, the character should get government attention.

In formal education the education process through three stages of input, process, and results. Quality education in the context of guidance of the character of the nation gives support to education processes and outcomes. At the stage of the educational process is also concerned with various inputs, such as: (i) learning materials (cognitive, affective, or psychomotor), (ii) methodology in learning (varies according to teacher ability), (iii) facilities and infrastructure by management, and (iv) other sources and the creation of a conducive atmosphere.

The problem of this research is the implementation of the nation's character in high school students in the study of literature in Indonesian subjects conducted by certified teachers. The problem is focused on: How is the application of the character of certified teachers in the process of literary learning? The application of this character is directed at the perspectives of literary genres and in gender perspective.
Pritchard (1988) defines character as something related to personal living habits, sedentary, and tends to be positive. Character is defined as the characteristic of a person that comes from the formations received from the environment. Family and innate factors distinguish one person from another. Suyanto (2009) defines the character as a way of thinking and behavior that characterizes each individual to live and work together, both within the scope of family, community, nation, and country. The above opinion emphasizes the definition of character as a characteristic of the individual due to the influence of the internal and the outer that make up his character.

Michael Novak defines character as a mixture that corresponds to all good that includes religious traditions, literature, wise classes, that existed in the past (Lickona, 2013a). No one is perfect in the sense of having all the characteristics of a good character. And, everyone has advantages will have some weaknesses. Characterized humans will look amazing and conspicuous and praised by other humans. Every human being desires toward a religion-oriented good. The grip on religion binds humans to continue to do good.

**Material character** is regarded as something that is most important in the learning process apart from the learning strategy. B. Uno (2008) describes the scope of materials and several types, namely (i) the order of delivery of materials, (ii) the scope of the materials used, and (iii) the material to be delivered.

**Teachers** Character is generally a human resource that has a well-balanced personality (Mursi 1997 and Naim 2012), ie (i) being open, accepting experiences, and trying to understand his internal feelings; (ii) existentialist life, the philosophy that emphasizes the importance The process of experiencing, every human being is responsible for all his actions, (iii) in the membership structure, one must find what is believed is to achieve the most satisfying behavior in every situation. A person does the thing he feels is true in context with the circumstances of his time. Clinging to the holistic and comprehensive formation of her to direct her behavior according to her experience.

**Human character** is a man who behaves well and all things related to the activities of his life loaded with good values. Humans like this do not mean never make mistakes. However, always always try to improve themselves from mistakes (Naim, 2012).

**Literature** in addition to having beauty also has great potential to bring the community towards change, including changes in character (Aminuddin 2002 and Muhammad 2006). Literature also has a value that affects the reader. In terms of benefits, the emergence of literary creation begins with facts and deeds that contain good values. Muhammad (2006) explains that the function of literature as a means of expression of the nation. In the literature there are characters such as religious texts, customs, laws, history, until the pedigree. This means literary learning is essentially a literary appreciation. In the implementation of literary learning in schools, literature is a tool in language learning.

**Literature** should not be grouped into aspects of language skills because it is not the same field. Nevertheless, literary learning continues to be implemented in an integrated manner with language learning, either through writing skills, reading, listening, and speaking. Practically, literary learning includes the development of literary writing skills, literature reading, listening to literature, and speaking of literature.

Literature is admitted loaded with characters that can be built through learning in school. Literature is loaded with such characters are usually found in traditional literature (Malay) and classical. Wellek and Warren (2014), explaining the characteristics of literature appear most clearly when viewed from the aspect of reference. The genre of traditional literature has a reference to the world of fiction or imagination. Statements in a novel, a poem, or a drama can not be taken literally literally and neither is a logical proposition. In Malay countries, such as Malaysia, Indonesia, Brunei Darussalam, traditional literature is exposed, as compiled by Liaw Yock Fang (2011). Literature has the function of perfecting the will of the soul of society (Sharif and Ahmad 1993, Braginsky 1998, Danandjaya 1993). However, the following will explain how literature as a term of various dimensions of science is highly regarded.

Literary scientists agree non-narrative (poetry) is considered more solid character (Wellek and Warren, 2014; Muhammad, 2006). The non-narrative aspect is created as a laden and solid learning material with character values. Pradopo (1987) states that poetry is an activity that is a solid spirit of the soul. This is associated with learning in the classroom, that teachers' ability to determine in interpreting solid or loose materials. Poetry material is more dense and allows teachers more freely, more and more easily in the character building of students.

Literary learning, literature is believed to contribute actively to the character building of students. According to Oemarjati (1992) literary learning basically seeks to develop an effective mission, which enriches the student experience and makes it more sensitive to the events around it. The ultimate goal of literary learning is to instill, nurture, and develop sensitivity to human problems, recognition and respect for values, in individual and social contexts. Lazar (2002) states the benefits of literary learning are (i) motivating students, (ii) providing knowledge about cultural backgrounds; (iii) provide knowledge of language acquisition; (IV) expanding students' attention to language; (V) develop students' interpretive skills, and (vi) educate students holistically.
The literary genre is divided into narrative and non-narrative (Koster, 2009). The narrative aspect (prose) according to the literary expert is considered as real, concrete and looser. Pradopo (1987) explains that narrative is a story-telling, deciphering, and informative activity. Muhammad (2006) explains the long narrative form of literature with varying temperaments and the complexity of the narrative has been added by some narrative strategies, of course having distinctions rather than non-narrative forms so that when measuring its beauty it must also consider the effect of this particular form on its face and structure. Narrative language is more communicative, decomposes, and easy. Narrative languages are composed for a purpose and tend not to be rhythmic and tend to follow current flows.

The guidance of national character in the perspective of the narrative genre is not as good as the non-narrative. Wellek and Warren (2014) suggest the narrative aspect is more lax than poetry. Nevertheless, non-narrative text remains better than other social texts.

METHOD

This research uses qualitative descriptive approach in ensuring state and atmosphere in class. Research data was obtained at the time of literary learning. Indonesian Language Teachers Senior High School (SMA) Negeri in Pekanbaru Riau is an informant or study participant. The number of teachers to be informants in this study includes two certified men and women. Male informant at SMAN 11 Pekanbaru and female informant from SMAN 5 Pekanbaru.

According to Chua Yan Piaw (2006) and Gay (1996) this aimed sampling refers to the procedure of sampling a set of subjects that have certain characteristics. Furthermore, Creswell (2002) says in purposive sampling, reviewers deliberately select individuals and locations to learn and understand phenomena. In line with that, Sugiyono (2009) gives understanding of sampling aims (purposive sampling) is the technique of determining the sample with certain considerations. This sampling is chosen so that the data obtained are able to properly represent the research problem by conducting a skilled assessment process in the field.

The research instrument uses recording devices (audio-visual) and stationery. Observation or observation activities are carried out at the time of literacy learning. Indonesian Language Teachers Senior High School (SMA) Negeri in Pekanbaru Riau is an informant or study participant. The number of teachers to be informants in this study includes two certified men and women. Male informant at SMAN 11 Pekanbaru and female informant from SMAN 5 Pekanbaru.

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Interview according to Esterberg (2002) and Sugiyono (2012) as a meeting of two people to exchange information and ideas through answers to be able to foster meaning in a particular topic. Another opinion says the interview is a one-way conversation. In this study, interviews using questionnaires in the form of semi-structures have been designed in advance as an interview protocol. It is used to obtain a complete, proper answer and build the trust of the informant. The foundation of the researcher to obtain informed data that cannot be obtained through observation of learning (Taylor and Bogdan 1984; Marsyal and Rossman 1995). Bogdan and Biklen (1998) stated that this in-depth interview rule was implemented as one of the main data collection strategies and joined the rules of observation and document analysis.

As explained in this section of observations and interviews, the reviewers conduct in-depth interviews independently. The conduct of the interview departs on a Likert scale or conducts an interview based on the condition being measured into dimensions. The dimension is then measured to be a pointer. This interview was conducted after the collection of observation and observation data in the form of video recording.

The document is something written or printed that is used as evidence or written or printed correspondence and may be used as evidence of information (KBBI, 2010; Board Dictionary, 2010). Understanding the documents according to Gottschalk (1986), namely: (i) written sources of historical information as representatives of oral witnesses, artefacts, painted relics, and archaeological relics; (ii) official or state letters such as treaties, laws, gaps, submission documents. Gottschalk explains that the document in the broader sense is a proof of any process based on any source type, in the form of writing, oral, images or artifacts.

Document analysis in this research is document related to learning aspect, that is all teaching materials prepared by teacher in classroom learning such as size, learning implementation plan (RPP), learning media, learning module, teaching inventory book, etc. All of these materials are used for key ingredients in document analysis.
Field notes are transcribed video recordings and are then cited as part of the data object according to the research problem. McMillan (2004) describes field notes in two, descriptive and drawing, design, writing, or maps. Researchers describe the time, place, subject or person encountered, atmosphere, behavior, gestures, etc. The reviewers can interpret, record their feelings, opinions, and ideas.

Zawawi (2005), Zaidah (2005), Azmi (2010), Yunus (2011), and Normeza (2011) also made field notes as a way to increase the probability and reliability of a study. This is done because field notes can be sincerely categorized all the things done by researchers and informants. Field notes are referenced when researchers discuss the results of the study. Bogdan and Miklen (2003) explain that the collection of data arranged in place of research will improve the reliability of the research data. Therefore, each informant is made a field note, either in an official interview or not, and a conversation with the informant.

**DISCUSSION**

The result of the research mentioned that the application of the character element by the teacher has been better and far exceeds the terms and rules mandated by the government. The observation was done on the informant who conducted PK111 15 times and PK212 22 times application.

<table>
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<th>Table 1: Application of elements of nation character (positive)</th>
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</table>

The application of the nation's character in literary learning in table 1, has been very good when viewed from the government's provisions. The government sets its application every time a meeting must be one or more characters. This clearly shows that the application of character building in literary learning is more than one and more. However, if we associate with the nature of character building in literary learning, then the application of character can still be improved. Table 2 explains that certified teachers also do not guarantee no mistakes.

<table>
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<th>Table 2: Implementation Skill of Nation Character Elements</th>
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INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
The focus of this study is directed to teachers. RI Government Regulation, No. Article 1 Paragraph 1 states that teachers are professional educators with the main task of educating, teaching, guiding, directing, training, assessing and evaluating learners in early childhood education formal education, basic education, And secondary education. In addition to professional competence, the sentence tsb. Implies that teachers are required to have pedagogical competence, as has been regulated in Regulation of Ministry of National Education RI. 16 of 2007.

Based on the above rules, then the orientation of the implementation of character building in schools need change in order to foster with the optimal. In planning documents, teachers must have knowledge of literary theory and understand the social culture of the school. Teachers are not focused on the demands of the curriculum and the achievement of learning outcomes in each Basic Competence (KD) just like the one in the RPP.

According to Lazar (2002), the benefits of literary learning are: (1) motivating students, (2) giving access to cultural background, (3) giving access to language acquisition, (4) expanding students’ attention to language, Develop students’ interpretive skills, and (6) educate students as a whole. While Oemarjati (1992), explains that literary learning is essentially an effective mission, which enriches the student experience and makes it more responsive and to the events around it. The ultimate goal is to plant, cultivate, and develop sensitivity to human problems, recognition and respect for values, both in individual and social contexts. The results of this study suggest that teachers make use of literary learning entirely to their students, however, the number of applications is uneven and scattered.

The core of literary learning is literary appreciation (Sumarjo and Saini, 1988). Apreasisi is a genuine work of literature. In that case, there is the process of recognition, understanding, appreciation, enjoyment, and after that application (Effendi et al., 1998). Aminuddin (2002) and Muhammad (2006) argued that literature has great potential to bring society towards change, including character change. In addition to beauty, literature also has a good value for the reader. In terms of the benefits of literary creation depart from the facts and habits that contain good value. Literary learning as an experience means something learning that must be thought, experienced, enjoyed, felt, and implemented. Literary learning is a learning that cannot be separated from the appreciation.

Character building is more likely to be implemented by appreciating literature. Based on literary learning presented in the form of literary appreciation as the core should create the learning of literature to be a mirror of life. That is, as a mirror of literary learning should be a new experience rich in character for the students. Literary learning can influence the lives of students in the future. The main thing teachers should do in the learning process is to supervise, guide, and educate students to discover the meaning of literary works in learning according to their own understanding. The most appropriate attitude that teachers should show in this connection is to be receptive and prudent. Meaning, the teacher gives freedom to the students to give various interpretations as they are and likely will be done. The teacher speaks in the form of reinforcement when it really takes the form of justifying, adding, and directing to the truth of character. According to Moody (1971) the learning of literary appreciation follows the application of: (1) designing the introduction, (2) the determination of practical attitude, (3) induction set, (4) developmental steps, (5) discussion, and (6) inauguration.

Rusyiana (1984) believes that the ability to "experience" to be an author in his work can bring pleasure. Pleasure arises because the author: (1) feel successful in accepting the experience of others, (2) increased experience so as to face life better, (3) enjoy something for the sake of something itself, that is aesthetic pleasure. Moody (1971) emphasizes that teachers know the dual principles of literary works, literature as experience and literature as language.

By making the literary appreciation as the core, it does not rule out making literature as a language learning tool. Muhammad (2006) describes the most important literary functions as tools and expressions. It includes the character of the nation such as religious texts, customs, laws, history, genealogy, and so forth. In literary texts, devoted all thoughts about the order of society that is considered superior, entrepreneurs and values to be exemplary, the relationship between humans who launched the journey of society, even the daily things that can help someone in life. The results of this research support the opinion of Muhammad (2006), Aminuddin (2002), Sumarjo and Saini (1988) and Rusyiana (1984) where the literature used in Indonesian learning seeks to build a high appreciation appreciation. Indirectly attracted their interest in literature and Indonesian.
Literary learning model as above makes the literary work as a language or literature to communicate using the language. Literary learning uses techniques of language usage, such as statements, explanations, comparisons, phrases, tones, and sentence pressures. Thus, literature should be sought through oral and written analysis. Teachers should understand the linguistic blocks used in the literary works presented.

From the above explanation it is clear that literary learning cannot be separated by language learning. However, literary learning cannot be equated with language learning. The ultimate difference lies in the ultimate goal. According to Oemarjati (1992), literary learning basically develops an effective mission, which enriches the student experience and makes it more responsive to events around him. The ultimate goal is to instill, cultivate and develop sensitivity to human problems, recognition and respect for values in both individual and social contexts.

The results also show the literary work is rich in character values. Because students feel the pleasure of the author's experience through his work, he tries to apply the values lived in everyday life. Implementation will cause behavior change. Students feel comfortable studying literary works. The result of this research is supported by Oemarjati (1992) which stated that the literary works educate the students, and enrich the experience and knowledge of the students.

Perspectives of Literary Genres

This study explains the application of character elements inversely proportional to the literary theory as Wellek and Warren (2014) proposed. Occurrence mainly appears in the narrative aspect (prose).

Table 3 Application of Genre Perspective Characters (Non Narrative and Narrative)

<table>
<thead>
<tr>
<th>No.</th>
<th>Application of Nation Character</th>
<th>PK111</th>
<th>PK212</th>
<th>Amount</th>
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</thead>
<tbody>
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<td></td>
<td></td>
<td>NN</td>
<td>N</td>
<td>NN</td>
</tr>
<tr>
<td>1.</td>
<td>Religion</td>
<td>6</td>
<td>12</td>
<td>18</td>
</tr>
<tr>
<td>2.</td>
<td>Honest</td>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Responsible</td>
<td>1</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Discipline</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>Hard work</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>Creative</td>
<td>2</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Kendiri</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>Curiosity</td>
<td>8</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>9.</td>
<td>Love to read / love science</td>
<td>1</td>
<td>9</td>
<td>3</td>
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<tr>
<td>10.</td>
<td>Social Care</td>
<td>1</td>
<td>10</td>
<td>2</td>
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<td>11.</td>
<td>Love peace</td>
<td>-</td>
<td>1</td>
<td>1</td>
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<tr>
<td>12.</td>
<td>Appreciate achievement</td>
<td>14</td>
<td>6</td>
<td>5</td>
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<tr>
<td>13.</td>
<td>Friendly / communicative</td>
<td>10</td>
<td>29</td>
<td>5</td>
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<tr>
<td>14.</td>
<td>Tolerance</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>15.</td>
<td>Caring for the environment</td>
<td>-</td>
<td>1</td>
<td>2</td>
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<td>16.</td>
<td>Spirit of nationality</td>
<td>-</td>
<td>8</td>
<td>-</td>
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<tr>
<td>17.</td>
<td>Love the homeland</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>18.</td>
<td>Democracy</td>
<td>2</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Amount</td>
<td>53</td>
<td>127</td>
<td>54</td>
</tr>
</tbody>
</table>

Table 4: Ability to apply Non-Narrative and Narrative Genres of Perspective Character

<table>
<thead>
<tr>
<th>No.</th>
<th>Application of Nation Character</th>
<th>PK111</th>
<th>PK212</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>NN</td>
<td>N</td>
</tr>
<tr>
<td>1.</td>
<td>Religion</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Honest</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Responsible</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Discipline</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5.</td>
<td>Hard work</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Creative</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>Kendiri</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>Curiosity</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Love to read / love science</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>10.</td>
<td>Social care</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>11.</td>
<td>Love peace</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>12.</td>
<td>Appreciate achievement</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
This data concludes that: (1) the teacher does not understand well the literary concept or essence, (2) the teacher does not understand the concept of poetry as a solid or richer text, (3) the teacher lacks the knowledge of the material to elaborate richer Poetry, (4) incompatible teaching material tendencies. Other factors that affect the individual teacher, the atmosphere, and the timing of the application must be given special attention. The issue of hobby or interest and the talent of the teacher becomes a factor that reinforces the application of character. Someone who fond of literature contributes to the strengthening of learning character, especially in trying to make literary works.

In the application of character, can be seen in the non-narrative aspects PK111 as much 53, PK212 as much as 54. Trend less tendency compared with the narrative aspects of PK111 as 127, PK212 as much as 121. This is caused by the ability of informants in non-narrative mastery is not too good, Influential to the character building of the nation. This data is also supported by mistakes that apply to non-narrative aspects are mostly done PK111 that is as much as 11 and PK212 also do fault, as much as 1 times. In the narrative aspect PK111 less than non narrative aspect that is 9 times, PK212 more than non narrative that is 6 times.

Application in a Gender Perspective

Overall, male teachers do apply more characters. However, in the non narrative aspects he is less than women. In terms of mistakes, men do more character mistakes than women. Male teachers are literary hobbies and therefore much more applying characters when compared to female teachers. Male teachers are responsible and know how to apply characters to female teachers. Male teachers are better at how to educate and nurture characters while teaching narrative and non national literature.

As a formula, female teachers are less in character building than male teachers. This is because of the cautious nature of female teachers in fostering the character of their students. They are more polite in terms of speech and are maternal in teaching Literature. For this reason, the character of the nation of teachers is applied when teaching Literature versus male teachers for both genres of literature used.

CONCLUSIONS AND SUGGESTIONS

This study concluded, certified teachers are more character building than the demands of the curriculum. Do not close the possibility of doing mistakes in character building. Male teachers do more character building than female teachers and female teachers are more careful in character building. Literary works provide a lot of character building materials. Theory assumes non-narratives are richer in value than narrative characters, not reflected in the implementation of learning by certified teachers.

It is recommended that teacher certification systems should have an effect to minimize mistakes in fostering student character. Gender differences should not distinguish the ability to build character when teaching in the classroom. Treasury and the use of literature as a learning material for character building can be tailored to the topic of learning. The need to improve literature appreciation for Indonesian students eye teachers, in order to be able to explore the potential of non-narrative literary works to be used as learning materials that are rich in character values.
REFERENCES


Brief Biography

The Implementation of Progressive Approach in Learning Reading Course by the Third Year Students of Sumatera University (Pseudonym)

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English Study Program
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ABSTRACT

This is a case study research design. The purposes of the study are to explore the students’ learning reading activities taught through progressive approach and the classroom environment in learning reading at the University of Sumatera. There were 20 students involved as the participants of this study. The data were collected through field note, observation, and interview for a triangulation method. This triangulation was done to ensure validity and reliability of the data. The data analysis technique answered the research question of the study. The findings of this study illustrated that the students read text individually and discussed with peer. They also discussed difficult materials with lecturer and then share ideas to friends. In addition, the students showed creative reading where they did independent reading even though the lecturer did not encourage further extensive reading. In general, the findings indicated that the progressive approach was implemented by students in their reading activities in learning reading III course and classroom environments were conducive at the beginning and while learning process. However, a number of activities and classroom environment still did not encourage the implementation of progressive approach and these have contributed to the students’ reading comprehension problem. This implies that the implementation of progressive approach can increase students’ reading activities and participation in learning reading course but not for the reading comprehension achievement. There is a need to be improved and to ensure that students comprehend well of what they read and thus improve their reading ability.

Keywords: Progressive Approach, Learning Reading

INTRODUCTION

In Indonesia, English is perceived as the language of science and technology, and is used in many scientific journals in many countries (Nunan, 1991). It is given a status and taught as a foreign language (FL) in which the teaching of English is focused on the four language skills; namely listening, speaking, reading and writing as learning subjects. Among these four language skills, reading is regarded as the most important skill for university students to study as reading is a means of accessing knowledge. Hence, the directorate of higher education curriculum allocated eights credit hours for reading in English subject namely, Reading I, Reading II, and Reading III and two credits for Academic Reading and Writing (DIKTI 2000). In addition, based on the survey on the teaching of English as a Foreign Language in Indonesia, it was found that the university students’ scores on reading comprehension test correlated positively to their scores on writing test (UNRI, 2011).

Teaching reading is significant because at university level learning involves reading academic texts and journal articles which requires a student to have a good competency in the language in order to comprehend the text provided. This is so because in reading academic materials, students need to not only read and comprehend but also to be critical of what they have read. This requires a higher ability as there is a difference in acquisition and developmental patterns between conversational language or language for interaction and academic language (Christophel, et.al 2012). This is also what Cummins (1979) termed as Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP). BICS are language skills needed in social situations or day-to-day interaction to interact socially with other people. This skill is not very cognitively demanding while CALP refers to formal academic learning which includes listening, speaking, reading, and writing about subject area or content material. This distinction is significant as they highlight misconceptions about the nature of language proficiency which often contribute to academic failure for university students (Christophel, et.al 2012). Tomlinson (1990) too had earlier noted that majority of learners could not use academic English for oral or written communication.
It is assumed that students have developed proper reading skills from previous academic years for 12 years. Reading materials at university level are more cognitively demanding and require students to read critically than at school level or even any non-academic reading materials. At school, based on the curriculum 2006 (School-Based Unit Curriculum), the reading texts are focused on reading for social communication function, such as interpersonal, transactional, and functional (Kemendikbud, 2010). The interpersonal function of the language involves communication strategies, by which people maintain and/or establish social relationship; or people use language to help them establish social order and maintain a good relation with other people. Halliday (1978) further says that language as a social phenomenon has different functions such as textual, ideational, and interpersonal.

Then, by transactional text, people use language to achieve optimal and efficient transference of information. The functional text also varies in terms of its function, generic structure, language features and vocabulary. Then, English materials are focused on components such as; sounds, phonemes, morphemes, words, phrases, clauses, sentences, paragraphs, and discourse; on language macro skills such as listening, speaking, reading, and writing; on language micro skills such as discriminating sounds, recognizing language device function such as introducing, greeting, informing, and language notion such as time, equality, cause, existence, ownership, duration, size, language aspect (structure, pronunciation, and vocabulary) (Halliday and Hasan 1976).

Moreover, at university level, the English reading materials are focused on academic texts including journal articles which require student to read critically. This means that in choosing their methods of teaching reading to university students, lecturers should address three aspects that affect students’ reading ability. First, the students’ cognitive skills in reading; second the academic content (reading material); and third, the critical language awareness (Cummins 2008). These reflect the need for a teaching approach that give focus on students’ ability and need namely progressive-approach. A progressive-approach focuses on the students’ needs, abilities, interests, and learning styles. The activities are acknowledged students’ voice as a central to the learning experience for every learner. In the context of teaching reading in English, this approach focuses on the needs of the students rather than those of others involved in the reading process. Hence, this approach has many implications for the design of the curriculum, course content, and interactivity of the course.

A progressive-approach has long been incorporated in the Indonesia education system and included in the curriculum for Indonesia University. The approach has been incorporated in the Competency Based Curriculum (BNSP 2004) since 2004; through the Cara Belajar Siswa Aktif (CBSA) or Active Learner Learning Style in 1979 and later in the Pembeleajaran Aktif, Kreatif dan Menyenangkan (PAKEM) or Active, Creative and Joyful learning in 2006 (KTSP 2006). This curriculum is still implemented at present. Hence, it is expected that lecturers incorporate a progressive approach in their teaching and that students are aware of and are experiencing the approach in their learning process. Apart from that, the students of English are encouraged to develop active interaction and intra-action in learning reading in English through progressive approach.

The data of the reading comprehension tests performance among students who have completed the Reading I, Reading II, and Reading III shows that between 64% - 92% of the students failed (UNRI, 2013). Based on this analysis, it is a wonder why students at the University of Sumatera are still not performing well in reading although they have learned English for 12 years. Several causes may be related to this situation. Perhaps, the teaching of reading in English is not fully or correctly implemented. Perhaps, the students are not aware of, trained or capable of activities of progressive approach in learning to read in English. Or perhaps, the teaching of reading in English as a foreign language is more effectively done through a different approach. There are many possibilities in answering or explaining why the Indonesian students at University of Sumatera are not performing well in the reading course.

Several studies have been carried out in Indonesia in the attempt to illustrate several of these causes in explaining the students’ poor performance. For example; lecturers’ competence was found to be insufficient to enable students to achieve standard communicative competence (Dardjowidjodo 2000; Wijaya & Sanjaya 2007); limited time allocated for teaching reading, students do not have enough time to practice in reading activities, and the use of unauthentic material (Yuwo 2005); and the absence of a socio-cultural aspect of the reading texts (Mustafa 2001). However, there are still lack of studies that explore how exactly the progressive approach is implemented by the students in learning to read at university level, identify the causes to understand why university students still do not perform well in reading tests. Hence, this study was aimed to explore the students’ learning reading activities taught through progressive approach and the classroom environment in learning reading course at the University of Sumatera. The research questions of the study are:

1. How are the students’ learning reading activities taught through progressive approach at the University of Sumatera?
2. How is the classroom environment in learning reading course at the University of Sumatera?

Since this study was conducted in a specific place and involved the participant from the University of Sumatera, the research methodology appropriate for the purpose of this study is a case study. As the findings
the study therefore cannot be generalized to other situation, it is uniquely confined to the scope defined in this study. It means as the strength of this study as a case study is an in-depth study of a particular situation which leads to further understanding of the phenomenon under study (Creswell, 2005).

The limitation is related to the participants of the study. They were the students enrolled in the Reading III course who have undergone the Reading I and Reading II course. The data gathered therefore were their reading activities and their experiences in learning to read in English. Their responses were based on their interpretations of the phenomenon where the behavior observed, interviews recorded, and the field note taken were analyzed. The findings might give a better understanding of how the approach is perceived and practiced in different parts of the world where English is a foreign language. In addition, the findings also provide insights regarding characteristics of learners from different social and cultural contexts. This study highlights the theoretical and conceptual understanding on how the learning to read in English is experienced by EFL learners whose mother tongue is not English and who are studying in the foreign language context.

A progressive-approach is a way of teaching that shifts the focus of activity from lecturer to learner (Felder, 2012). The principles of teaching are intended to apply as a whole learning referring to cognitive, motivation, affective, development and social, and individual difference factors influencing learners and learning (APA BEA, 1997) where teaching took a very logical turn to focus on the person being taught (Woolfolk, 1998).

In the context of learning reading, a progressive-approach is a process of learning to promote students to be active in the classroom activity. Reading comprehension performance is constructed by students and that the lecturer is a facilitator of learning rather than as the presenter of information (Kember, 1997). Many different approach or activities can be effective if the activities can create a positive classroom environment in which students’ cognitive engagement is involved.

In reading comprehension process, readers reflect their background knowledge with the text read by enhancing specific action to get better reading comprehension performance. Through this process, the cognitive constructivism theory is applied. Cognitive constructivism is the learning theory underpinning the progressive approach. This process promotes active participation of the learner in classroom activity while lecturer is a facilitator because students take an active role in classroom interaction. Simon (1999) highlighted that this approach is linked with the process of development or reading readiness, i.e. learners will learn when he/she is ready. This means that lecturer should not interfere with the process of learners’ achievement but act as a guide in the classroom. In this study, the progressive-approach is expected to be implemented by the students in learning reading III course.

METHOD

The aim of this study was to explore the students’ learning reading activities taught through progressive approach and the classroom environment in learning reading at the University of Sumatera. The students’ performance in the reading comprehension subject taught is still low despite it is curriculum is based on a progressive approach. Hence, there is a case to be explored to understand further by gathering insights of the phenomenon and the complex interrelationship among all aspects (Stake, 1995). This illustrates that a Case Study research design suits the purpose of the study where the complex and real data of the phenomenon were gathered via observations, field note and interviews. In the context of this study, the qualitative approach enables the researcher to observe, take a field note and to interview (Tong et. al, 2007) on how learners learned reading in the classrooms and react to the lecturers’ teaching approach.

The participants were the students who involved in the teaching and learning of reading III course at the University of Sumatera academic year 2012/2013. This is because the students had undergone the Reading I, and II courses. Therefore, they would have done reading activities in a progressive-approach classroom. In determining the number of cases or participants; it was based on the accessibility as well as time allocation. There were a total of 70 students with similar proficiency in English enrolled in three Reading III course: namely Classes A, B and C. Due to the frequent absence of the lecturer in Class B, and the decline to participate by the lecturer in class C, only Class A was selected to be the case of this study. There were about 20 students enrolled in Class A and all of them were involved in the classroom observations. There were 12 classroom observations carried out through the semester.

Meanwhile, for the interview, all 20 students were interviewed during the first interview. However, only 12 students remained as interviewees for all three interview sessions. Only three interviews were conducted as the students were already giving similar responses then. Hence, the total number of interview sessions gathered from these 12 students was 36.

The instrument of this study was observation, field note, and interview. These were to gain a validity and reliability through triangulation methods of data collection which is a criterion for qualitative research design (Creswell, 1994). Classroom observation together with field note were employed to gather data on how the students responded to the lecturer’s instructions in reading activities through progressive approach. The
students’ responses were observed to indicate whether or not the students were participating and understanding in the teaching and learning process. The observations included three stages of teaching and learning activities (pre, while, and post teaching) done by the students.

For the purpose of this study, the semi-structured interview was employed (Denzin & Lincoln 1998) as it allowed all issues pertinent to the research questions to be asked through open-ended questions. This semi-structured interview explored personal and perhaps sensitive aspects of the students’ experiences in the teaching and learning reading in English. The interview protocol consisted of 22 interview questions. This interview was gathered to get in-depth information on the implementation of progressive approach from the perspectives of the students. The items included questions related to students reading activities, students’ role, reading materials. One-to-one interviews with the students were employed to ensure privacy and ease for the participants. The participants were asked to talk about their activities in learning of reading.

The data collection procedure involved three phases: observations, field note, and interviews. What were observed were also asked in the interviews for verification as well as to initiate discussion. The verbatim transcriptions were done and then analyzed to identify themes through a constant comparative process (Strauss & Corbin 1990) as interpreted by the researcher and shown to the participants. The reliability and validity will be achieved when the steps of the research are verified through examination of such items as raw data, data reduction products, and process notes (Campbell 1996). The back and forth analysis or constant comparative and the data reduction are measures to verify the data collected (Strauss & Corbin 1990). Apart from that, a member checking process (Cohen 1980) of external or face validity and reliability were also done.

FINDINGS

Findings, Interpretations and Discussion of Observation and Field Note

The purpose of the observations and field note were to capture the implementation of a progressive approach in learning to read and the students’ responses to the lecturer’s teaching approach. The observations included observing the students’ activities in the reading classroom, the lecturer’s activities in teaching learning to read. The themes were identified through thematic analysis of the observations and field note at the three stages of the teaching and learning process: pre, while and post stages. These themes were then categorized and analyzed to illustrate whether or not the characteristics of progressive approach appeared in the learning reading activities.

To answer the research question, the data analysis was done based on the principles of progressive approach described by Woolfolk (1998), Nunan (1999), Sang (1993), Brooks and Brooks (1993). Then, the principles of teaching and learning reading proposed by Leu and Kinzer (2003), and Weinstein and Mayer (1987) were also considered.

A total of 23 themes were identified from the observations and field note of the students’ activities during the reading class. Two themes were identified at the pre teaching (opening) stage, 13 themes at the while teaching (development) stage and 8 themes at the post teaching stage. These themes were then categorized in the second level analysis. Two categories identified from the observation at pre teaching stage were active learning and attitude. Six categories identified from the observations on the students’ activities at the while teaching stage were active learning, attitude, background knowledge, peer learning, autonomous learning, and resources. Five categories identified from the observations on the students’ activities at the post teaching stage were attitude, resources, thinking, active learning, and peer learning. Table 1 illustrates the themes and categories of the observation (Date observation: 23 Sept 2015– 10 January 2016).

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at pre reading stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paying attention, answering, responding, asking, asking and answering real experience, questioning, playing scrabble, forming group work, singing together</td>
<td>Activity</td>
<td>Active learning</td>
</tr>
<tr>
<td>2</td>
<td>Just sitting, looking around and talking to class, Not focusing, talking via mobile, no greeting, no QA, not all are serious, playing with pen, putting her ring to mouth, going out for a photo copy</td>
<td>Negative behavior</td>
<td>Attitude</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at while reading stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Answering questions directly, giving various answer, asking lecturer about the task</td>
<td>Activity/ QA</td>
<td>Active learning</td>
</tr>
</tbody>
</table>

Table 1 Themes and Categories of Students ‘Activities at Pre, While and Post Teaching Stage

INTERNATIONAL SEMINAR AND ANNUAL MEETING 2017 BKS PTN WILAYAH BARAT
The Implementation of Language, Literature, Art, and Cultural Studies in Strengthening the Nation’s Civilization
Writing various types of essay in learning activities. Writing reading summary, students working on their own, taking note without being asked, doing the exercises, playing scrabble

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at post teaching stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Busy with their own work, chatting, giving key of her bike to other, laughing, smiling, and gossiping, playing mobile.</td>
<td>Negative attitude</td>
<td>Attitude</td>
</tr>
<tr>
<td>2</td>
<td>Using dictionary on their own</td>
<td>Learning resources</td>
<td>Resources</td>
</tr>
<tr>
<td>3</td>
<td>Drawing conclusion, doing reflection, requisitioning</td>
<td>Conclusion, Reflection, Questioning</td>
<td>Thinking</td>
</tr>
<tr>
<td>4</td>
<td>Writing summary, Listening to lecturer’s explanation</td>
<td>Activity, Attention</td>
<td>Active learning</td>
</tr>
<tr>
<td>5</td>
<td>Discussing and answering the questions with each other, explaining opinion to friends, giving clues to each other, group work.</td>
<td>Peer work</td>
<td>Peer learning</td>
</tr>
</tbody>
</table>

The first category is active learning. This means that the students showed active interaction in the opening stage. They were observed active in reading comprehension as the lecturer encouraged them to engage in dialogues with the lecturer and peers. (Observation September, 23rd – January 10th, 2013). The students were responding to the lecturer’s questions by referring to their own experience and participating actively in dialogues with both the lecturer and their peers. These behaviors may be seen as the students optimizing their ability to involve actively in classroom interaction (Depdikbud (2013). Similarly, at the while teaching stage, the students were also observed to be actively responding to the lecturer’s and their peers’ questions. They were doing classroom reading activities through questioning and answering and active learning. Attitude, Resources, Thinking, Active learning, Peer learning

Finally, at the closing stage, the students were still showing active participation. They were observed doing active learning, thinking, peer learning even though they seemed to have negative attitude toward learning. Their behaviours indicated that they were interested in the lecturer’s teaching and they were involved actively in the reading activity. All of these behaviours of active learning reflect the characteristics of students in a progressive approach. This reflects the literature review on Depdikbud (2013) description that creative students must be doing active learning by listening, reading, writing, discussing, engaging in solving problem and evaluation either and doing the reading tasks designed by the lecturer.

The second category is Background knowledge. This was based the behaviors when they answered the questions related to the reading skills. The students were observed reflecting and relating their background knowledge where their responses indicated that they had used their background knowledge to help them comprehend the reading material. As was discussed by Mickulecky (1987:12) that in the reading process, “the reader constructs meaning of the text through an interaction between his or her background knowledge and with what is actually present in the text”. This illustrate that the students were optimizing their own ability by activating their background knowledge. It indicates a social constructivism process of learning that the acquisition of knowledge and understanding is an on-going process that is heavily influenced by a student’s prior knowledge (Doolittle & Camp 1999). Learning reading by promoting background knowledge to build new learning experience is a concept of an interactive approach to reading.

The third category is Peer learning. This was observed in the while and post reading stages where they were doing peer work and peer learning during group activities as the category of peer learning. These
behaviours were interpreted as activities and components of a progressive approach. Hence, the students were motivated to express what they have read in their own words to each other and the lecturer was merely facilitating the peer learning process. This peer learning too maximizes opportunities for interaction and language acquisition to take place (Doolittle & Camp 1999).

The fourth category is autonomous learning. The students were observed doing many things on their own in classroom reading activities without waiting for their lecturer’s instruction. All these were interpreted as they showed their roles as autonomous students. They were self-directed and independent in solving problems and function with minimal guidance (Betts and Knapp 1981), and they were linking new information with their existing knowledge in meaningful ways’ (Woolfolk 1996: 480). In addition, students learn at different rates, learn best by doing, and actively engage in what is to be learned, and use language far more than they customarily do in most classrooms (Acquavita 1978).

The fifth category is Recourses. The students were using electronic dictionary on their own to search for information they needed to ensure their understanding of the text being read. They were using these learning resources to enrich their own knowledge. The use of these learning resources helped students understand better and create learning outcomes. Meaningful learning is one of the characteristics of a student centred approach that contributes significantly to students’ reading ability (Mok Soon Sang 1993).

The sixth category is attitude. There were behaviours that were interpreted as positive and negative attitude. Those discussed earlier are indications of positive attitude where the students were participating actively and demonstrating being autonomous in their reading process. These attitude were also shown by most of the students (between 15 to 16 students). The following Table 2 indicated the students’ negative behaviours which were further investigated in the interviews to understand why they were displaying those behaviours.

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at pre teaching stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Just sitting, look around and talk to class, not focused, talk via mobile, no greeting, no QA, not all are serious, play pen, put her ring to mouth, went out for a photo copy</td>
<td>Negative behavior</td>
<td>Attitude</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at while teaching stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Go out, cheat, cough loudly, make noise, makes a task from other lesson, play with lap top, see her camera and take photo, play mobil phone, group not discuss, no qa, no respond, no discipline in learning, sleep, smiles to his friend, busy with their own business, talking each other, talking, laugh, play mobile, chatt and talk, do not answer, two students lay on table.</td>
<td>Negative behavior</td>
<td>Attitude</td>
</tr>
<tr>
<td>2</td>
<td>Few look around, look behind, uses paper for fan, covering their face with paper and hand, sticks her hand to the wall, group decide who is the next (obs 5).</td>
<td>Not focus.</td>
<td>Negative behavior</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>Behaviors at post teaching stage</th>
<th>Themes</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Busy with their own, chatt, give key of her bike to other, laugh, smile, and make gossip. play mobile, play mobile, less serious in closure</td>
<td>Negative attitude</td>
<td>Attitude</td>
</tr>
</tbody>
</table>

There were several students (five to six students) were observed doing negative behaviours at the pre reading stage as merely doing no positive activities. (Observations October 12th, October 26th and November 2013). Meanwhile, at the while teaching stage, the students were still demonstrating that they did not like the way the lecturer was teaching. They was no positive behavior they performed during lesson as there was no question and answer taking place in the group discussion and no responding to the lecturer’s questions. The students were not focused towards learning. The lecturer was observed ignoring the students’ behavior. This may be interpreted that the students began to take charge of the learning environment. The lecturer was also observed no handling these negative behaviours. This implies that taking charge may at times be a negative
factor if not managed well. And then, a lack of classroom management that may contribute to a classroom environment that is not conducive for learning in general or the reading activity specifically.

Similarly, at the post teaching stage, negative behaviours towards learning were still performed by these students. They were less serious in the closure activities conducted by their lecturer. This may seems common at the end of a lesson. However, for a progressive approach classroom, the closure stage is as important as the other stages, should be an important stage as the lecturer would be summing up the lesson which should involve the students. In other words the students themselves should be able to conclude what they have learnt. Activities such as making reflection or summarizing should be carried out. This implies that the progressive approach was not totally implemented by the lecturer.

The Findings, Interpretation, and Discussion of Interview with Students’

As described in the methodology, interviews with the students were also a means of a triangulation. Mainly, the students were asked on matters related to their views on their lecturer’s teaching in the Reading class. The categories were gathered from the interviews with the students. It is related to the reading strategies the students employed in classroom activities as well as learning environment. There were several sub-categories under each categories. The following discussions present both the categories and sub categories as categories.

The main category developed from the interviews with the students was reading strategies employed by the students. A total of 52 themes was identified from the strategies or ways the students said they employed in the Reading III class. These themes were then put into categories. The following Table 3 illustrates the themes and categories of the students responses on the reading strategies they employed in learning reading activities.

<table>
<thead>
<tr>
<th>No</th>
<th>Interview Responses</th>
<th>Themes</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I apply reading method reading</td>
<td>Reading method</td>
<td>Reading method</td>
</tr>
<tr>
<td>2</td>
<td>I am praticing reading more news,</td>
<td>Newspaper</td>
<td>Reading material/ sources</td>
</tr>
<tr>
<td></td>
<td>I read all passages or text, news, and from intern, I read all topics in English. I am reading electronic book, many passages, article in internet and news flipboard.</td>
<td>Text, news, internet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I read any books out side, I read news paper.</td>
<td>Read book out side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>We are reading in english material</td>
<td>Reading material</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I am reading novel reading news,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I am reading short stories, journal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I read some interesting material</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I read some passage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Lecturer gives instruction and we work on reading aspecs,</td>
<td>Give instruction</td>
<td>Active learning</td>
</tr>
<tr>
<td></td>
<td>I resume in my log book</td>
<td>Activity</td>
<td>Activities reading</td>
</tr>
<tr>
<td></td>
<td>I am used to searching article.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I sum up read at leisure time,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I read and write whatever and whenever.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I write a poem.</td>
<td>Activity</td>
<td>Activity writing</td>
</tr>
<tr>
<td></td>
<td>I write essay and poetry read,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I write in my reading log</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I write out side. I write the sinopsis</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I read and write whatever and whenever.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I watch movies with subtitles, news
I make a note,
I make a report
4 I do individual work.
I am inquiring new vocabulary
5 Learning watch english movie,
6 I discuss, we are participating in discussion
We ask each other, answering,
7 We are having fun activities,
Pair works,
I work in game
We are playing games. Playing scrable,
8 I do exercise and quiz,
i am finishing the exercise,
I find main idea, etc.
I find out difficult words
We are doing task
I read, like toefl, just reading to read.
I am listening to english song
9 I practice reading out side,
I browse internet,
I read
I read and predict
Read and answer
Read by skimming
Read by skimming. Read more,
I pply reading method, reading
I practice reading,
I am practicing to read more news.
I act as reader and writer,
10 I give advice and teach friends
I am telling friends
I work as a team work
Whole class work, we are working actively
I explain to friends clearly
I help friend by explaining
Friends helps me a lot
Presenting in front of class,
Sharing and try to give information
We sing a song
The students admitted that they did “apply reading methods... and read various reading materials …all passages or text, news, and from internet, read all topics in English, electronic book, many passages, article in internet and news and flip-board, newspaper, novel, song, magazine, newspaper, book, novel, short stories, journal, some interesting material, and some passage or books outside”. Apart from that, the students’ responses indicated independent reading and employing other strategies that may have contributed to their reading skill such as “log book…searching article … sum up reading at leisure time … read and write what ever and whenever … read and write poem … write the synopsis” (Appendix, O; interview 3). These indicate that the students were engaged in the reading process as discussed by Aquavita (1978).

The engagement were also dependent on the students’ learning styles or preferences. Several students said that they did “individual work … to listening song, practice reading outside, browse internet” while others said that they did “participate in discussion …teach friends, participate in team work …”. The students also said that they had fun learning activities where the “lecturer provides a games, prepare game, facilitates scrabble game, speaking aloud students and peers work” (interview 4, 7, 20, 22.) These indicate the various strategies employed by the students either individually or as a group.

The third main category developed from the interviews with the students is related to the learning environment. As discussed earlier, a good classroom instruction would create a good learning environment where the lecturer maintain their management system by preventing problems and keeping students engaged in learning activities (Weinstein and Mignano 1993 in Woolfolk 1998). This implies that how a lecturer creates or conducts the classroom will have an impact on the students learning reading process.”

The discussion of the findings presented answered the research questions. How are the students’ activities in learning reading II course at the University of Sumatera? The findings indicate that the students employed the principles of a progressive approach through their reading strategies where they were actively interacting with the lecturer, learning by inquiry and experience, using affective reading strategies, interacting with peers via cooperative and collaborative learning, experiencing meaningful learning, employing cognitive, metacognitive and affective reading strategies, and being autonomous.

How are the classroom environment in learning reading activities at the University of Sumatera?. It would be an environment that promoted learning reading activities in a progressive approach context. In general, the learning environment was conducive. It implies that the learners have created a good classroom environment where they were “happy to learn”.

CONCLUSION

The aims of the study to explore the students’ learning reading activities taught through progressive approach and the classroom environment in learning reading course at the University of Sumatera. As discussed previously, the Indonesian curriculum has included a progressive approach in their education system. Yet, the problem raised and as evident in the problem statement that despite the implementation of a progressive approach, the students’ performance in the reading section was still low.

Findings from the observations, interviews and field note indicated that the progressive approach was implemented by the students in learning reading activities and that the students had positive perceptions towards it where the lessons progressed accordingly and the students’ gauging their background knowledge at pre to while-teaching stage and until post teaching stage. The classroom environment was also conducive as observed and reported by the students in the interviews.

Group discussions were also run since the students experienced the meaningful learning through their interactions with each other. This social-constructive approach includes reciprocal teaching, peer collaboration, problem-based instruction, anchored instruction and other methods that involve learning with others (Aquavita 1978, Shunk & Zimmerman, 1998).

More specific evidence of a progressive approach is the independent reading that the students did along with follow up activities which they initiated such as writing a summary of what they have read outside of the classroom. This indicated the student’s role as autonomous learners. Hence, it may be concluded that a progressive approach was implemented in learning reading activities which have affected the students’ development as independent learners but may not have affected their performance in their reading and the classroom environment was conducive where students were happy to learn.

This leads to the recommendation that more studies be carried out from the perspectives of those involved in the phenomenon being studied or explored. However, perhaps focus may be given on the challenges faced by the participants and how they overcome these challenges. In relation to the theoretical implication, it is recommended that further studies on measuring the impact of approaches, methods or strategies implemented by the government be carried out in order for more relevant assessment measurement could be recommended. This would be significant not only for practitioners (teachers/lecturers/educators) but also for policy and curriculum developers as well as for training organisations.
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**Students’ Interest in Learning Traditional Dance Based on Gender to Develop the Nation’s Civilization**

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**ABSTRACT**

This study will discuss the interest of students in learning traditional dance based on gender to develop the nation’s civilization. The purpose of this study is to examine the extent to which personal interest accounted for boys and girls’ in learning traditional dance, to investigate the importance of applying the culture to learn in the school and to strengthen the students’ interest toward Indonesian civilization through learning traditional dance. The data was taken from students of SMK Raksana 2 Medan eleventh grade of software engineering which two students as the subject, both of them are divided based on gender. That is one female and one male. The sources of data is Questionnaire and Interview. The result of this study can be explained that traditional dance is really interested to learn by the students in building their nation civilization. The data showed that the girls demonstrated higher personal interest in learning traditional dance than the boys.

**Keywords:** Student Interest, Traditional Dance, Gender, nation civilization.

**INTRODUCTION**

Indonesia is a country with a variety of cultures. As the Indonesian people, we always claim that we have a highly cultured. Nonetheless in reality, we still have no a high appreciation to our local culture. Traditional dance is one of the cultural arts as the generation evidence of Indonesian people. Indonesia has many kinds of unique dance in every ethnics. Traditional dance can be the treasure of the nation’s identity. In the current time, the students has forgotten their role as the young generation to develop the culture of Indonesia. It is caused the students do not learn about culture and art totally in the school (Hendrilianti and Wariatunnisa, 2010). Learning the traditional dance can help prepare students for success in all dimensions of their life and help prepare them to function better in the world they live in (Bannon & Sanderson, 2000; Hanna, 1999).

The cultural diversity aims to produce varieties of art, including the art of dance or traditional dance (Hendrilianti and Wariatunnisa, 2010; written in International Journal: Edugame of Traditional Dance of Indonesia with Augmented Reality, 2016). Traditional dance is one of the cultural arts as the generation evidence of Indonesian people. Indonesia has many kinds of unique dance in every ethnics. Traditional dance can be the treasure of the nation’s identity. In the current time, the students has forgotten their role as the young generation to develop the culture of Indonesia. It is caused the students do not learn about culture and art totally in the school. It is only applied when the students do exam especially the Culture teacher at school always give exam to students to practice a traditional dance from some ethnics. The problem that makes students not interested and hard to do dance movement is the teacher rarely teach them and give them a knowledge about it as long as they learn culture.

In the previous research is explained that dance as sports activity by women, but the men disagree that dance is a sport activity. Dance is often stereotypically categorized as “women’s” sports activity and as such, dance is not a favorite sports activity among men (Jadranka, 2012). It can be explained that male is not interested in dancing than female. The female more understands to follow the dance movement better than male and dance is only the woman activity. This situation is shown in one of vocational school in Medan namely SMK Raksana 2 Medan when the students were celebrating Independence Day. The male students are more interested in doing...
some physical competition better than participating in culture talent such as dancing. In talent competition, there a lot of female students participate in dancing talent whether modern or traditional dance.

In Raksana school, there is a dance club named ‘Keep Ur Move’ performed Tor-Tor Sigale-Gale traditional dance from Batak Toba as the closing performance in Independence Day Ceremony. The students especially females were interested enough to watch the dance performance. And they say that they are interested in joining the dance club to learn traditional dance after watching performance. But the writer saw it is different with males, they were looked not really interested. Almost the whole males student went to the canteen or sit out of the surrounding area. They think that traditional dance is not a good thing for male because they will not gentle to do it. Actually, there are four males participated in traditional dance performance. It means that everyone whether male or female can do dancing and learning the traditional dance especially knowing the history behind.

Students interests are related to the desire to explore and learn, become absorbed in tasks, and persist through difficulty (Hidi & Harackiewicz, 2000; Hidi & Renninger, 2006). “Students with an interest in learning something or a subject, they tend to pay attention to it. They feel it makes a difference to them. They want to become fully aware of its character. They enjoy dealing with it, either for what it can lead to or for its own sake. Their attention level is high; their work output is sustained.

According to Jadranka (2012, vol: 2), he stated on his journal that Dance is often stereotypically categorized as “women’s” sports’ activity and as such, dance is not a favorite sports’ activity among men. Anderson, Shirey, Wilson, and Fieldings (1987) found that situational interest had stronger effects on boys’ sentence recall performance than on girls’, although both boys and girls performed better on recalling sentences of interest to their gender. Haussler and Hoffmann’s (1998) analyses of longitudinal data of situational interest from middle school physics content revealed similar findings.

Chen and Darst (2001) reported that the boys are more likely to be attracted to tasks that have high cognitive demand than girls. But in a task with low cognitive demand, girls are more likely to be attracted than boys. Further analysis suggests, however, the gender difference in situational interest may be attributed to the inequality in physical skills between boys and girls.

Dance can also foster personal development (Hanna, 1999). The nature of the discipline requires the serious student to practice and train on a regular basis. Many times a secondary family emerges within the dance setting, based on the sheer hours that are devoted to the art. It promotes a certain citizenship and responsibility among its members (Hanna, 1999). From there respect, empathy, and aesthetic appreciation emerges.

Gender differences have been observed in both types of interests. Williamson (1996) implied that boys and girls might have different personal interests due to the influence of socialization and gender-role stereotyping. Clifton and Gill (1994) found that boys’ and girls’ personal interests in sport are usually consistent with its masculine and feminine stereotype. Most boys tend to like team sports more than girls who prefer creative and rhythm activities. Boys and girls may perceive situational interest differently in text-based learning.

Anderson, Shirey, Wilson, and Fieldings (1987) found that situational interest had stronger effects on boys’ sentence recall performance than on girls’, although both boys and girls performed better on recalling sentences of interest to their gender. Haussler and Hoffmann’s (1998) analyses of longitudinal data of situational interest from middle school physics content revealed similar findings.

In physical education, Chen and Darst (2001) reported that the boys are more likely to be attracted to tasks that have high cognitive demand than girls. But in a task with low cognitive demand, girls are more likely to be attracted than boys. Further analysis suggests, however, the gender difference in situational interest may be attributed to the inequality in physical skills between boys and girls.

Although research has revealed characteristics and motivation functions of personal interest and situational interest, the direct association between boys’ and girls’ interest, their motivated learning behavior, and learning outcome in physical education remains unknown. In turn, the “gender appropriate” values, especially those in relation to physical activity choices, are assumed to be an underlying motivator or demotivator for boys and girls. The gendered motivator determines their responses to particular activities being taught in physical education (Hickey & Fitzclarence, 1999).

The more students be active in practicing traditional dance, the more chance for students in defending the nation culture. Especially in traditional dance, the students can try to express the meaning and purpose of Indonesia culture through every single dance movement. Based on the statement above, this research will focus on the influence of students’ interest based on their gender can develop the nation’s civilization through traditional dance and with the expectation that the students’ interest in traditional dance can be used as one of the measures of culture improvement.
The Problems of Study
Based on the background above, the problem of the research formulated as:
- Is students’ interest on traditional dance influenced culture development?
- Why female or male more interested on learning traditional dance to develop the culture?

The Objectives of Study
Based on the problem formulated above, the objective of the research is intended:
- To find out the influence of students’ interest on traditional dance in culture development
- To find out the way female or male interest on learning traditional dance to develop the culture.

The Scopes of Study
This study focuses on students’ interest in traditional dance based on gender at SMK Swasta Raksana 2 Medan class XI RPL (Software Engineering) with total number 1 male and 1 female.

The Significance of Study
The findings of this research are expected to be useful theoretically and practically. Theoretically, this research is expected to give valuable information and contribution to culture development especially for students as the young generation, teachers and other researchers related the theory of students’ interest in traditional dance to develop the nation’s civilization. Practically, it is expected to do a brief research by other researchers in the topic of developing nation’s civilization toward local culture.

METHOD
Research Design
This research is designed with qualitative method. The data were collected by giving questionnaire and interview to the students about students’ interest in traditional dance.

Data
The data were taken from two students, 1 male and 1 female from eleventh grade of SMK Swasta Raksana 2 Medan.

Source of data
The source of data were taken from the result of questionnaire and interview of the students.

Technique of collecting data
The technique of collecting data consists of two instruments. The instruments are to collect the students’ answers or opinions from the questionnaire and interview given. To collect the answer is done by observation. The researchers did the observation by using the questionnaire sheets and voice recorder to record the answer of the students. The transcribed in form of documents. These answers were conducted to answer the problems of the study.

RESULT
1. The students’ interest on traditional dance influenced culture development
   The questionnaire sheets that have filled by students were analyzed based on the aspects of interest as a data analysis to answer the problem of the study. The questionnaire to the respondent related to students’ interest in learning the traditional dance based on gender. The questionnaire is adopted from internet written by Paul R.B and Brian L. The questionnaire have 10 item for question.
   It also used the likert scale which contain four alternatives of answer namely, Strongly Agree (Sangat Setuju), Agree (Setuju), Disagree (Tidak Setuju), and Strongly Disagree (Sangat Tidak Setuju). For the positive statement of the item strongly agree with the statement is given score 4; if you agree with the statement is given score 3; if you disagree with the statement is given score 2; and if you strongly disagree with the statement is given score 1.
   The calculation of the students’ interest observed in the category of assessment below:
   \[4 \rightarrow 20 = \text{Not Interested}\]
   \[21 \rightarrow 28 = \text{Interested Enough}\]
   \[29 \rightarrow 40 = \text{Very Interested}\]
After processing the data, the result showed that female students collect 34 score and male student 18 score. It can be defined that 34 score from female student toward students’ interest in traditional dance to develop the culture civilization is the higher than male student with 18 score. It means that it has been proved traditional dance is become the way for students’ interest in developing the culture.

The example of students’ interest in traditional dance that found in the data

“Learning traditional dance is one of the way to develop the culture civilization”

From this questionnaire item, the female student was strongly agree with learning traditional dance can influence their interest to the culture development.

“I want to join in traditional dance club”

From this questionnaire item, it was found that the student very interested to learn deeply about traditional dance through joining in traditional dance club.

2. The way of female or male students interest on learning traditional dance to develop the culture

There are two interview items that we take from the interview of both of the students male and females’ respon for the question, and they gave their comments.

“How can the traditional dance develop the civilization?”

- The female student said that the traditional dance can develop the civilization from the dance. Because dance is one of the art that can attract many peoples interest. Like me, i join the dance club at my school and we have followed the contest until the national competition. We got the runner up for Tari tor-tor sigale-gale. So when we dance tor-tor , some of the viewers are foreign people. And i see their expression that they are happy to see our dancing. So i think our dance can develop our civilization.

- The male students said , “yes, we have so many culture in indonesia and of course about the traditional dance itself, traditional dance can develop our culture from the uniqueness and the varieties of the traditional dance.

- Based on the respon of the female students, we got the data that from traditional dance the civilization can develop.

“why the traditional dance influence the students interest in developing nation’s civilization?”

- The female students gave her reason, Because we have so many traditional dance especially in indonesia. In medan, the tor-tor sigale-gale is more famous i think . in ou school when we have celebration or farewell party, we always have tor tor sigale- gale for dancing to entertain the viwers.

- The male students , “ actually i dont like to ractice or act that traditional dance. Because i think it is like a girl. But as i know there are may boys feel interest to join the dance. If they like to do the dance i am sure they are feel interest for that.

From the data above, it can be showed that the gender of the students can influence the interest on learning traditional dance to develop the nation’s civilization. It is prove with the interet of female students in responding the question related to the traditional dance. So, both of them agree that traditional dance can develop the civilization because the variations of indonesians dance.

DISCUSSION

Based on the data, we can know how students’ interest in tradional dance able to develop nation’s civilization that presenting in data analysis. Traditional dance can be the treasure of the nation’s identity. In the current time, the students has forgotten their role as the young generation to develope the culture of Indonesia. It is caused the students do not learn about culture and art totally in the school (Hendrilianti and Wariatunnisa, 2010). Learning the traditional dance can help prepare students for success in all dimensions of their life and help prepare them to function better in the world they live in (Bannon & Sanderson, 2000; Hanna, 1999). Gender gives the influence in traditional dance applied as one of the way to develop Indonesia culture. Students as the young generation has the important role in defending the local culture. In related to the students’ interest in developing nation’s civilization, gender of students determine their interest because female student is more interested in learning dance. Traditional dance can take the students’ interest because it is often used as the opening or closing performance in some programs at the school. Male student thinks not enjoy to watch or do dance especially traditional dance. The interest of students that found in their answers toward questionnaire and interview. The students are dominant agree that their interest can give an influence for developing the nation’s civilization.
CONCLUSION

Students interest is the motivating force that impels students to attend to a person, a thing, or an activity. In other words, interest is as a power to force students to learn something that they are going to learn. The researcher concludes that the traditional dance can develop the nation’s civilization. The language that reviewers used is carefully done by using implicit utterances to make the critique softer so that the examinee is not feeling discourage when receiving the critique. in the reviews also has some critique to build a motivation when doing the thesis to point the weaknesses to make better improvement in the future.

Table 3.1 Specification of The Instrument

<table>
<thead>
<tr>
<th>No</th>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I enjoy the culture and art subject especially about traditional dance</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>2</td>
<td>Learning traditional dance is fun</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>3</td>
<td>I like to watch traditional dance videos or live performance</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>4</td>
<td>I want to practice traditional dance</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>5</td>
<td>I want to join in traditional dance club</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>6</td>
<td>Every movement in traditional dance has the historical meaning</td>
<td>Vf</td>
<td>Vm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Traditional dance is not cool and old</td>
<td>Vm</td>
<td></td>
<td></td>
<td>Vf</td>
</tr>
<tr>
<td>8</td>
<td>Learning traditional dance is one of the way to develop the culture civilization</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
<tr>
<td>9</td>
<td>I stay away from activities like dancing performance</td>
<td>Vm</td>
<td></td>
<td></td>
<td>Vf</td>
</tr>
<tr>
<td>10</td>
<td>Traditional dance makes me happy</td>
<td>Vf</td>
<td></td>
<td></td>
<td>Vm</td>
</tr>
</tbody>
</table>

REFERENCES


The Use of Local-Based Reading Materials to Increase Elementary School Student's Literacy

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ABSTRACT

The aim of the study is to research and develop a model of the local based materials for teaching reading to the fourth grade of elementary school students. This research applied a mixed method research with the design of research and development. The data were obtained by observation, surveys, and experiments. The research was conducted in Bengkulu Province. The results of research and development are as follows (1) the available materials for teaching reading are not suitable with the students’ needs, especially on the contextuality of the reading materials; (2) the local based teaching materials are needed by both teachers and students; (3) the required instructional materials must meet the criteria of good teaching materials, containing local materials related to natural environment, social environment, cultural environment, as well as training students’ literacy; (4) the model teaching materials was developed through a series of validation and revision process; (5) feasibility test shows that the model that has been developed can be used as the materials for teaching reading to the fourth grade students; and (6) the result of the experiment shows that the use of the model local condition based reading instructional materials significantly improves reading skill of fourth grade students of elementary schools in Bengkulu province.

Keywords: Model Development, Teaching Materials, Reading, Local Based, Elementary School.

INTRODUCTION

Reading skill is the key of learning success. It is a process to find information of a text, then connecting it with existing knowledge to be a new form of knowledge. Reading skill has an important role in sustainable self-development. Zuchdi and Budiasih (2004: 50) claimed that children in school age do not immediately have reading ability, but they face many difficulties in learning some subjects at the next levels. Bill Harp and Jo Ann Brewer also believed that, “reading is the heart of education” (2005: 59-60). Therefore, reading recognition should be started earlier.

Although believed as the key of self-development, the effort to improve reading ability of Indonesian children is not getting better. Reading ability of elementary school students is still low. Progress in International Reading Literacy Study (PIRLS) 2011 reports that reading ability of elementary school students in Indonesia is weak (Mullis, et al. 2012: 105). Reading skill of fourth grade elementary school students in Indonesia received score 51.7. This score is the lowest score among East Asian countries that have been surveyed. The sequence of students’ reading score of the surveyed countries are: 75.5 (Hong Kong), 74.0 (Singapore), 65.1 (Thailand), 52.6 (Philippine), and 51.7 (Indonesia). The study also reported that Indonesian students are only capable to comprehend 30% of reading materials because they have difficulty to answer the questions which need understanding and reasoning. A research by Imam AgusBasuki (2011: 202-212) also shows a similarity of the result. According to the research, Basuki concluded that reading comprehension ability of fourth grade elementary school students is in very low level. Fourth grade elementary students can only comprehend 30% of reading materials, both reading for information and literature.

The low reading ability of elementary school students in Indonesia that has been explained above is caused by some factors, such as: difficulty level of the test given, quality of the teacher, quality of learning, quality of curriculum, and quality of teaching materials. KastamSyamsi, et al (2013: 82-85) identified that the availability of reliable teaching materials is the dominant factor.
Problems related to teaching materials are: (1) the quality of teaching materials; and (2) availability. The problem of teaching materials quality has been studied by PusatPerbukuanNasional (2011: 34-42). More than 50% of 152 elementary school textbooks, including Bahasa Indonesia textbook, that was circulated in 2011 were not fulfill the quality standards.

Some quality standards that are not fulfilled in Bahasa Indonesia textbook are content, presentation, language, and graphic aspect. It slightly connects science, social, and local culture. It was also not maximal in explaining the applicable curriculum, lack in providing creative thought, does not provide professional ethics-development, lack in providing the data, and the level of readability is still not ideal.

In Bengkulu Province, teachers prefer the textbooks that are available on the market to be reading material in elementary school. This option is risky. It is because according to researcher’s preliminary study, the use of Bahasa Indonesia textbooks still has many weaknesses, as described above that it is significantly influenced children’s reading failure.

Another problem related to reading materials is the availability of textbooks at school. In Bengkulu Province, according to the data of Dinas Pendidikan Provinsi Bengkulu (2013: 34-35) the number of elementary school is 1,278 schools. From this number, schools with library are only 557 schools. The existing libraries are still far from sufficient, seen from the number of book collections, book collections, and its management. The ratio of books and students is still not ideal. There are many fourth grade elementary school students that do not have Bahasa Indonesia textbook. In this condition, the teachers necessarily apply lecture method and use a board to write down the textbook as a reading material.

The explanation above shows the substantial problems of teaching reading in elementary school in Bengkulu Province. The dominant cause of such problems is reading materials are not ideally arranged according to students’ learning needs. This implies the necessity of reading materials model development based on learning needs of fourth grade elementary school students in Bengkulu Province.

The main problem that is reviewed in this research is “How is the model of Bahasa Indonesia reading materials for 4th grade elementary school students in Bengkulu Province?” The problem of this research is explained into some sub-problems that are defined into this following research questions. (1) how are the characteristics of 4th grade elementary school students in Bengkulu Province? (2) how are the characteristics of reading materials needed? (3) How is the theoretical model of reading materials needed? (4) how is developed Bahasa Indonesia local-based reading materials model to improve the reading skill of 4th grade elementary school students in Bengkulu Province? (5) how is the appropriateness of developed reading materials model? (6) how is the effectiveness of the use of developed Bahasa Indonesia local-based reading materials model to improve reading skill of fourth grade elementary school students in Bengkulu Province?

The objectives of this research are (a) to describe the characteristics of available teaching materials, (b) to describe the characteristics of required teaching materials, (c) to develop theoretical model of local-based reading materials, (d) to develop reading materials model, (e) to examine the appropriateness of developed reading materials model, (f) to examine the effectiveness of the use of local-based reading materials model to improve reading skill of fourth grade elementary school students in Bengkulu Province.

Model is an abstraction that can be used to understand the things that cannot be directly seen or experienced. Barbara B. Seels (1995: 23) defines model as representation of reality which is presented with a degree of structure and sequence. Model creates conceptual framework which consists of critical components. Model does not create the details of facts, but shows important and necessary main parts. Huit (2003: 2) suggests that there is a number of different philosophialbasisto underlie the data interpretation and organization into a model.

Molenda, et al (1996: 266-293) state that in teaching there are two kinds of model, mikromorf and paramorf model. Mikromorf is a visual modelwhich is phisically real, while paramorf is a simbolic model that usually uses verbal description.

The developed model in this research is focused on the effort in developing a product of teaching reading materials. Model of product-oriented is indicated by three things, they are: (1) an assumption that learning product is wanted, (2) the appropriateness of a product is based on the test result and revision, and (3) an assumption that a product must be able to be used in teaching. The product is produced based on need analysis so teaching activity will be more effective, efficient and interesting.

Mulyasa (2006: 34-36) states that materialisknowlede, skill and attitude that must be taught by teachers and learned by students. It contains materials and exercises of a language skill that must be understood by the students. Materials or instructional materials are knowledge, skill, and attitude that must be learned by the students in order to reach specified competency standards. Circumstantially, kinds of
learning materials consist of knowledge (facts, concepts, principals, and procedures), skills, and attitudes or norms.

Observing presented development models by the experts, reading materials model will be developed by adapting the combination of suggested experts’ development. The combination of Tomlinson’s model (2003:107-127), Hutchinson and Waters’s model (1987:108-120), Dick and Carey’s learning design model (2005: 236-274), and Brog and Gall’s model-development theory (2003:570), is the best option for local-base reading materials development for fourth grade elementary school students in Bengkulu Province.

Reading materials development in this research is ideally started from needs analysis, materials development, validation & revision, usage trial, production, and finished by using it in teaching activity in the classroom. These steps must be structurally and accurately obtained, reminding the candidates of its users are fourth grade elementary school students whom psychologically are in concrete operational period.

Slavin (2008: 105-111) states that in concrete operational period, children begin to show these behaviours: (1) beginning to see the world objectively, shifting from a situation aspect to other aspects reflectively and looking at the elements simultaneously, (2) beginning to think operationally, (3) applying operational thinking to classify things, (4) forming and applying the correlation of rules and simple scientific principles, and applying causality, and (5) understanding the concept of substance, volume of liquid, length, width, breadth, and weight.

The developed learning materials in this local-based research, contains contextual materials by considering local condition (P. Ramsey. 1987: 35-36). This perspective is important reminding Indonesian society is a multicultural society whose motto “bhinnekatunggalika”.

The diversity of local culture is clearly accommodated in curriculum and explicitly written in the objectives and functions of Indonesian language and literature subject, as (1) the tool of developing the unity of the nation, (2) the tool to improve knowledge and skill in order to preserve and develop the culture, (3) the tool for the development of reasoning, (4) the tool of understanding the diversity of Indonesian cultures by Indonesian literary repertoire. Anita Lie (2001:43) mentioned that the general objectives of education with multicultural perspective are to develop positive attitude (to respect and appreciate) toward the diversity (gender, race, culture, class, religion, and other identities); to develop humanity; and to make the students aware that they are part of a larger society.

The integration of local language resources in Bahasa Indonesia learning materials has also recently received a serious attention. It is a concrete step of local language defence and empowerment. Local language that is taught simultaneously with Bahasa Indonesia (national language) is believed to have positive impact on the speaker.

METHOD

This research applied a mixed method research with the design of research and development. According to Brog and Gall (2003:569) research and development is “a process used to develop and validate educational products”. It was generally conducted by some steps: (a) need analysis, (b) development of theoretical concept, (c) validation and revision, (d) trials, and (d) effectiveness test.

The data was collected by observation, survey, and experiment. Preliminary observation and survey for need analysis were conducted in 30 elementary school students in Bengkulu Province. While the effectiveness test experiment of the use of learning materials model was conducted in 3 elementary schools which have represented different category of schools, they are SDN 69 Kota Bengkulu, SDN 7 Pondok Kelapa, and SDN 5 Talang Empat in Central Bengkulu regency.

Validity and reliability test were conducted to all instruments that were used in this research. The construct validity of the instruments was tested by using expert judgement, while the reliability of the instruments was tested by using Alpha Cronbach method.

Data analysis of this research applied mix methods (Creswell, 2008: 552). The data were analyzed qualitatively and quantitatively. Descriptive qualitative data were analyzed qualitatively, following the flow of qualitative data analysis that was suggested by Miles and Huberman (1992: 15-21) which consists of three steps of data progressing, such as: data reduction, data presentation, and conclusion. Meanwhile, quantitative data were analyzed by quantitative data analysis. The definition of quantitative data analysis according to Siregar (2012: 205-215) is a process of collecting the summary data (conclusion) by using certain statistical methods or formulas according to assessment needs.
The final data of effectiveness test experiment of materials usage in teaching were analyzed by T-test. T-test is used to determine the significant difference of the students who learn with developed reading materials and the students who do not use it. Before t-test implementation, normality and homogeneity test were performed. Normality test was conducted by using Liliefors test, while homogeneity was conducted by using Bartlet test with level of significance $\alpha = 0.05$.

RESULT AND DISCUSSION
a. Results
The results of data analysis showed that reading ability of elementary school students in Bengkulu province is still low. Its caused by some factors. One of the factors which defined the low reading skill of elementary school students is the problem of the available reading materials. Such problem consists of: (1) the availability problem; and (2) appropriateness and quality of learning materials problem.

The availability of materials in elementary school in Bengkulu Province, is not sufficient. The textbook availability ratio which is 1:1, as required by BadanStandarNasionalPendidikan (BSNP) has not been fulfilled. According to the data, the number of elementary school in Bengkulu province is 1,278 schools. From such number, there are only 557 schools with library. The available libraries are still far from sufficient, seen from the number of books collection, the condition of book collection, and its management (DinasPendidikanProvisi Bengkulu 2013; 34-35).

Survey of needs analysis obtained that teachers assume that available reading materials nowadays, are not sufficient in terms of quality and quantity. Teachers who have been surveyed stated that the available learning materials do not cover students’ learning need. The available reading material has scrimp local content. The teachers are very assured that learning materials which contain students’ background knowledge will be easier to be constructed into a greater knowledge.

Teachers expect the availability of reading materials which fulfill these following charasteristics: (a) containing material that cover all objectives in curriculum, because the teachers are in charge to supply curriculum demands; (b) containing materials according to the needs of stake holder denmen; (c) arranged according to correct linguistic and literary theories; (d) containing the topics according to students’ initial experience and learning needs, for example: hobby, excursion, literature, culture, disaster, environment; regional history, event, sport, technology, communication, and art. (e) containing materials of daily life and environment; (f) containing the latest development of science; (g) stimulating curiosity of new things; (h) enhancing learners’ insight to appreciate the differencies around them; (i) presenting the resource of local language and literature; (j) creating obedient and consistent knowledge procedures. The procedures are reading materials which are started from easy level to hard level, from simple thing to complex thing. The presentation begins from introduction, delivering the purpose of successive learning activities until the assessment activity; (k) paying attention to the proportion of language and literature materials; (l) encouraging the interaction among students, between student and teacher, and among students and larger society; (m) the presentation of materials and tasks supports the students to do many communicative activities on their own initiative in a creative and critical way; (n) materials presentation is related to other subjects, or in other words it is thematically presented; (o) language used is according to cognitive development level of the students; (p) with glossary; (r) language used must be clear and has no ambiguity; (s) it is sequentially presented, and (t) stimulating the students in learning how to understand and connect a text to the context and do critical reflection toward the correlation.

The result of needs analysis was followed up by the development of teaching materials model. The developed materials are consisted of two main components, they are reading materials and teachers’ guide book. Developed reading materials in this research is entitled “Ayo Membaca”.

Each learning unit is started from introduction. This part is not given sub-title, but contains a description about discourse context, learning objectives, and learning instruction that the students should do. Learning objectives are not delivered explicitly in form of descriptive instruction which asks the students to do certain activity. This is based on the assumption that this learning material is not a textbook.

Next part is discourse or text. Every text has theme/topic. The selected and developed topics are based on the result of needs analysis. The presented texts are short texts. It is about 250 to 400 words. The texts used are aranged by the researcher himself and some of it are quoted from other sources with some adjustments. The illustrations and pictures are also given to strengthen the presented texts message. In the end of the text, it is included glossay for some new terms.
The next learning materials part which is presented after the text is various activities and exercises to help the students improving their reading skill. Activities and exercises is instructed to (1) find the main idea; (2) identify the main sentence by intensive reading; (3) read aloud with correct pronunciation and intonation; and (4) read the literature.

Activities and exercises in the end of each learning unit are presented in students’ behaviour in form of some activities: (1) Producing text with own words; (2) role playing based on the content of the text; and (3) presenting the content of the text in spoken and written. Those three activities can be conducted by involving other language skills, such as speaking and writing.

The second developed model in this research is teacher’s guide book. Teacher’s guide book has been developed to be students’ supplementary reading materials. Teacher’s guide book has important role to create teacher’s mutual understanding toward reading materials used in teaching. By this teacher’s guide book, it is expected that external factors which influence the research result can be minimalized.

After reading materials model has been developed, there are validation and revision. Validation of the model has organized to get input, suggestion, and correction which are used as the base to revise the model. First validation was conducted to peer reviewer, who are lectures in Indonesian languages and literatures study program in FKIP Universitas Bengkulu.

Teaching materials of first revision was tried out to a small group. The findings and teachers perception notes were used as the guidance for the second revision of teaching materials model.

After the second revision, the teaching materials model was tested its readability. Readability test is conducted manually by cloze procedure. It was chosen because its formula that has been most known, such as (a) The Flesch/Flesch–Kincaid readability tests that consist of Flesch Reading Ease, dan the Flesch–Kincaid Grade Level; (b) Dale-Chall Readability Formula; (c) Fry Readability Formula, (d) Raygor Estimate Graph are developed to measure the level of academic foreign language text readability (English), not for Bahasa Indonesia text readability test. The result showed that all text reached intermediate to high mean score.

The results of small group trial and certain notes in text readability test were used as the inputs to do the third revision of teaching materials model. Revised learning materials model were then given to some experts to be reviewed. The involved experts consist of three experts, they are: (1) Bahasa Indonesia textbook expert, (2) reading skill education expert, and (3) Bahasa Indonesia design and learning expert.

The scoring result from the experts showed that the developed local-based reading materials model got mean score 3.45 in range 0 to 4, or decent-categorized. Thus, theoretically and conceptually, learning materials model has been proper and relevant to be used in reading skill teaching for fourth grade elementary school. Important inputs that were given by the experts are to integrate literacy aspect into learning materials model.

The model was revised based on the inputs from the experts. The implementation of literacy-based language education was developed in the structure and content of a text, and its exercises. Seven literacy principals are not presented discretely separated, but those will always be integrated. The expectation is reading skill of the students is formed to be a functional life skill for their self-development.

After revising based on suggestions and inputs from the experts, teaching materials were re-trial to a large group. Students score after reading learning in larger group showed that teaching activity has been done thoroughly. Student’s lowest score was 60 and the highest score was 90. The trial also showed that teaching materials model usage improves students’ learning process and result.

The last step is effectiveness test by using learning materials model in 3 chosen elementary school, which are SDN 69 Kota Bengkulu, SDN 7 Pondok Kelapa, and SDN 5 Talang Empat. It was conducted by pre-test – post-test control group design. In its implementation, there was reading pre-test and post-test, both in experimental class and control class.

The result was test by T-test. As eligibility requirement, before t-test, there were normality test and homogeneity test of the data. The result of Liliefors (normality test) and Bartlet test (homogeneity test) showed that the data were normal and homogeneous. Thus, the data are required for t-test.

The applied t-tests include paired sample t-test and independent sample t-test. Paired sample t-test is used to see the difference of pre-test and post-test mean score. While independent sample t-test is used to see the difference of class with teaching reading materials model class with no teaching materials model.

The resume of effectiveness test result of learning materials model usage in teaching reading in decent, average and deficient categorized elementary school in Bengkulu Province is as follows.
Table 1. The Result of Paired Sample T-Test

<table>
<thead>
<tr>
<th>No</th>
<th>School</th>
<th>Test Mean Score</th>
<th>T count</th>
<th>T table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Pre</td>
<td>Post</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>SDN 69 Kota (decent category)</td>
<td>80,24</td>
<td>86,12</td>
<td>5,744496187</td>
</tr>
<tr>
<td>2.</td>
<td>SDN 7 PondokKelapa (average category)</td>
<td>74,71</td>
<td>79,86</td>
<td>3,876680202</td>
</tr>
<tr>
<td>3.</td>
<td>SDN 5 TalangEmpat (deficient category)</td>
<td>72,22</td>
<td>78,26</td>
<td>3,534960125</td>
</tr>
</tbody>
</table>

Table 2. Independent sample t-test

<table>
<thead>
<tr>
<th>No</th>
<th>Namasekolah</th>
<th>Class mean Score</th>
<th>T count</th>
<th>T table</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Exp.</td>
<td>control</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>SDN 69 Kota (decent category)</td>
<td>86,12</td>
<td>79,32</td>
<td>4,873581622</td>
</tr>
<tr>
<td>2.</td>
<td>SDN 7 PondokKelapa (average category)</td>
<td>79,86</td>
<td>75,29</td>
<td>3,876680202</td>
</tr>
<tr>
<td>3.</td>
<td>SDN 5 TalangEmpat (deficient category)</td>
<td>78,26</td>
<td>76,96</td>
<td>0,621685041</td>
</tr>
</tbody>
</table>

b. Discussion

Needs analysis showed that elementary school teacher in Bengkulu Province expects the availability of sufficient reading material for students’ learning needs. The materials must have some characteristics, as it has been explained in the result of the research. The result of needs analysis is followed up by teaching materials model development. The developed model is consisted of student’s book and teacher’s book. The developed model is validated by some techniques: peer review, limited trial, small group trial, large group trial, expert judgement, and legibility test. The obtained findings, notes and suggestions during validation process, were used as the basic of teaching materials revision, so it produced the final model. The final model is then tested in three elementary schools. The three schools represent decent, average and deficient school.

Paired sample T-test (difference test of experimental group’s pre-test and post-test score) is as follow. In decent-categorized school which is SDN 69 Bengkulu City, the result of paired sample t-test showed that in 5% data significance, it was obtained calculations of $t_{table} = 2,063898562$ and $t_{count} = 5,744496187$. Because $t_{count} (5,744496187) > t_{table} (2,063898562)$, so it can be concluded that there is significant difference between reading skill score before applying local-based teaching model (pre-test) and the score of post-test.

Meanwhile, the mean score of post-test and pre-test in experimental group which applied teaching reading materials model was different. According to the mean of pre-test = 80,24 and the mean of post-test = 86,12, it can be concluded that the usage of developed teaching reading materials model in this research can improve the mean score of Fourth grade SDN 69Bengkulu City students’ reading skill.

According to independent sample t-test in SDN 69 Bengkulu City, the results showed $t_{count} = 4,873581622$ and $t_{table} = 2,010634758$. Because $t_{count} (4,873581622) > t_{table} (2,010634758)$, it can be concluded that there is significant difference between students’ reading score by applying local-based teaching reading materials model and control group that does not apply any teaching materials model.

Besides, the mean of post test score of experimental group’s and ost test score of control group which applied reading materials model showed a difference as well. By seeing the mean of post-test score in experimental group = 86,12 and the mean of post-test score in control group = 79,32, it can be concluded that there is significant difference between class which applied developed teaching reading materials model and class that did not apply it. Teaching reading materials model which is developed in this research has been proved that it can improve the mean score of fourth grade SDN 69Bengkulu City students’ reading skill.

In average-categorized school which is SDN 7 PondokKelapa, the result of paired sample t-test showed that in 5% data significance, it was obtained calculations of $t_{count} = 3,876680202$ and $t_{table} = 2,032244509$. Because $t_{count} (3,876680202) > t_{table} (2,032244509)$, so it can be concluded that there is
significant difference between reading skill score before applying local-based teaching model (pre-test) and post-test score.

In average-categorized school, the mean score of post-test and pre-test in experimental group which applied reading materials model was different. According to the mean of pre-test = 74,71428571 and the mean of post-test = 79,85714286, it can be concluded that the usage of developed teaching reading materials model in this research can improve the mean score of fourth grade SDN 7PondokKelapa students’ reading skill.

According to independent sample t-test in SDN 7 PondokKelapa, the results showed $t_{count} = 3,876680202$ and $t_{table} = 1.995468931$. Because $t_{count} > t_{table}$, it can be concluded that there is significant difference between students’ reading score by applying local-based teaching reading materials model and control group that does not apply any teaching materials model.

The mean score of experimental group and control group post test was different as well. By seeing the mean of post-test score in experimental group $= 79,85714286$ and the mean of post-test in control group $= 75,28571429$, it can be concluded that there is significant difference between class that applied developed teaching reading materials model and class that does not applied it. Teaching reading materials model which is developed in this research has been proved that it can improve the mean score of fourth grade SDN 7 PondokKelapa students’ reading skill.

In deficient-categorized school which is SDN 5 TalangEmpat, the result of paired sample t-test showed that in 5% data significance, it was obtained calculations of $t_{count} = 3,534960125$ and $t_{table} = 2,073873068$. Because $t_{count} > t_{table}$, so it can be concluded that there is significant difference between reading skill score before applying local-based teaching materials model (pre-test) and the score of post-test.

In deficient-categorized school, the mean score of post-test and pre-test in experimental group that applied reading materials was different. According to the mean of pre-test $= 72,2173913$ and the mean of post-test $= 78,26086957$, it can be concluded that the usage of developed teaching reading materials model in this research can improve the mean score of fourth grade SDN 5 TalangEmpat students’ reading skill.

According to independent sample t-test in SDN 5 TalangEmpat, the results showed $t_{count} = 0,621685041$ and $t_{table} = 2,015367574$. Because $t_{count} < t_{table}$, it can be concluded that in deficient-categorized school, there is no significant difference between students’ reading skill by applying local-based teaching reading materials model and control group that does not apply any teaching materials model.

While mean score of post-test in experimental class and control class is different as well. By seeing the mean of post test in experimental class $= 78,26086957$ and mean of post test in control class $= 76,95652174$, it can be concluded that there is significant difference between class with developed teaching reading materials model and class with no teaching reading materials model. The teaching reading materials model that is developed in this research has been proved that it can improve the mean score of fourth grade SDN 5 TalangEmpat students’ reading skill.

According to the result of Paired sample T-test toward all samples above, it is known that:
1. There is different mean score of pre-test and post test score in all experimental groups.
2. The comparison of pre-test and post-test mean score in all experimental groups shows the tendency of improvement.
3. There is significant difference of final score between experimental group and control group.

Thus, it can be concluded that local-based teaching reading materials model usage can effectively improve the reading skill of fourth grade elementary school students in Bengkulu Province.

However, the process and result of this research still have deficiencies, weaknesses and limitations of: (1) establishment of sample school was not based on specific research. Therefore, according to data from BadanAkreditasiSekolah/Madrasah, DinasPendidikanProvinsi Bengkulu, there is probability that the sample does not entirely represent all existing elementary schools. (2) almost all instruments were arranged and developed by researcher himself, so the error of blueprint formulation and instruments development is very possible. (3) It was hard for the researcher to control external factors that can influence reading learning result which came from students, teacher, environment, and school facility and infrastructure. Therefore, there is a possibility of students’ reading improvement which is caused by those variables.
CONCLUSION

According to data analysis of result and discussion of research and development, it can be concluded as follows. First, Bahasa Indonesia teacher stated that the available learning materials do not fulfill students’ learning needs.

Second, required teaching reading material characteristics are reading materials that are arranged based on the result of theoretical study and needs analysis in the field. Reading materials model is developed based on local condition.

Third, required teaching reading materials to improve reading ability of fourth grade elementary school students in Bengkulu Province theoretically must have teachers’ expected characteristics.

Fourth, developed learning materials are booked into two different books. First book is student’s book that is used by the students in reading. The second book is teacher’s guide book that contains conceptual study of teaching reading, teacher’s guidelines about how to teach materials in students‘ book.

Fifth, developed reading materials model is validated and revised, so appropriateness of teaching material is more optimal. The validation of teaching materials includes: peer review; small group trial; large group trial; teacher’s perception during small and large group trial; expert judgement; and readability test. All validation steps are followed by lteaching materials model revision.

Sixth, according to the experiment result of effectiveness test of local-based teaching reading materials model usage to improve reading skill of fourth grade elementary school students in Bengkulu Province, by using pre test-post test control group design, it is found that: (1) there is difference of pre test and post test mean score in all experimental groups; (2) the comparison of pre-test and post-test mean score in all experimental groups shows the tendency of improvement. (3) there is significant difference of final score between experimental group and control group. Thus, it can be concluded that the use of local-based teaching materials model is effective to improve reading skill of fourth grade elementary school students in Bengkulu Province.

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Local languages in Indonesia are now facing big challenges. Gradually, a number of the local speakers of the languages are getting decrease in the last decades. The possible factors influence that situation such as lack of speakers, and the effect of majority language, and the development of Information, Communication and Technology (ICT) effects. On the other hand, we, as human beings, cannot denied the importance of those the developments in our life. In this article, the author would like to propose the ideas to cope the problem by using multilingual teaching which discusses about the nature of multilingual teaching, the importance of multilingual teaching, and implementation of multilingual teaching in classroom.

**KEYWORDS:** local language, foreign language, multilingual, language teaching.

**INTRODUCTION**

The number of local languages existing in Indonesia is still a big question. Hardjati, (2016) through her report on National Geographic Indonesia mentioned that Indonesia only has 742 local languages while based on data from Badan Bahasa, only 617 was identified as local languages in Indonesia (Zuraya, 2016). However, they predict that the number of the local language can be 700 or more. That number is getting decrease slowly but sure in recent years. According to Zuraya (2016), there are at least 139 local languages of Indonesia are now in endangered condition.

The reasons why that happened can be caused by some factors. One of them is possibly by lacking of the young generation of the local languages’ speakers. Another factor is a pressure from certain dominant language which can influence the local language. For example, English as an international language can be a threat for local languages (House, 2003) Then, the development of information, communication and technology which continue influencing the local languages in Indonesia is also considered as the main problems for local language. Therefore, to tackle that issue, implementing multilingual teaching can be probably suitable to maintain that local language from disappearance.

The concept of multilingual teaching here is teaching and learning language whether it is local, national or even foreign language in classroom. The form of multilingual teaching can be in form of bilingual such local and national language or trilingual; combination of local, national and international language (Arabic, Chinese, English, etc.).

Furthermore, the concept of multilingual teaching itself has begun by English teachers who particularly teach in remote areas or villages. Commonly, when teaching in the areas, one of the biggest problems for teachers is language barrier. Therefore, they should use mixed language among English, Indonesian and local language as language instruction to ease students in understanding the lesson. Thus, this concept ‘multilingual teaching’ is basically not something new for teachers because they have been practicing for so long time. However, maybe the teachers just practice it without any complete guidelines on how to teach multilanguage in one classroom, especially local language to preserve it from the bad effect of globalization.

Meanwhile, for foreigners, the concept of multilingual teaching is mainly focusing on the goal of teaching itself. For example, in immersion class which students are mainly coming from different parts of the world with their own nation language, it is possible for teacher only use English as a medium for language instruction. In another class, on the other hand, it enables the teacher to use the language used by majority of the students in the class. Allow students to discuss with other students with that language.

In this article, the authors try to discuss about nature of multilingual teaching, the importance of multilingual teaching for preserving local language.
The Nature of Multilingual Teaching

Multilingual teaching is a teaching and learning process which use two or more languages as a medium of instruction (UNESCO, 1999). The goal of multilingual teaching is to facilitate the learners who might have different background especially in language skills because of their various first languages (British Council, 2006). In addition, this also can help home language learners broaden their knowledge about other languages. More implicitly, this multilingual teaching can provide a solution to persist the local language to be known and learned by learners at school. In multilingual teaching, there are at least six approaches which should be known by stakeholders. Firstly is submersion, pullout, structured immersion, transitional, maintenance, dual language. Here is a summary of the advantages and disadvantages of each approach.

<table>
<thead>
<tr>
<th>Types of Approach</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Submersion</strong></td>
<td>Involves one on one communication Leveling student’s ability Provides lots of teaching activities Allowes to guess a meaning and use gestures.</td>
<td>Only for learners who speak language instruction Peer interaction happens if the languages are not familiar with them No support for learner’s home language.</td>
</tr>
<tr>
<td><strong>Pullout ESL</strong></td>
<td>Provides for Non-native English learners Use direct language instruction Teach learners with various particular skills</td>
<td>Miss essential academic content No support for learner’s home language</td>
</tr>
<tr>
<td><strong>Structured immersion</strong></td>
<td>Support for learners to be bilingual or bicultural, or multilingual or multicultural</td>
<td>Must teach literacy in home language.</td>
</tr>
<tr>
<td><strong>Transitional</strong></td>
<td>Have more than one basic knowledge about language.</td>
<td>Shift from multilingual classroom to monolingual classroom Language used in instruction is the dominant language at the school. No support for home language learners if they pass the proficiency test.</td>
</tr>
<tr>
<td><strong>Maintenance</strong></td>
<td>Support for home language and official language development at school Support the learners to be proficient in native language and new language.</td>
<td>Pullout instruction is often included in the target language.</td>
</tr>
<tr>
<td><strong>Dual Language</strong></td>
<td>Given both on students who are unfamiliar with the official language of the school and students who speak official language.</td>
<td>Use two native languages teachers in one classroom.</td>
</tr>
</tbody>
</table>

From various of multilingual approaches above, it can be concluded that there are three approaches which can be used as the way to keep the local language from distinction, namely structured immersion, maintenance and dual language approach.

The Importance of Multilingual Teaching

In the case of Indonesia, which promotes multilingualism (the mother tongue, national language and international language), multilingual teaching is quite necessary to consider to save the local language (mother tongue) because in multilingual teaching process, the local language (mother tongue) is one of teaching instruction in class. As noted by UNESCO, (1999), they support to apply bilingual or multilingual teaching in the classroom as early as possible due to some reasons, more importantly they think that it can promote student’s literacy both in mother tongue (L1) and second language (L2). In line with the statement of UNESCO, the PRESS-India summarized that the importance of multilingual teaching based on this consideration; firstly the
students will learn best if the language instruction is mastered by them; secondly, the teacher will teach perfectly in the language they are known well; and lastly, the outcome of the education will be better if the teaching and learning happen for long time in the first language.

**Implement Multilingual Teaching in Classroom**

In multilingual teaching, there will be more than one language in the class depending on what language teachers want to use as a medium of instruction. The target language used in or out of class can totally depends the agreement among teacher and students.

1. **Teacher**
   
   A teacher plays important role in addressing what language to be used in the classroom. Just important to remember that the language are going to be used in the classroom, it should be familiar with them and they are proficient in it. In addition, as a language teacher, she or he should build interaction through multilingual perspective (Zieglar, 2013). There are some points (UNESCO and British Council) which need full attention from teacher when they teach in multilingual class:
   
   1. **Be sensible** which means that teacher should realize that the students come from different languages and cultures. The teacher should know the student’s socialcultural background.
   
   2. **Be professional** which means teachers must have competence to master the language used in the class. As it is mentioned earlier, the teachers will teach effectively if they are familiar with the language they use. The teachers should have relevant trainings (in multilingual or multicultural environment) which enable them to teach student’s mother tongue and the student’s second language. Moreover, the teachers also need to enrich their knowledge on methodology and pedagogy used to teach languages including the mother tongue.
   
   3. **Be material developer.** The material used for multilingual teaching should be developed in certain language, for instance in local languages which reflect local culture.
   
   4. The first language (L1) and the second language (L2) can be used at school. However, to save their mother tongue, the teachers can encourage the students to use their first language at home and use second language as the language of instruction in class.

**Activities for Multilingual Teaching**

Since the students have different languages and cultures and then teacher should accomodate them as a language learner, the form of activities which can be created by a teacher as follow:

1. **Greetings**
   
   The teacher asks their multilingual students to teach their friends a greeting in their local (home) language. Do it starting from opening class and also closing the class with the greetings in their local language.

2. **Label**
   
   The teacher can sign the features of class (such window, whiteboard, wall, etc) with languages teacher wants. It can be combination of three languages such foreign language, national/regional language or local (mother tongue). Use different color for different language to differ them.

3. **A multilingual word wall**
   
   Almost the same as labelling, but in this activity, the teacher posts some words or written expressions in local languages and the teacher can also invite other students to add some words or expressions if needed.

4. **Multilingual reading material**
   
   In this activity, teachers provide various books written in different languages in classroom. Then the students read and discuss the content on the books. Students who well understand about the language used in those books, they can tell and share it to their classmates.

2. **Teaching Strategies for Multilingual Students**

   Teaching with diverse students needs an effective strategy to be successful. Here are three teaching strategies which can be used by teachers for students with various languages and cultures background (Allison & Rehm, 2007)):

   a) **Visual**, through this strategy, the students are expected to have meaning and mental image to words and the concepts through the use of concrete instructional material.

   b) **Peer tutoring**, this strategy can be used to promote communication, motivation and high level achievement among students when they are involving in interaction.

   c) **Cooperative learning.** this strategy, on the other hand, can be usefull to make students to develop their intellectual autonomy.
Conclusion and Implication

In the era of modernization such right now, it is possible for an individual to speak more than one language. This condition, especially for language class, is very complex for language teachers due to they have students who are multilingual students. However, the domination of major language in or out of class can influence the existence of local language (mother tongue) of students.

Multilingual teaching which present here is as the way to accommodate the mother tongue, national/regional language and even international language to develop together and open for all students to master them. However, to conduct multilingual teaching in class, a teacher should firstly understand the students’ language background. Then, the teacher should be professional and be ready to create effective materials for multilingual students. In addition, as a multilingual teacher, she/he should create class environment with interesting activities which can facilitate students to keep their mother tongue and also boost them to enhance their ability to master other languages.

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BENEFITS OF LOCAL PEOPLE STORY OF JAMBI IN LEARNING READING WITH AN INDUCTIVE MODEL

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ABSTRACT

The purpose of this paper is to give feedback to teachers Indonesian, Jambi region in particular and Indonesia in general about how to use Jambi regional folklore in learning to read with inductive models. The techniques used in this paper are literature studies that are focused on collecting data related to the collection of theories as the theoretical basis. Discussion of papers is in line with the accepted theories. The model applied in this paper is an inductive model created by Hilda Taba. The inductive model is the processing of messages that begin from the particular things, from individual events to generalization, from individualized empirical experiences to a general concept. The data source is the story script. Formal data are words, sentences and discourses. The result of this discussion is to provide input to Indonesian teachers about inductive models that can encourage learners to form concepts, analyze concepts, and apply principles to appreciate literary works. It is done by finding and organizing information, generalizing, and exploring various ways to arrive at the hypothesis examination stage. This model can make learners more skilled and organize information as well as testing the hypothesis. Inductive models can be applied in the learning of literary works, such as learning to read folklore. Learners are required to think critically through questioning activities by formulating questions to predict the contents of the reading, then make a temporary answer and prove the truth after reading activities done.

Keywords: folklore, learning to read, inductive models

INTRODUCTION

Folklore contains cultural values and character education must be preserved. Educational story becomes the base of planting the nature of human life. In addition, folklore is a legacy of ancestors containing good teachings and must be preserved. At this time education is directed at local wisdom-based education that develops and empowers the potential of the region in an effort to meet the demands of socio-economic needs. Local wisdom-based education by Ahmadi et al (2012: 9) is education that takes advantage of local excellence in economic, cultural, linguistic, information and communication technology, etc., all of which are beneficial to the development of the competence of learners. From the notion that Ahmadi conveys local superiority including culture, culture itself includes language and literature, among them poetry, prose and drama.

Teachers can take advantage of prose (Folklore) as a learning material to invite interest in reading children. So that the children could be interested teachers should capitalize folklore as teaching materials such as folklore is one of the literary treasures of the archipelago to be an interesting learning materials.

Elements that can be taken into consideration to the folklore as a reading material for children, namely; 1) Folklore is very close to the child's life, the story is light and easy to understand. 2) Folklore is transformed in the form of a book with pictures. 3) Folklore tells of heroism, adventure, animals, fantasies, and delusions. 4) The reading material in the form of folklore is easy to obtain, so the teacher is easy to use. 5) The values contained in folklore are very good for the moral development of the child. 6) Utilizing stories people / folklor as reading material means we have introduced to the children treasures literature archipelago as well as preserve it.

Before making the folklore as a teaching material the teacher should choose which folklore is appropriate for the children. First we must know the types of folklore (folklore). Namely folklore stories in people's lives that are passed from generation to generation orally. In terms of the general public, these types are often called fairy tales. According to Nenden Lilis A (2009) there are several types of folklore (folkrol) that exist in the region of ninja, including: fairy tales, fable, saga, legend, and myth.

From the types of stories above, we can take one of the stories that are devoted as children's stories such as: animal stories (fable type) for example The story of Kancil and Crocodile. When taking this type of folklore, the teacher can also explain the origin of the legend for example: Sangkuriang from West Java and others. In addition, the moral values contained in the story is not less important to be conveyed to the students in order not
only interest in reading children obtained, but moral messages and values are also obtained when we use folklore in learning.

One of the lessons of literary appreciation is reading children's understanding of stories through folklore texts. Based on the Minister of Education Regulation National Republic of Indonesia (2006), learning materials to read children's stories are in class VII SMP / MTs semester gasal. The standard of competence used is to understand the contents of various literary texts by reading, while the basic competence is to retell the story of the child being read. In the learning, learners are expected to be able to find the main points of the child's story and retell the story of the child being read. The success of learners will be achieved if there is a good two-way interaction between teachers and learners.

Indonesian language learning in junior high school is still rooted in the old learning, which is teacher-centered learning. This is caused by teachers who have not been able to use the learning model well and are less varied in the learning process. Therefore, the selection of the right learning model will improve the motivation and success of learners learn.

The inductive model is a learning model created by Hilda Taba with an inductive reasoning style, ie from special to general. This learning model refers to the theory of constructive and inquiry learning with information processing orientation. Inductive model learning step has three stages, namely concept formation, concept analysis, and application of principle (Suryaman, 2012: 97). Inductive model is very effective to help learners develop high-level thinking skills and critical thinking, so that will lead learners toward the generalization. Thus, it will create an active learning environment, learners feel free and apart from fear and embarrassment when giving opinions, ask questions, make answers, and conclusions from reading activities. Based on these considerations, the speakers want to discuss the utilization of folklore in Jambi area in reading learning with Inductive Model.

**Literature Review**

This paper uses several theories as the theoretical basis or reference, the theory in question is: Rahim, (2007: 2) Reading is a complicated thing that involves many things, not just pronunciation, but also involves visual activity, thinking, psycholinguistics, and Metacognitive. The same thing said to be said by Cole in (Wiryodijoyo, 1989: 1) Reading is a psychological pro to determine the meaning of the written word. Reading involves vision, eye movement, inner speech, memory, knowledge of understandable words, and readers' experiences. Reading is not only limited to the process of reciting the text, but it is a process that is said to be complicated because it includes the mind's activity, thoughts, and experiences of the reader. In order to obtain a proper understanding of a reading, the reader should utilize the information it has. The information can come from life experiences, previous reading results, or other sources of information.

In learning activities, literary activities are integrated into four language skills, either by listening, speaking, reading, or writing. Literary teaching is a form of development of each language and literary skills, as well as literary literacy skills. Literature is not only studied mechanically, but also involves psychological aspects poured in it. The ability of literature, especially reading folklore, is not merely to practice the reading ability of a folktales, but the ability to understand and appreciate the folklore that is read. Folklore is one form (genre) folklore. Folklore is part of a culture that is dispersed and passed down from generation to generation, both in oral and exemplary forms with gestures or auxiliary reminders. Folklore is a form of oral literary work that was born and developed from traditional societies propagated in a relatively fixed form and among certain collectives over a long time using the word cliche (Danandjaja, 2007: 3-4). Folklore generally tells about the origin of a place or event that causes the occurrence of an area. In general, the characters raised in folklore are manifested in the form of animals, humans, and gods. Folklore delivered through speech language that is directly related to various aspects of culture and social value of society, making the folklore is said as a cultural expression of a particular society. According Danandjaja (2007: 50) category of folklore consists of three types, namely mite, legend, and fairy tales.

**METHOD**

The techniques used in this paper are literature studies that are focused on collecting data related to the collection of theories as the theoretical basis. Discussion of papers is in line with the accepted theories. The model applied in this paper is an inductive model created by Hilda Taba. The inductive model is the processing of messages that begin from the particular things, from individual events to generalization, from the experience of individual empirical experiences to a general concept (Iskandarwassid, 2009: 31).
DISCUSSION

Utilization Learning Stories People in Reading

Utilization or use of folklore text as a reading material in reading learning in accordance with the standards of competence, which is to understand the contents of various literary texts with reading. According to Kurniawan (2009: 30) which divides the story of fiction children into two kinds. First, children's fiction of the past (traditional) that children's fiction that has existed since ancient times, such as folklore and so on. Second, the current children's fiction (modern) is a fictional stories that exist in the present, for example, short stories and novels children's children, published in the media and in books.

Based on the grouping it can be said that the selection of folklore text as a reading material is also in accordance with the type of children's literature is a fictional story of traditional children. Traditional stories in between folklore (Folklore) (Nurgiyantoro, 2005: 164).

This shows that the text of folklore can be used as literature reading material in the learning activities of children's story reading. According to Nurgiyantoro (2005: 12) intended with children in children's literature is a child aged 0 years to about 12 or 13 years, or children who have entered in early adolescence.

Based on the basic competence of Indonesian language subjects in SMP / MTs VII grade semester 1, learners are expected to be able to retell the story of the child being read. According to the Regulation of the Minister of National Education of the Republic of Indonesia Number 22 (2006), learning to read children's stories based on the standard of competence is to understand the contents of various text reading Literature by reading. The basic competencies and indicators in question can be checked in Table 1 below.

<table>
<thead>
<tr>
<th>Table 1 Basic Competence of Indonesian SMP / MTs Class VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic competencies</td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td>7.1 Recount the child's story Read.</td>
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</table>

Learning to read children's stories in schools is done based on the basic competencies that have been determined, so that the expected competence indicators can be achieved well. The literary aspects integrated with the discourses according to the taught material are the intrinsic elements, nonverbal elements, and the structure of form and content (Suryaman, 20112: 31). Thus, learners can recognize the types of discourse through a variety of literature reading literature.

The needs of VII junior high school students about literature can be given through the story, one of which is the text of folklore as a literary genre of children. Students are expected to be able to achieve the indicator that is determined so that an effective and innovative learning model is needed, the model we offer is an inductive learning model.

Inductive Learning Model

According to Hilda Tab in Iskandarwassid (2009: 31) the inductive learning model is the processing of messages that begin from the particular things, from individual events to generalization, from the experience of individual empirical experiences to a general concept. With an inductive reasoning style, ie the process of thinking from special to general. The inductive model is the embodiment of constructive and inquiry learning theory (Suryaman, 2012: 97). The purpose of learning with inductive models is to encourage learners to discover and organize information. Inductive modeling steps, namely concept formation, data interpretation, and application of principles.

According to Suryaman (2012: 97-98), the inductive model can be applied in prose reading intensive reading with the following steps: a) the teacher simulates, in the form of observing the reading relating to the title, author, table of contents, note on the cover, and etc. B) Based on the observation, the teacher asks the learner to make a list of questions about the content contained in the prose. C) learners answer the question itself as a temporary answer. D) to prove whether the hypothesis is true or not, the teacher asks the students to read the prose by comparing the answer. E) the last learner draws conclusions on the proof, then presents the synthesis and discussion among students.

The inductive model is a direct and highly effective learning model to help learners develop high-level thinking skills and critical thinking skills, so that students will eventually be led toward generalization. In the study of literature, in principle requires the study of literary elements both intrinsic and extrinsic. Through this
model, learners will engage freely in a literary work, so they can read it themselves and then be asked to respond (Endraswara, 2005: 100).

In an inductive learning model, teachers can provide illustrations of topics that learners will learn. Then, the teacher guides the learner to find certain patterns based on the illustrations already given. This model requires the skill of asking, so that through the questions that will guide learners build an understanding of the subject matter by thinking and building ideas. Thus, a living learning environment will be created, where learners feel free and free from fear and embarrassment when giving opinions, asking questions, making answers and conclusions.

**Application of Inductive Model in Learning to Read Folk Story**

Inductive models encourage learners to form concepts, analyze concepts, and apply principles to appreciate literary works. This is done by finding and organizing information, generalizing, and exploring various ways to arrive at the hypothesis examination stage can even be terminated through the creation of new works. This model can make learners more skilled in disclosing and organizing information and testing hypotheses. Inductive models can be applied in the learning of literary works, such as in reading prose reading (folklore). Here is the learning step of reading folklore by using inductive model.

1. **Teachers convey basic competencies and indicators.**
   Example:
   Children today we learn to read. The basic competencies we will achieve are "Recounting the story read" while the Indicator is "Being able to retell the story read in its own language orally and in writing"

2. **The teacher gives apersepsi.**
   Example:
   Have the children already heard or read folklore bejudul "Putri Puti Unduk".
   Folklore Princess Unduk comes from where? Folklore Princess Unduk tells about who?

3. **Master makes simulation.**
   Example:
   Children...! Pick up a folklore book on the teacher's desk entitled "Putri Puti Unduk" and then the children observe the title, author, table of contents, note on cover, picture, and so on.

4. **Teacher request Students put questions.**
   Example:
   Children...! Based on your observations of the story, make a number of questions to predict the content of the story. Inquiries are made should include 5W + 1H (what, who, when, where, why, how). Question 5W + 1H is aimed at the folklore text entitled "Putri Unduk" which includes who the characters are, what the characters experience, when and where the characters experience the events, why the characters can experience the events, and how the characters do it.

5. **The student replied**
   Example:
   Students answer the questions themselves that have been made as a temporary answer.

6. **The teacher asks the student to prove the truth of his hypothesis with way read whole story, then compare with Answer that already.**
   Example:
   Children...! To answer the question who the characters, what experienced characters, when and where the characters experience the incident, why the character can experience the incident, and how the characters do it. You should read the story entitled "Putri Puti Unduk" below to complete.

### PUTRI PUTI UNDUK

The origin of Princess Puti Unduk is from the son of a king, named Raje Crow. Raje Gagak has a region of power from Sumatra to the Siam area. Raje Crow was one of the mighty kings of the time. Then Raje Crow has a child named daughter of a daughter named "Princess Puti Unduk" Putri Puti Unduk with a beautiful face and white, who looks at him duck very beautiful. Princess Puti Unduk is the only woman at that time forward in reading and writing.

Then unexpectedly transformed a sailing ship that came from the region of Aceh and his name is not so known again what is the name of the king's son of Aceh who was stranded in the area of Tebing Tinggi ocean. At that time this nature has not frozen as it is now a new pile of land. Here the frozen sea still means it is still a swamp, at that time Raje Mude from the king of Aceh came with a sailing ship in the port of Tebing Tinggi, the day after day, weeks into weeks, months after month Raje Mude wanted to meet with Princess Puti Unduk. One of the insiders said Putri Puti Unduk is a very beautiful in this village.
Finally Raje Mude asked if she could write. Answered by an insider is true tau write read, after the tau write read, Raje Mude want to send a letter. But what kind of reason to deliver this letter because Mahligai Princess Puti Unduk is very high scratching sky, but the former mahligai is now no longer. Just the story alone. Upon arriving at the letter, Putri Puti Unduk thinks how reason can meet Raje Mude. Because the supervision in the palace is very tight. Finally Putri Puti Unduk looking for cloth inside the cloth storage. The long fabrics were joined together so that he could pass himself to the ground, so he could meet with Raje Mude from Aceh. Meeting Raje Mude with Princess Puti Unduk at the port of Tebing Tinggi. After meeting, they negotiate, which means they want to be husband and wife without the consent of their parents. So short story tells, Raje Crow knows that Princess Puti Unduk has met with men from Aceh region. Raje Aceh's son named Raje Mude and his ship is still in the sea. After that it was called Raje Mude by Raje Crow. In this vocation it is not for marriage but to fight "If Raje Mude wants to marry my daughter Putri Puti Unduk must be a war". After I submit may Raje mude mate with Princess Puti Unduk, so Raje Mude does not mind. There was a negotiation, missing the story of marrying the story of war.

In short, Raje Mude returned to Aceh by telling his parents that he would fight with Raje Gagak to marry Princess Puti Unduk. Raje Crow also got ready at that time to prepare for the fortifications. Raje Gagak had wide territorial powers, commanded to Palembang to transport the land of Palembang to be a wall of fort on the cliff. Well! Now it can be seen that Tebing Tinggi is the only high cliff land in Tebing Tinggi. Raje Aceh is preparing to help his son go to attack, keeping his promise with Raje Crow to fight. Raje Crow was ready for his fortress who was transported his land from Palembang. Raje Crow continued fighting. The battle was inconceivable, so Raje Gagak was weak against him. Finally he was embarrassed, Raje Crow disappeared into three children beranak into the forest. Princess Puti Unduk disappeared then can not mate with Raje Mude Raje Aceh child earlier. In the event of Raje Gagak's disappearance, there arose a high fortress, still there to this day in the bay of the rantau. The bay was called "Teluk Ampaian Kain" what is the cause called the bay of fabric? It used to be like a rattan stretching from an elongated wood, the rope often seen in the afternoon, in good weather Putri Puti Unduk was drying the cloth (Kahar, 1978: 1-4).

7. Discussion, evidence, and conclusions
   After students read the whole folklore entitled Putri Puti Unduk, students are asked to discuss.
   Example:
   Students discussed above answer questions that have been made, students retell the story, and draw conclusions about the story of Princess Puti unduk.

8. Write again
   Example:
   Students rewrite the story of Princess Puti unduk with its own language.

9. Convey right in front of the class
   Students convey who Puti unduk Princess characters, what happens to the characters, when and where the character experienced something, why could figure experienced events, and how to do it in their own language character class.
   Example:
   My name is Tutu. I will convey the story's main character is Princess Princess Puti Puti unduk unduk, experienced by unduk Puti daughter was pledged to be married Mude Raje then disappeared. The timing of the incident after Putri Puti Unduk reads a letter from Raje mude and escapes from the palace, and the scene at the Tebing Tinggi harbor is on the Raje Mude ship, and the actions of the two figures at that time were agreed to marry Raje Mude without the consent of the parents.

CONCLUSION
As teachers, teachers should be smart in choosing teaching materials and combining them to be interesting, especially when teachers are in the position of high school teachers. Teachers must be good at using something that can be used as teaching materials. Folklore / folklore is one that can be used as teaching material. Many things are contained in the folklore, in addition to interest to read because the stories are interesting. The values contained in folklore are also very suitable to be implanted for children. By utilizing folklore in learning, teachers can introduce the literature of nusantara literature to children from an early age and participate in preserving Indonesian culture.
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BUILDING THE PROFESSIONALISM OF TEACHERS AS AN EFFORT TO IMPROVE EDUCATION

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ABSTRACT

Professionalism issue of a teacher, especially related to learning skills slants education issues in Indonesia. The professionalism which is nowadays considered as a demand is frequently disseminated and promoted. The promotion is supported by the teacher certification program or the teacher profession program. A teacher possessing the certificate is assumed to be skillful in carrying out teaching and learning process. He must be responsible and qualified in doing his profession. The professionalism of a teacher becomes an important milestone in realizing the innovative learning process through four teacher competencies, namely: pedagogical competence, professional competence, social competence, and personal competence. Efforts to improve the professionalism of teachers through these competencies are very possible to be achieved through education in accordance with academic qualifications, the implementation of professional programs under sustainable supervision, regular innovative trainings, the realization of the literacy program, the utilization of workgroup of teachers, synergy and collaboration with various parties, writing on and working in the field of education as well as the change of the management paradigm. These can be implemented by the habitual and regular approach to ensure the availability of professional teachers in doing their duty and responsibility, both at the elementary and intermediate levels.

Keywords: professionalism, teacher, and learning

INTRODUCTION

The implementation of education in Indonesia aims to create people that have religious, noble, cultural, human, moral, democratic and justice values. These values lead them to be responsible, both personally and socially. All kinds of improvement may be achieved through education. In addition, education may create people who do have sense of humanisms.

Professional educators are highly required in order to implement the process of education. One of them is a teacher. A teacher plays a very important role in education. He requires building his professionalism in performing his duties. He is also expected to bring about reform in this globalization era.

Nowadays, a teacher encounters hardships in carrying out his duties. He must be able to adapt with the circumstances. A teacher that does not organize and build principles and ideology will get difficulty to carry out his duties. Competition becomes bitter and bitter day by day. Therefore, the professionalism of a teacher is a must. A professional teacher will be the answer to future challenges. Furthermore, he is a role model and he is able to encourage an independent generation.

Various efforts have been done by the government to create professional teachers. Variety of education and trainings are sponsored. The education and trainings aim to create a good mannered and committed teacher in doing his profession. Furthermore, various policies have been issued and various discussion forums have been organized. The aim of the issuance of the policies and the discussion forums is to create a professional teacher. The Government continues supporting the professionalism of teacher by awarding the allowance to dedicated teachers who run teaching and learning process.

A teacher who has done his duties for either a long time or a short time is necessary to be motivated to be a professional teacher. That is why, various efforts have been made by the government to those who intend to become teachers. The purpose is to create a professional teacher. A professional teacher is the hope and the dream of the national education. He will be able to answer various challenges and problems in this country. So, it is not surprising that teacher is considered ‘a noble profession’. The teacher’s profession gets encouragement from the government with the issuance of regulation regarding teacher and lecturer as stated in Law Number 14 of 2005.
The issuance of Law of 2005 regarding Teachers and Lecturers is an effort to empower and improve the quality of teachers and lecturers. The qualified teachers in the development of their profession get assurances from the government. The government has invested in education as a step to develop and advance professional human resources. To that end, professional development helps teachers to achieve better performance. Therefore, professional teachers will gain support in obtaining life skills and the value of confidence to compete in local, national, and global life. Finally, a professional teacher can achieve education and learning goals.

Professionalism of Teacher

A professional teacher in carrying out the task is a necessity and prestige in the implementation of education. Krull (2002) suggests that professional profession improves the prestige of a teacher in teaching. A professional teacher also achieves a high position in his society. Okas, et al (2014) affirmed that the struggle for the occupied profession enhances the image and accountability. A teacher who does and acts the best can improve his skills, insight, and knowledge.

Similarly, Hoyle and John (1995) argue that being a professional should have three main points. They are knowledge, autonomy, and responsibility. Teacher activity in conducting learning can not be separated from the gain of knowledge, freedom in carrying out duties and authorities, and responsibility for what he does. That is why, in the learning process, a teacher has the task of providing knowledge, attitudes and values, and skills to their students. A teacher is responsible to see and evaluate everything that happens to the development process of his students.

Fuller (1970) explains that a teacher who has reached the professional stage in carrying out teaching tasks to their students, there are several important things that a teacher concerns. First, students learn what they are taught. Any information, knowledge, attitude, behavior undertaken in the learning process is a part that can be absorbed by the students. Mistakes or carelessness by a teacher have the potential to bring students to deviate because they learn from what they see and hear, at least 50% (Looper, 1999). That is why, a professional teacher will be careful in acting and providing information.

Second, students learn what they need. A professional teacher thinks about what his students need. A teacher should do some reflection or explanation of what they want to be given-taught to their students, according to their needs or not at all. Something contrary to the required one tends to be refused in a learning process. In order to avoid rejection, SFC (2015) provides information in accordance with the specific needs and support how to access them so that the wish can be fulfilled.

Third, a teacher is the agent of change for his students. A teacher should not just teach or transfer knowledge. A professional teacher endeavors to plan, to implement, to conduct, to evaluate, and to assess what is given to their students. Will what is taught to the students today bring a good impact in the future or not? This question needs to be reflected by a teacher after he teaches students. A teacher should be able to look at and analyze the future so that he can plan and prepare the students in facing and exploring changes in the future (USAID-Achievement, 2013).

Teacher Professional Standards

The professional standard of teachers in carrying out their profession is designed to produce qualified and capable teachers to face challenges and to compete in the future. Stiles and Horsley (1998) argue that professional teacher development needs to be done that includes: (1) Professional Development Standard A is the professional development of teachers through various perspectives and inquiry methods. A teacher in this sketch through a natural observation, make explanations and test the explanation based on natural phenomena; (2) Professional Development Standard B is professional development for a teacher that requires science and knowledge and understands how to do it. The teacher endeavors to understand how students learn important concepts, what concepts the learners can understand in line with their stage of development, and what representations can help the students learn; (3) Professional Development Standard C is the professional development of a teacher to understand that by selecting the teaching profession, he has committed to learning all the time, so knowledge he gain will always develop; (4) Professional Development Standard D is that the development of teachers’ professional programs should be coherent (related) and integrated (in Danumiharja, 2012).

Danumiharja (2012) affirmed that there are four characteristics of a professional teacher of the present century. They are as follows; (1) A teacher has matured and developed personality; (2) He has good mastery of knowledge; (3) He has skills to encourage students to master science and technology; and (4) He develops his professionalism on an ongoing basis. These four characteristics are integral and inseparable. If these conditions are met then a teacher can change the role of a passive teacher into a creative and dynamic teacher. Semiawan (1991) explains that the fulfillment of the requirements of professional teachers will change the role of the original teacher as a verbalist orator into a dynamic force in creating the invitation learning environment.
Mulyasa (2008) connects the professional standards of teachers and prospective teachers. He further said that at least there are seven professional standards of teachers and prospective teachers. They are as follows: (1) Mental standards, a teacher must have a healthy mentality, love, dedication, and a high commitment to his duties and job; (2) Moral standard, a teacher must possess noble character and high moral attitudes; (3) Social standard, a teacher must have the ability to communicate and do social intercourse with the community environment; (4) Spiritual standards, a teacher must have faith and piety to God embodied in worship in everyday life; (5) Intellectual standards, a teacher must have adequate knowledge and skills in order to perform his duties and obligations properly and professionally; (6) Physical standards, a teacher must be physically fit. He must not suffer from infectious diseases that endanger himself, students, and his social environment; and (7) Psycho standards; a teacher must be spiritually healthy, meaning that he does not suffer from mental disorders or other disorders that can interfere with the implementation of his professional duties.

Meanwhile, Law Number 20 of 2003 on the National Education System and Law Number 14 of 2005 on Teachers and Lecturers design the teacher professionalism standards actually measured and observed through four competencies of the teacher. They are pedagogic, personal, social, and professional competence. Pedagogic competence is the ability of a teacher to manage the learning which at least includes understanding insight or educational foundation, learners, Curriculum or syllabus development and learning design; the implementation of educational and dialogical learning; Use of technology for learning; Evaluation of learning outcomes; and the development of learners to explore their potentials.

Personal competence includes at least a personality that believes and devotes to God. He is also noble, wise and prudent. In addition, he should be democratic, steady, authoritative, stable, matured, and honest as well as sportsmanship. A teacher should also be a role model for learners and society. Furthermore, he should be evaluate his own performance objectively and develop himself independently and sustainably.

Social competence is the ability of the teacher as part of a society that at least includes the competence to communicate orally, written, and / or to use polite gestures; to utilize communication and information technology functionally; to do social intercourse effectively with learners, fellow educators, education personnel, education unit leaders, parents or security of the school; to interact politely with the surrounding community by obeying the prevailing norms and value system; and to implement the principle of true brotherhood and spirit of togetherness.

Professional competence is the ability of a teacher in mastering the knowledge of science, technology, and / or art and culture that he teaches which at least include mastery: subject matter in a broad and in-depth in accordance with the standard of content of a educational unit, subjects, and / or groups of subjects to be taught; and the relevant concepts and methods of discipline, technology, or art, which are conceptually shaded or coherent with the educational unit program, subject, and / or subject group to be taught.

As a manifestation of a teacher's professional measurement, the government conducts teacher certification programs. It is believed that the program is able to map the professionalism of teachers in carrying out his professional duties. A teacher who graduated from the program will be awarded an 'educator certificate' by the designated organizers. A teacher who has own the certificate is assumed professional in doing his profession. A professional teacher becomes an important note in achieving advanced learning process.

Establishing the Teacher’s Professionalism

Based on Article 1 of Law of 2005 regarding Teachers and Lecturers, Teacher is a professional educator whose main duties are educating, teaching, guiding, directing, training, assessing, and evaluating learners. In order to do these duties, apart from the professional standardization aforementioned, there are several components that can be of concern in building the professionalism of a teacher. It is believed that a teacher has already had the principle of professionalism. That is why, the professionalism of a teacher needs to be developed and formed.

Multi-Stage Education in Line with the Academic Qualifications

In accordance with applicable regulations on the national education system, it is affirmed that a teacher must require the academic qualification of Diploma 4 or a bachelor degree (First Degree or Strata 1 in Indonesian education context). Academic title owned supports the understanding of the profession. It also reflects the competencies that a teacher must have. A teacher is also expected to graduate from the graduate program. It is expected that a teacher graduating from high level of education, in this case the graduate program will be more and more professional. A teacher must have high motivation to be in the maximum academic qualification. Both the local government and central government fully support a teacher who intendsto continue his education and to improve his professionalism as a teacher. A teacher must not be reluctant to continue his study to a higher level. A teacher who has high academic qualifications directly or indirectly has improved the quality of education.

The Profession Program under Sustainable Supervision
The efforts to empower teachers should be carried out by the government continuously through the teacher certification program. This program should be best utilized by a teacher. A teacher should put this program as a place to learn to become a professional teacher. He should not complain if he does not succeed in the program yet. At least, through this program a teacher understands the standards of being a professional teacher. He should prepare to be professional then. A teacher who graduates from this program will be awarded a certificate as professional legality, especially in the implementation of teaching and learning. Tanang and Abu (2014) affirmed that the certificate is a proof of formal recognition awarded to a teacher as a professional teacher by the state. Indonesia puts a great hope for the success of education on teachers who have had the certificate. Therefore, a teacher should try to improve and develop his professionalism or at least to maintain the standards aforementioned.

A teacher who has succeeded in the certification program is expected to share his experience with other teachers who have not succeeded in the program yet. He should be a counterpart for them. He should supervise them when they do teaching and learning process. They should share and do correction each other in the framework of evaluation and self reflection when doing their duties. The purpose is that the more information and suggestion are received, the more critical the planning is and the better the implementation of teaching and learning process is. In addition, sharing and reflection make them to be more prepared in carrying out duties as a teacher.

Regular Innovative Trainings
The various trainings organized by various parties that support the teacher profession becomes an important part to create the teacher’s professionalism. Whatever the institutions organize the trainings, a teacher should attend the trainings because the trainings result in a positive contribution in the implementation of education. An innovative training helps teachers develop themselves to achieve the expected goals. In the ETF of 2014, it was affirmed that training is an effort to self-reflection. By doing a reflection, a teacher will review things that have been planned and done. Success in teaching and learning can be both measured and controlled through reflection, improvement, maintenance, and / or development.

Realization of the Literacy Movement
If anyone wants to make a progress, he should read a lot. Reading is the gateway of all information. Regular reading activity brings a teacher to gain a lot of knowledge and information. The knowledge and information make a teachers have professional competence. Therefore, anyone who wants to be a professional person in his profession, reading is an activity that is reckoned with.

Utilization of Teacher Workgroups
MGMP, IGS, PKG, and other teachers’ forums are places to build, to improve, and to develop the professionalism of teachers in teaching and learning process. Teachers attending the forums can share experiences and help other teachers solve problems and provide criticism and suggestions for the implementation and improvement of the process. KKG containing meaningful activities will bring positive impacts, especially on teaching and learning issues and general education implementation. Supriadi (1998) affirmed that KKG is a place to share experience of teachers in solving problems faced in teaching activities. In addition, KKG is an arena to improve and develop the social competence.

Synergy and Collaboration with Various Parties
An implementation of education duties will run better if a synergy and collaboration exist among various parties, such as fellow teachers, parents, supervisors, various institutions (P4TK, LPMP, LPTK, PPP, and related agencies). The synergy and collaboration are carried out to involve the elements concerned to work together to improve the professionalism of teachers. The counter parties forge and learn to realize a professional person in carrying out teaching and learning process. Susetyo (2012) even assured that the synergy and collaboration can improve the social competence of the teacher. Republika.co.id. (2016) affirmed that various parties need to be involved to achieve quality.

Writing and Working in education and learning
Besides through reading, pedagogic, personal, professional competence can also be built through writing and working. A teacher who likes writing and producing various works will create a good image of himself. The works also show that the teacher is professional in developing knowledge. In addition, writing and working can build the professionalism of a teacher. A person who studies hard, reads a lot, and writes ideas that he has, will give many advantages for readers who read his works. The readers will get information that may help them in solving a problem that the readers have. The more a person reads and writes, the more professional he is. Smith stated that reading and writing result in intellectual, physiological, and emotional advantages for the individual.

The Change of The Management Paradigm
A teacher has an autonomous right to develop his skills in carrying out the teaching and learning process. Activities that do not develop skills should be abandoned. He should make innovative changes by...
rerearranging the basics of planning of and teaching and learning that can lead him to be a professional teacher. A person who is able to improve his perspective, concepts and targets will be able to make a good planning for the success of teaching and learning activities. Tanang and Abu (2014) affirmed that professionalism emphasizes the mastery of management capabilities and its application strategy.

CONCLUSION

To be a professional person in carrying out duties and obligations, a person should obey and apply rules and direction set forth. Professionalism cannot be spontaneously achieved. It needs a sustainable and contiguous process. There are four competencies that a teacher must have in achieving these goals, namely: pedagogic, personal, social, and professional competence. Efforts to establish professionalism of teachers through these competencies may be achieved through education in accordance with academic qualifications. A teacher also should attend a professional training program and do continuous supervision, follow continuous innovative training, and succeed the literary movement. He also should make use of teacher workgroup well, synergize and collaborate with various parties. He is also recommended to write and work in the field of education, teaching and learning and change the management paradigm. In addition, he should also plan, implement, evaluate, and reflect on what he does when teaching. Reflection is a very good way to analyze various shortcomings and mistakes that a teacher may make. It can be done by the habituation approach and the programmatic approach to ensure the professionalism of teachers in performing his duties, both at the level of early childhood education, primary education, and secondary education.

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Utilizing Research Results of Lecturers and Students to Develop Indonesian Learning Materials: An Innovative Thinking

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ABSTRACT

This article entitled "Utilizing Research Results of Lecturers and Students to Develop Indonesian Learning Materials: An Innovative Thinking". The objectives to be achieved by this article are implementing the results of language studies, literature, art, and culture of lecturers and students as learning materials in Indonesian language in junior high school or equivalent and senior high school or equivalent. The theories which were used to compile this article are government policy, State Minister of State Apparatus Empowerment and Bureaucracy Reform Number 16 Year 2009 on Functional Position of Teacher and Credit Score, Joint Regulation of Minister of Pendidikan Nasional dan Kepala Badan Kepegawaian Negara Nomor Nomor 14 Tahun 2010 dan Nomor 03/V/PB/2010 on the Guidelines for the Implementation of Functional Position and Credit Score, Guidelines for Sustainable Professionalism Development for Learning Teachers and Guidelines for Evaluation of Sustainable Development Activities for Teacher Professionalism Development Support Teacher Learners (DEVELOPMENT OF TEACHER PROFESSIONALS). Through this article, the author aimed at proposing five ideas utilizing the research results of lecturers and students for the development of Indonesian language learning materials in junior high school and equivalent high school, there are (1) to disseminate the results of research lecturers and students to teachers through discussion/seminar (2) socialize the results of research lecturers and Students to teachers through research journals, (3) to conduct research with lecturers and teachers, (4) to cooperate with MGMP Indonesian in learning development by utilizing research result, and (5) Indonesian Language Education Study Program conduct a partnership with teachers related to Sustainable Culture Development (PKB) in the form of Self Development, Scientific Publication, and Innovative Work.

Keywords: research and development of learning materials

INTRODUCTION

This article entitled "Utilizing Research Result of Lecturers and Students to Develop Indonesian Learning Materials" is part of the theme of Implementation of Language, Literature, Arts and Culture Studies to strengthen the nation's civilization, subtheme Utilization of the results of language, literature, art, and culture studies in the learning materialsdevelopment tostrengthen national civilization, International Seminar of BKS PTN West Area of Language, Arts and Culture September 13, 2017.

This article was motivated by the untapped trend of local language, literature, art, and cultural research results for the development of Indonesian language learning materials, especially by Indonesian language teachers. Through this article the author offers to teachers to utilize local culture in the development of Indonesian language learning materials. Utilization of the results of language studies, literature, arts, and local culture in the development of learning materials will serve as the reinforcement of Indonesian civilization.

Based on the observation of Indonesian language learning tools in Riau, Indonesian teachers always use language (and literary) learning materials provided by the government or private parties in the form of a package book or reference book. This attitude is, along with, motivated by (a) the ease of teachers in preparing learning tools, because the material is already available, (b) the unavailability of Indonesian locally-charged learning materials, (c) have not been motivated to create textbooks, or modules/learning dictates per semester, (d) not yet intensive collaboration of the campus with teachers, either individually or in the profession of teachers, and (5) lack of socialization about the benefits of textbook textbook writing, module/dictat learning, either as part of teacher professionalism or as element that can Used to get credit numbers. Teacher workload (24 to 40 lesson
hours) per week makes teachers only use package material. Based on information from several teachers, to improve the process and the work of teachers, it is necessary cooperation of lecturers and teachers, especially in enriching the teaching material of Indonesian language. On the other hand, campus keeps the results of research (lecturers and students), which can be utilized to arrange learning materials.

Indonesian teachers SMP/MTs and SMA/MA/SMK have a container of professional development, namely the Indonesian Subject Teachers Conference. Indonesian teachers take advantage of this container to develop a lesson plan based on some package books, but (if available) use the results of lecturer and student research. This situation needs to be addressed. Various research results, whether in the form of documents or that have been disseminated through various journals, local, national accredited, accredited, internationally accredited, need to be utilized. Utilization needs to be done starting from lecturer cooperation process, student with Indonesian language teacher, either individual or through study program container and subject teacher consultant of Indonesian subject.

**METHOD**

According to the Regulation of the Minister of State Pendayagunaan Aparatur Negara dan Reformasi Birokrasi Reform No. 16 of 2009, the elements of sustainable professional development activities to support the Development of Teacher Professionals include (1) self-development, (2) scientific publication, and (3) innovative works. The development of teacher professionals activities of these three elements must be implemented on an ongoing basis. Sustainability is intended for teachers to always maintain and improve professionalism, not just for the fulfillment of credit numbers. Specifically, the objectives of sustainable profession development activities are (a) to improve teacher competence to achieve the standard of competence set out in applicable legislation, (b) update teacher competence to meet teacher's needs in science, technology and art development to facilitate participant learning process (D) fostering a sense of love and pride as a teacher professional, (e) improving the image, dignity, and dignity of the teaching profession in the community, and (f) enhancing the teacher's commitment to carry out the main tasks and functions as professionals; Support teacher career development.

Based on the Regulation of State Minister of State Apparatus Empowerment and Bureaucratic Reform Number 16 Year 2009 on Teacher Functional Position and Credit Score, the development of sustainable profession is divided into three elements, namely (1) self-development, (2) scientific publication, and (3) innovative works. Included in the self-development element (a) follow the functional training and (b) follow the teacher's collective activities. Included in the elements of scientific publications (a) presentations on teacher scientific forums, (b) the publication of research results or innovative ideas in the field of formal education, such as research reports, scientific reviews, popular scientific papers, and scientific articles, (c) presentation papers on scientific forums, (e) reports on research results, (f) reports on the results of action research, (g) textbooks, textbooks, modules / dictates of learning, teacher manuals, (h) scientific reviews, (i) popular scientific papers, (j) scientific articles in the field of education contained in scientific journals, (k) textbooks, (l) modules/lessons learned per semester, (m) books in education, (n) books of translation, and (o) teacher manuals. Included in the elements of innovative work (a) finding appropriate technology; (b) discover/create works of art, such as motion, sound, word, (c) discover/create literary works, such as novels, short stories, poetry, drama/theater/film, fine arts, such as souvenir objects; Animated movie stories; Graphic design art, such as book covers, posters, brochures, photography, recording, and film art; (d) discover/create works of art such as paintings, sculptures, carvings, large ceramics, billboards, fashion, theater, dance, ballet, musical ensemble; (e) create/modify teaching/learning tools and teaching tools, such as posters/drawings for lessons, educational games, certain objects/objects or tools, cutaway objects, and video/learning animations.

**RESULT**

**Scope of Indonesian Language Material**

DISCUSSION
Utilization Strategy of Research Result of Lecturer and Student

Based on the scope of Indonesian language materials in SMP/MTs and SMA/MA/MAK/SMK which have been described in point D. Scope of Indonesian Language Material, it can be said that the campus has all the material that can be utilized by teachers to write textbook of learning or learning module/dictat per semester.

Research lecturers and students are assumed to generate objective facts, data, and discussions. The objectivity of lecturer research is marked by the validation of reviewers and has been through the process of proposal selection, research seminar, even journalized. Objectivity of student research is marked by proposal seminar, validation of supervisor, reviewer, lecturer test, research result seminar, and thesis examination. Thereby, the research products of lecturers and students have undergone several processes, which make the product worthy of trust. Thus, the idea of utilizing the results of research lecturers and students to develop learning materials Indonesian language worth doing, which according to the author can be done with five activities.

The writer's first idea is to socialize the results of research lecturers and students to teachers through discussions/seminars. Many research lecturers (individually and in groups) and research students (supervised lecturers) which can be utilized by teachers in enriching the material of Indonesian text. By discussing the findings of lecturers and students, individually the teacher is expected to combine it into textbooks of learning and/or module/dictat learning per semester. As an example, Ryan Ramadhanu's research entitled Poem in the Marriage Ceremony of the Malay Rambah Rokan Hulu Community can be utilized to enrich rhyme text material, as well as to introduce Malay poem to students in Riau. By discussing the text of Ryan Ramadhanu's poem, the teacher will be able to make the text of the poem as a learning material. The steps in utilizing the research include (a) the researcher presents the results of the research, (b) the discussion participants/seminars discussing the research findings, and (c) the discussion participants/seminars concluding the results of the discussion on the research results. Furthermore, the reduction of the results of the discussion/seminar can be used as a textbook material or module. Poem who collected Ryan Ramadhanu from his research of which is quoted below.

<table>
<thead>
<tr>
<th>Morunduk padi jalan lalu</th>
<th>Merunduk padi di jalan lalu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Runduk toampai ko topian</td>
<td>Runduk tergantung ke tepian</td>
</tr>
<tr>
<td>Duduk makan sirih kite dolu</td>
<td>Duduk makan sirih kita dahulu</td>
</tr>
<tr>
<td>Baru cakak kakak sampai kan</td>
<td>Baru maksud kakak sampai kan</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Bojalan ko tanjung bolik</th>
<th>Berjalan ke Tanjung Belit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pulang molageh di sungai kumpai</td>
<td>Pulang molageh di sungai kumpai</td>
</tr>
<tr>
<td>Pado bojalan kak momolik-molik</td>
<td>Daripada berbicara berbelit-belit</td>
</tr>
<tr>
<td>Elokleh mominteh mak cepak sampai</td>
<td>Buklah cepat sampai kampung</td>
</tr>
</tbody>
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<tr>
<th>Nasi masak gulai pun dingin</th>
<th>Nasi masak gulai pun dingin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pobilo maso kito hidangkan</td>
<td>Apabila waktunya kita hidangkan</td>
</tr>
<tr>
<td>Kolian ondak kamipun ingin</td>
<td>Kalian mau kamipun ingin</td>
</tr>
<tr>
<td>Pobilo ti urang ko kito tunangkan</td>
<td>Kapan mereka kita tunangkan</td>
</tr>
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<th>Batang pauh batang konari</th>
<th>Batang pauh batang kenari</th>
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<tr>
<td>Batang melintang dititi juo</td>
<td>Batang melintang dilewati juga</td>
</tr>
<tr>
<td>Dori jauh kami ko mari</td>
<td>Dari jauh kami kampung</td>
</tr>
<tr>
<td>Dek ajat godang sampai kan juo</td>
<td>Hajat besar disampaikan juga</td>
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<th>Aka bana aka sambong</th>
<th>Akar bana akar sambung</th>
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</thead>
<tbody>
<tr>
<td>Toampai-ampe di jorami</td>
<td>Tergantung-gantung di jorami</td>
</tr>
<tr>
<td>Apo bona niat tokandong</td>
<td>Apa benar niat terkandung</td>
</tr>
<tr>
<td>Tolong sampai ka kapan kami</td>
<td>Tolong sampai kepada kami</td>
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<th>Bukanlah kang sembarang kacang</th>
<th>Bukanlah kang sembarang kacang</th>
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<tbody>
<tr>
<td>Kacang molilik di rumpun kayu</td>
<td>Kacang melilit dirumpun kayu</td>
</tr>
<tr>
<td>Bukan datang sombarang datang</td>
<td>Bukan datang sembarang datang</td>
</tr>
<tr>
<td>Datang monggiirang pongantin baru</td>
<td>Datang mengiring pengantin baru</td>
</tr>
</tbody>
</table>

By observing the poem quoted, it turns out students can learn all the elements of poem as well as learn the uniqueness of the Malay Dialect Rambah Rokan Hulu, Riau Province. The uniqueness of vocabulary such as morunduk 'duck', 'edge', top, dolu 'first', pado 'than', molyic 'twisted', sombarang 'arbitrary', monggiirang 'accompany', pongantin 'bride', and others. Thus, through the study of poem texts, the teacher can also teach students to know the variations of the sounds of the language in different dialects in a language, such as variations of phonemes in the dialect of the Riau Malay language.
The explanatory text is the material that the students of class XI learn in the even semester. In Indonesian Productive Book 2 for SMK/MAK Class XI, Erlangga publication, 2014 explanatory text material covering complex structure and rule of complex text and interpreting complex explanatory text meaning. Text that is interpreted as a text that serves to explain how and why something can happen; generally includes about natural phenomena, social and cultural phenomena or the process of something. Examples of explanatory texts included in this book entitled The Process of Global Warming Systematically, How to Make a Tape Ketan, How to Make Oncom? How to Make Your Own Cheese in a Special House, and How to Plant a Good and True Rice. Explanation of the meaning of the explanatory text is followed by the structure of complex explanatory texts, namely (a) a general explanation, namely a section containing a brief description of what is described, (b) a process description, ie a section containing a series of explanations of how and why something can happen Working clearly, and (c) closing, ie conclusions and summary. The five explanatory texts are true, not wrong. What needs to be observed is an explanatory text link, for example with students in Riau. The fifth text, How to Plant the Right and Right Rice is very appropriate to be used as an example of explanatory text in agricultural areas. In the present situation, corruption becomes unrelenting news. Nationally, teachers can create examples of explanatory texts on how and why corruption occurs or how and why about something happening in student dwellings, such as how officials corrupt and why officials corrupt.

In the Indonesian book: Self-Expression and Academic, Class XI, semester 1, 2014 publication, Lesson 2, pages 66-99, poem material is studied by subtitled students by Increasing the Sense of Language through the Art of Pardon. In Activity 1 Context Development and Poem Text Modeling, using the Rasa Sayange song, in the form of poem from Maluku and from Indragiri Hulu, Riau. In Task 2, to explore the Poem Text Structure and to interpret the meaning of poem text, the teacher can enrich the rhymes based on the rhymes documented by the lecturers and students from the research results. The material of the poem in the book can already represent the poem. What needs to be enriched in learning is the localized poem from various regions in accordance with the rhymes that exist in the student area.

The text of the observation report, the text of the descriptive response, the exposition text, the explanatory text, the short story text, anecdotes, saga, negotiation text, biography, poetry, book review, procedural text, lectures, proposals, scientific papers, drama, reviews, novels, editorials, articles, facts and opinions, and critiques in quality and quantity owned by lecturers and students. The material was obtained by lecturers through research, whether funded by the government, institutions, or independent. The material is also owned by students from lecturers or based on reports in lectures and research/thesis. All of these materials can be discussed by lecturers, students, and teachers. Furthermore, the material can be utilized by teachers as learning materials. The focus in the utilization is the local texts. The text of the observation report, the text of the descriptive response, the exposition text, the explanatory text, the short story text, anecdotes, saga, negotiation text, biography, poetry, book review, procedural text, lectures, proposals, scientific papers, drama, reviews, novels, editorials, articles, facts and opinions, as well as criticisms that became the product of teachers is the text of a particular area. Indonesian teachers in North Sumatra use observational reports from the region of North Sumatra, not entirely from other regional texts. Indonesian language teachers in Riau not only use descriptive responsive texts from other regions, but use Riau description text. Furthermore, Indonesian teachers in certain districts, using texts from his district in addition to using texts from his province. The anecdotal text presented in Indonesian language learning in Pekanbaru, for example, only uses anecdotal text from Yogyakarta, but uses the anecdotes texts of Pekanbaru society. Thereby, the material of the learning text starts from the text of the area closer to the student to the broader text. The choice of text closer to the student to the text further away from the student's life will also make learning more enjoyable. The pleasant attitude comes with text that is listened to or read by students is the text of the people's life.

Problems that need to be addressed are the ability and opportunity of teachers to use the research results of lecturers and students. The problem can be solved by the cooperation of teachers and lecturers in terms of textbook writing lessons or module/dictat learning per semester. It should be noted that according to Book 4 Guidelines for Sustainable Development of Professorship Activities for Teacher Learners, textbooks are books containing knowledge for certain subject areas or subjects and are aimed at students at a certain level of education. A book written by a teacher or group of teachers, intended to help learners understand certain subjects, or as a material for teaching teachers, both main and complementary. Modules are subject matter that is prepared and presented in writing in such a way that the reader is expected to absorb the material itself. Dictat is a written record of a subject or field of study made by the teacher to facilitate/enrich the subject matter/subject area submitted by the teacher in the learning process. Material creativity is not only based on quantity, but also utilizes local texts. Utilization of local texts is needed as a way to get students closer to their environment and culture.

In addition to disseminating the results of research lecturers and students through discussions/seminars, socialization of research results of lecturers and students to teachers can also be done
through research journals. Socializing through research journals requires that lecturers or campuses disseminate journals to teachers. The various science articles are readily available when the teacher is familiar with the internet. Socialization of research results of lecturers and students to teachers is considered one of the right way. Compared with the socialization of research results of lecturers and students to teachers can also be done through research journals, disseminating research results of lecturers and students to teachers through discussions/seminars are considered more effective. By discussing the research results face to face, teachers can ask things that require explanation, both material and technical. Combining the first and second ways of understanding the material the teacher will use can also be done. That is to say, socialize the results of research lecturers and students to teachers through discussions/seminars can be continued with the socialization of research results of lecturers and students to the teacher through research journals.

In addition to the two ways described in the previous section, research activities with lecturers and teachers need to be done by conducting joint research. In conducting Classroom Action Research, for example, lecturers can act as observers. The presence of lecturers in the process of Research Class action will provide a better color than fellow teachers as observers. The advantage of lecturers on the theory elements can be utilized by teachers as much as possible to produce accurate and objective research. Moreover, the objectivity of the lecturer will be stronger than the objectivity of colleagues in commenting on the teacher's actions in the lesson. Without reducing the teacher's advantage in managing the class, the lecturer is considered stronger on the material element.

In Section 4 of the Guidance for Continuing Professional Development Activities for Learner Teachers (2016: 6) it is written that Sustainable Development of Professions to support the development of teacher professionalism is an essential part of the professional teacher development process that is the responsibility of individual teachers as a learning community. Therefore, Development activities

Sustainable Profession in support of development of teacher professionalis should support individual needs in improving teacher professional practice and focus on fulfilling and developing teacher competencies to support the development of his career. This includes other self-development, scientific publications, and/or innovative works; Which aims to (1) self-development, to achieve the basic competencies required for the teaching profession, (2) self-development for the deepening and updating of knowledge and skills related to their competence as teachers, (3) improvement of teachers' skills and ability to produce scientific publications And/or innovative work, (4) improvement of knowledge and skills to carry out additional tasks that support career development as a teacher, and (5) Fulfillment of other activities appropriate to current and future teacher conditions and needs.

On the other hand, lecturers can provide opportunities for teachers in research: joint research. In joint research both parties can actively, from describing issues that need to be known, formulate problems, reduce theories, set research strategies, establish and create instruments, process data/facts, write research results, to present the results of research in various forms, Such as reporting and presenting in various media. Teacher involvement from the beginning to the presentation in various media will mature teachers in presenting orally and in writing. With that involvement, teachers will be directly motivated to use the results of the study in the lesson. The participation of teachers in the research will eliminate the assumption of teacher researching purely for the sake of promotion, as it is claimed by various parties and teacher recognition.

Campus and subject teacher consultant cooperation in the development of learning should be done. Cooperation is intended more directed to the learning material, not on the format, as is always discussed Indonesian teachers. The tendency of Indonesian teachers (based on the observation and experience in assisting teachers in developing learning) always only utilizes the learning materials available in textbooks provided by the government or private parties. This tendency makes research and localization neglected. Preferable, local text can be used for learning Indonesian. Lecturers and students have the required text in accordance with the Basic Competencies contained in the curriculum. Thus, in some time, in fact, teachers will be able to create a learning textbook or learning module/lesson per semester if the cooperation works effectively. Lecturers can play a role in the technical preparation of textbooks of learning or module/dictat learning per semester.

CONCLUSION

Campus collaboration with subject teacher consultant is no less important is the role of teachers guiding teachers in preparing products Sustainable Development of the profession. Lecturers can help teachers to map out elements (a) self-development, (b) scientific publications, and (c) innovative works. By mapping these three elements, the teacher will be able to self-reflect, which then motivates himself to attend various activities according to his professional duties as a professional teacher. The mapping results can also be utilized by the teacher's supervisor, such as the principal, supervisor, or the technical implementation unit.

In the book 5 Guidelines for Evaluation of Sustainable Development Activities To Support Professional Teachers Development Guidelines Guidelines for Assessment of Sustainable Teacher Development Activities To
Support the Development of Teacher Professional Teachers (2016) governments have established rules, credit scores obtained by teachers in activities, and descriptions of reasons for refusal. The following figures include the credit score of self-development activities (with disbursements) as follows.

<table>
<thead>
<tr>
<th>Functional Training Time</th>
<th>Credit Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>more than 960 hours</td>
<td>15</td>
</tr>
<tr>
<td>between 641 s.d. 960 hours</td>
<td>9</td>
</tr>
<tr>
<td>between 481 s.d. 640 hours</td>
<td>6</td>
</tr>
<tr>
<td>between 181 s.d. 480 hours</td>
<td>3</td>
</tr>
<tr>
<td>between 81 s.d. 180 hours</td>
<td>2</td>
</tr>
<tr>
<td>between 30 s.d. 80 hours</td>
<td>1</td>
</tr>
</tbody>
</table>

The amount of credit numbers that can be used as a reference lecturer in the timing of the seminar. In conducting seminar activities for example, teachers need to understand the size of credit numbers, so they get two things, namely knowledge and skills and credit numbers are useful for promotion.

The five ideas that have been described are assumed as a means of utilizing the research results of lecturers and students to develop Indonesian language learning materials with several notes, among others (a) no attitude of knowing, (b) working professionally in their respective expertise, and (c) the existence of mutual help for the development of learning, which ultimately leads to improving the quality of learning processes and educational outcomes.

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Utilisation des Images en Chaîne Pour Améliorer la Compétence des Étudiants D’écrire un Texte Narratif

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RÉSUMÉ
Cette recherche a pour but de savoir si le média des images en chaîne pourrait améliorer la compétence des étudiants d’écrire un texte narratif. On sait qu’écrire est l’une des quatre compétences de langues. Selon l’observation chez des étudiants de la section française de l’Unimed, l’activité d’écrire en français pour la plupart des étudiants est très difficile à faire à cause du système de langue de français étant différent avec celui de l’indonésien. La méthode utilisée est la méthode expérimente quasi. La source de données de ce mémoire est les étudiants du quatrième semestre apprenant le cours de Production écrite 4. On analyse le résultat des étudiants d’écrire un texte narratif avant d’utiliser le média des images en chaîne et après l’avoir utilisé dans la classe de production écrite. Pour analyser la compétence d’écrire des étudiants dans cette recherche, premièrement on définit la compétence des étudiants du quatrième semestre d’écrire un texte narratif sans utiliser le média des images en chaîne. Ensuite, on leur a donné des images en chaîne dont le sujet est des vacances pour savoir la compétence des étudiants d’écrire un texte narratif. Le résultat montre que l’utilisation du média des images en chaîne a aidé les étudiants à bien écrire un texte narratif où les étudiants ont obtenu la note B (avant leur note est C). À partir de l’utilisation des images en chaîne, on peut savoir que l’utilisation de ce média est très efficace pour améliorer la compétence des étudiants d’écrire un texte narratif.

Les mots clés : images en chaîne, écrire un texte narratif, technique expérimente quasi

INTRODUCTION
Écrire est une activité de la communication verbale ayant le rôle très important à côté des médias et d’autres domaines de la communication. L’importance d’écrire ne se voit pas seulement dans le rôle et la forme de l’activité mais aussi dans la fonction étant très importante au développement de la vie des humains ayant la culture. En rapport avec cette déclaration, Tarigan (1983 :19) dit que le progrès d’une nation peut être évalué du développement de la communication écrite. Le progrès de cette communication écrite peut être vue et évaluée à partir de qualité des lectures produits par des écrivans.

Enseigner est une activité faite par les professeurs où ils doivent réaliser la situation amusante en processus d’enseignement dans la classe. En enseignant, les professeurs n’expliquent pas seulement et transmettent un certain nombre de matériel aux étudiants mais au contraire ils doivent être apte en plusieurs méthodes d’enseigner et peuvent faire la situation intéressante dans la classe. Ce n’est pas seulement utiliser plusieurs méthodes intéressantes. L’utilisation du média d’enseignement en processus d’apprendre est une chose importante à obtenir le résultat d’enseignement étant efficace.

Après avoir fait de l’observation à la section française et à Alliance Française de Medan, on a trouvé qu’il y avait plusieurs étudiants ayant obtenu le mauvais résultat au cours de Production Écrite ou bien à l’examen du DELF A2. Les étudiants ont fait des fautes en Production Écrite dans le domaine de grammaire entre autres l’accord de l’adjectif, conjugaison du verbe, concordance de temps, mode, de lexique, et de système d’écrire selon le DELF A2 comme Respect de la consigne, ils ne respectent pas le nombre des mots étant 80-120 mots. Capacité à informer et/ou décrire. C’est-à-dire qu’ils ne peuvent pas informer et/ou décrire vraiment le contenu du texte qu’ils ont écrit avant. Lexique/orthographe léxicale. C’est-à-dire qu’ils ne comprennent pas bien l’utilisation des mots corrects à décrire une chose ou une action s’est passée dans le contenu du texte qu’ils ont écrit avant. Morphosyntaxe/orthographe grammaticale. C’est-à-dire qu’ils ne peuvent pas utiliser la structure de grammaire française vraiment où ils ont fait plusieurs fautes dans l’utilisation de grammaire du français, comme : l’utilisation du concordance de temps, la structure de la phrase, conjuguer le verbe, etc.
**Cohérence et cohésion.** C’est-à-dire qu’ils ne peuvent pas utiliser la phrase à informer une phrase avec l’autre phrase dans le texte narratif qu’ils ont écrit.

Ce problème s’est passé parce que les étudiants ne comprennent pas assez le système de la langue française, étant différent à celui de l’apprenant. Ils n’ont pas assez d’exercices de l’écrit. Plus loin, peut-être l’enseignement d’écrire est souvent en forme de la méthode conventionnelle où les étudiants obtiennent seulement le cours d’écouter comparé la pratique d’écrire, si bien que beaucoup d’étudiants ont la difficulté à exprimer l’idée, le concept et la pensée en écrire. Et puis, la situation de la classe étant moins intéressante est l’un des problèmes d’écrire. Ils pensent que l’activité d’écrire comme une chose très difficile. Voilà pourquoi la compétence d’écrire doit devenir une attention sérieuse dans la classe. C’est l’une des exemples du résultat des étudiants du français d’écrire le texte narratif que l’on a gagné dans le devoir des étudiants du quatrième semestre.

Voici un exemple d’un texte narratif étant mal-écrit par un étudiant de français.

**Mes vacances**

Je m’appelle Siska. Le dernier mois, moi et mes familles sont passé leurs vacances à la plage de sanur, Bali. Nous sommes parti prendre l’avion. Nous sommes arrivé à 22 h 20. Nous sommes loué une chambre à l’hôtel près de la plage. Nous sommes fatigué. J’ai dormi avec ma mère. Le matin, je me levé à 6 h 00, j’ai mangé le petit déjeuner avec mes familles. Je suis aller voir la vue est belle à la plage de sanur. J’ai vu beaucoup des visiteurs ici. Je suis content parce que j’ai pu visiter la plage de Sanur. Je suis très triste parce que nous sommes ici seulement 1 semaine.

D’après le résultat d’écrire du texte au-dessus, on peut voir que cet étudiant a fait plusieurs fautes d’écrire du texte narratif (que l’on a souligné), comme : capacité à informer et/ou décrire les informations: *j’ai apporté beaucoup d’argents*, utilisation d’élément lexique/orthographe lexicale : *Le dernier mois, moi et mes familles sont passé leur vacances à la plage de sanur, Bali*, morphosyntaxe/orthographe grammaticaale : *Nous sommes parti prendre l’avion*, et aussi cohérence et cohésion : *Je suis content parce que j’ai pu visiter la plage de Sanur*.

Pour progresser la compétence d’écrire, aujourd’hui il y a beaucoup de médiас d’éducacons qui sont utilisés comme un média d’enseignement dans la classe, l’une des alternatives est l’utilisation de média des images en chaîne. D’après Sutejo “un média peut être choisi comme moyen de support de l’enseignement s’il peut donner les avantages aux étudiants et ce média n’a pas besoin de frais cher et de long temps en processus de l’enseignement.

Alors, le média utilisé dans cette recherche est des images en chaîne où l’on donne les images qui montrent la chronologie d’événement s’étant passée. Cette technique peut donner les facilités aux étudiants à écrire leurs idées dans la forme d’écriture orientée et empilée. La technique des images en chaîne est utilisée pour donner une impulsion aux étudiants pour que leurs idées sur un événement soient plus tournées qui peuvent montrer les réactions: les idées qui sont faites en forme écrite.


Voici, un exemple des images en chaîne que l’on peut utiliser dans la Production Écrite :
Les vacances de Nicolas et ses amis à la plage

Les images en chaîne au-dessus montrent que Nicolas et ses amis de la classe passent des vacances à la plage où ils font beaucoup d’activités comme : nager, jouer ensemble sur le sable, courir sur le sable, manger, retourner à l’école. À partir des images, on demande aux étudiants d’écrire un texte qui explique les événements au passés, ils doivent écrire ce texte du premier image jusqu’au dernier image. Les étudiants doivent obéir aux consignes comme comment Nicolas va à la plage avec ses amis, quel transport ils utilisent pour y aller, ce qu’ils font, comment est le climat, etc.

METHODOLOGIE DE LA RECHERCHE

Toutes les activités qui vont être faites dans les processus de la recherche essayent de trouver et prouver un problème. La méthode utilisée dans cette recherche est la méthode expérimente quasi avec la forme one groupe pretest-posttest design (selon Cook & Campbell (1979) Dans cette recherche, on a fait l’activité deux fois, ce sont : avant et après avoir fait de l’expérience. Chaque recherche a la technique d’appréciation. La technique utilisée dans cette recherche est : la technique d’appréciation du test de compétence d’écrire des étudiants selon le barème DELF A 2.

Tableau 1.1 Le critère d’appréciation du test de compétence d’écrire des étudiants selon le barème DELF A 2 (CECR 2010).

<table>
<thead>
<tr>
<th>Respect de la consigne</th>
<th>0</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capacité à informer et/ou à décrire</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Lexique/Orthographe grammaticale</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Morphosyntaxe/Orthographe grammaticale</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Cohérence et cohesion</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

RÉSULTAT DE LA RECHERCHE

Basé du résultat de la recherche, avant d’utiliser le média des images en chaîne, le résultat des étudiants d’écrire un texte narratif a obtenu seulement la moyenne 70,24 (C). Il y a 12 (48%) étudiants ont obtenu la note : C (suffisant) et 13 (52%) étudiants ont obtenu la note : E (incompétent). Et sans utiliser le média des images en chaîne, le résultat des étudiants d’écrire un texte narratif a obtenu seulement la moyenne 71,08 (C). Il y a 11 (44 %) étudiants ont obtenu la note : C (suffisant) et 14 (56%) étudiants ont obtenu la note: E (incompétent). Mais, après avoir utilisé les images en chaîne, le résultat des étudiants d’écrire un texte narratif peut être plus bon, ils ont obtenu la moyenne : 82,84 (B). Il y a 13 6 (24%) ont obtenu la note : A (très compétent), 6 (24 %) étudiants ont obtenu la note : B (compétent), et (52%) étudiants ont obtenu la note : C
Alors, on peut dire que l’utilisation de média des images en chaîne a réussi à améliorer la compétence des étudiants de français d’écrire un texte narratif avec la grammaire et la lexique assez bonnes.

CONCLUSION
Basé sur le résultat de la recherche présenté, on peut tirer la conclusion comme suivante:
1. La compétence des étudiants du quatrième semestre à écrire un texte narratif au département de langue étrangère à la section française de l’année universitaire 2015/2016 avant d’utiliser le média des images en chaîne a obtenu seulement la moyenne 70 (C) où il y a 11 (44%) étudiants ont obtenu la note C (suffisant) et 14 (56%) étudiants ont obtenu la note E (incompétent). Il y a beaucoup de fautes faites par les étudiants du quatrième semestre dans leurs écritures comme l’accord, la conjugaison, le mode, l’accent, car ils ne respectent pas la règle du système et ils ne remarquent pas attentivement la consigne d’écrire un texte narratif au DELF A 2.
2. La compétence des étudiants du quatrième semestre à écrire un texte narratif au département de langue étrangère à la section française de l’année universitaire 2015/2016 après avoir utilisé le média des images en chaîne s’augmente avec la moyenne 83 (B) où il y a 6 (24%) étudiants ont obtenu la note A (très compétent), 7 (28%) étudiants ont obtenu la note B (compétent), et 12 (48%) étudiants ont obtenu la note C (suffisant).
Alors, on conclut que le média des images en chaîne est un bon média pour améliorer la compétence des étudiants d’écrire un texte narratif. Il y a aussi l’amélioration concernant la grammaire et la lexique en français.

REFERENCES
IMPROVING STUDENTS’ LISTENING SKILL
BY USING AUDIO VISUAL MEDIA

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ABSTRACT

Language learning process should include four language skills ie listening, speaking, reading, and writing. Unfortunately, the listening skill becomes one of the skills that is usually in the language learning process specially in the process of teaching English as foreign language. There are less than time, lack of sources and media, and teacher competencies. While, listening skill is very important. Moreover, government policy that includes listening skill is very important in language learning. To overcome the problem, skill to the students. One of the strategies that can be applied by teacher is using Audio Visual media. Audio visual will help student to be more focus and concentrate on what they listen in teaching-learning process. Hopefully this strategy will improve students skills listening skills.

Keywords: Listening Skill, Strategy, Audio Visual

INTRODUCTION

English in Indonesia is taught as a foreign language where the opportunity of learners using English is very limited. In practice English teaching, as usual in general language teaching requires mastery of the four skills of listening, speaking, reading, and writing to their students. Authentic materials and context is needed in the teaching of foreign languages. Therefore the teaching of the four language skills in English teaching should use English content and context as well. However, there are many obstacles faced by English educators to be able to teach the four skills proportionately.

Of the four skills mentioned above, listening skill is a skill that tends to be ignored in the learning process. This is due to several reasons including lack of facilities, lack of teacher competence and lack of motivation from students themselves. In teaching listening skills, adequate facilities such as conducive spaces, noise free, and adequate media such as audio recorders and video are indispensable. Authentic materials should also be used because of this listening skill students learn many things like the suprasegmental segments of the language ie intonation and stress. The role of teachers is also very important in teaching listening skill, the teacher must be able to play as a guide and designer of learning in accordance with the ability of students. Teachers are also required to be able to use appropriate strategies in teaching listening skills. In addition, the motivation of students who are less because they feel difficult to master listening skills should also be counted because when listening students are required to actively respond and interpret the information being heard. In other words, listening is an active activity that involves not only good listening ability but also the ability to sort and interpret information obtained from this activity (Ulim: 2015).

Since 2004, the government has issued a policy to include listening skill in the subjects of English Language Test of National High School which previously tested English only in the form of reading comprehension. Of the 50 English questions that students must complete, 15 of them are questions in the form of listening skills. In this section students are required to be able to answer questions from listening which include: 1. Statements associated with pictures (picture statements), 2. Questions and answers (short conversation), and 3. Short exposure (Short Lecture).This policy is aimed at measuring more contextual English skills, preparing students mentally entering the international labor market, and providing feedback for schools in improving English learning.

Listening English as a foreign language is certainly not an easy thing. Differences in the sound of language, intonation, unfamiliar dialect in the ears of students is a difficulty that must be solved by the students in answering the matter in the listening section. Additionally, the lack of learning portion or mastery of listening in the classroom learning process is caused by several factors such as lack of facilities, lack of teacher competence and low student motivation. In fact, in listening activities, students are required to elaborate the information being heard with other information that has been previously known and interpret its meaning by integrating what is heard with existing data in the brain (Helgesen, 2003). According Tyagi (2013) listening process includes four stages of listening, understanding, remembering, evaluating and responding. In other words
the listening skill is a complex skill that involves active brain and physical (concentration) work at the same time. The ability of listening to inadequate students is a big issue and a solution must be solved (Wen-Sheng: 2007). One of them is by using appropriate listening teaching method and able to increase student's motivation to learn. Preliminary data relating to English listening skills such as the difficulties faced by students and teachers in the teaching and learning process is necessary so that the right methods for teaching listening skills in English subjects will be found.

**Listening Skills**

In language teaching, listening and reading skills are receptive skills, meaning they are the target language inputs for language learners. Language learners are expected to get target language input from these two skills. Gass and Selinker (2001) suggest that although the input of listening and reading alone is not sufficient in language acquisition, input is indispensable for the pursuit of second language (foreign languages).

Underwood (1989) simply defines listening as an activity that focuses on understanding the meaning of what is heard. Listening skills on learning English require students to be able to identify accents, know how to pronounce vocabulary, grammar rules, and understand the meaning of vocabulary. Therefore, listening skills is not a simple skill because it requires focus, concentration and the ability to elaborate information to gain meaning. In other words, listening is an activate process that involves the mind.

**Listening Skill Learning Strategies**

To help students improve their listening skills, the selection of appropriate strategies is essential. The use of authentic teaching materials and providing relevant tasks is essential in teaching listening skills. Utilization of media such as news broadcasts, movies, songs and audio visual media will greatly help students improve their listening skills. Of course the strategy used should be based on the student's abilities. Stages in learning listening skills include pre-listening, while-listening, and post listening. Each can be done by using a particular method.

One of the media that can be used to improve students' listening skill is using audio-visual media. The use of this medium allows students to focus and concentrate more when they are listening to a material. Listening while simultaneously seeing the visualization of what is heard means it involves two simultaneously so that the results obtained will be better, especially for students with the type of visual learners. In English teaching media usage can be adjusted to the level or level of learners. At the beginner level flashcards can be used in the form of audio and image display, on intermediate level can be used media of song or film, and at advance level of audio media can be designed by teacher or lecturer by using video editing application like camtasia.

**Flash Card**

In listening or listening learning, flash cards are usually used at beginner level learners. The teacher gives an image that is a visual medium while mentioning the name of the object in the image in English. On this occasion students at the same time remember the picture and remember the sound or pronunciation of the image shown by the teacher. At this level is limited to the ability to listen and remember the vocabulary so it is suitable for beginner level learners.

**Film Media or News Broadcast**

At higher learner level, audio visual media that can be utilized is film or News broadcast. By using this media students listen while being asked to make a conclusion of what has been seen and heard, whether in the form of a movie or news broadcast. In addition tu can also be strengthened exercise in the form of filling part of the film or news that heard and watched.

**Video Editing app**

In addition, teachers or lecturers can utilize video editing applications as a listening media. Using this application allows teachers and lecturers to choose videos that match the topics taught in the classroom, as well as edit the video as needed. Teachers can provide interactive quizzes and know the difficulties of students in following the lessons given. Some applications that can be used for video editing are camtasia 7, camtasia 8, and camtasia 9.

It can be concluded that audio visual media will greatly help improve students' listening ability. What is needed is the creativity of teachers or lecturers in preparing the material as well as support facilities and infrastructure that support the implementation of this learning activity.
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Impressions Pantun in Learning Indonesian

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ABSTRACT

Pantun is one of the oral tradition that is still developing and used in the community. Saying the word pantun means talking about Malay culture. It is true that the tradition of pantheon is identified with Malay culture. As one of the cultural heritage, rhymes have a special place. It is said to be special because the pantun is planned and consciously taught in various levels of education through Indonesian language subjects. At least since the introduction of the curriculum from 1968 to 2013 curriculum pantun remains one of the subjects in the Indonesian language. Learning rhymes conducted in schools at every level of education is more oriented to the pantun formality, less attention to the value and function of pantun. Even the current condition of pantun always used as material plesetan and toys. Therefore, it is not surprising, even though it has entered the age of half a century of rhymes taught in school, which is embedded in the memory of students is the requirements and characteristics of the pantun while the value of rhymes and functions of the pantun itself is gone. Apart from being an oral tradition, pantun is also known as Malay rhetoric in communicating. Characteristic of this Malay rhetoric is to express feelings and thoughts indirectly by utilizing sampiran and content. The attachment in the rhyme can indicate the degree and quality of one's education. Facing the condition of globalization that engulfs all aspects of life, including the education and character of the students, it is believed that pantun can be used as one of the containers to instill the values of character education. Through reading pantun students will get the values of character education. In addition, by writing pantun students will learn how to communicate indirectly by utilizing the sampiran and the contents of the pantun.

Keywords: Pantun, Character Education

INTRODUCTION

Pantun is one of the oral traditions that are still alive and growing among Indonesian. When it is said pantun, in general the reader will connect with ethnic Malay. According Efendi (2004) pantun is one of Malay oral artistic expressions, including Riau Malay.

Of the many cultures of oral traditions possessed by ethnic groups in Indonesia, it seems that pantun is still being used and known among the people to this day. This is understandable because pantun culture is also known in other ethnic groups in Indonesia with different titles.

Besides being widely used in society, rhyme is also planned and consciously taught in educational institutions ranging from elementary school (SD) to senior secondary level (high school). In the curriculum of the Indonesian education system, pantun is one of the materials contained in Indonesian language subjects. The inclusion of rhymes in the curriculum of the Indonesian education system through Indonesian subjects is at least 50 years old. This can be evidenced by looking at the curriculum documents in 1968, the 1975 curriculum, 1994 curriculum, Competency-Based Curriculum (CBC), Education Unit Level Curriculum (SBC), and Curriculum 2013. Seeing so much time has taught rhymes in educational institutions, of the purpose of the poem Itself has been achieved. According to Hadi (2008) the purpose and role of poetry in life is to convey moral messages laden contain the noble values of religion, culture and social norms of the society. Through the pantun, the noble values are disseminated to the midst of society, bequeathed to their offspring. In addition, also play a role in realizing the poem in the culture of the allied association, perpetuate kinship, entertainment as well as the delivery of "aspiration" of society.

Although almost entering the age of half century rhyme taught in educational institutions, it turns out the purpose and role of the expected rhyme has not materialized. This is in line with the opinion Almudra (2008) which says that pantun as manifestation and expression of formal oral culture is still maintained but has lost his soul. What happened is not good news for the development and existence of the Malay pantun. Therefore, although pantun is still often read in ceremonies, cultural performances, and other daily activities, but the reading
of the pantun is only a prerequisite (complement) of the event not a process of inheritance of values. Pantun is physically present in society, but not so with its values.

Departing from such conditions, this paper will discuss the rhyme record in the Indonesian language learning curriculum, pantun as Malay rhetoric, pantun and character formation.

**Record Traces of Pantun in Learning Indonesian**

Of the many cultural products owned by the nation in Indonesia, it looks like a rhyme place and a special treatment. This is evidenced by the inclusion of pantun as a material in the subjects of Indonesian from the level of primary school education up to senior high school education. Even among ordinary people is always identified to learn Indonesian is learning pantun.

It has been more than half a century, pantun made material in the subjects of Bahasa Indonesia. According Ismawati (2012) in succession can be seen the existence of pantun as subject matter of Bahasa Indonesia. The 1975 Indonesian Language Curriculum is enacted in accordance with the Decree of the Minister of Education and Culture No. 008d / U / 1975 dated January 15, 1975. The lesson material presented in Bahasa Indonesia is laid out in the main form of language and sub-topic. The subject matter of the Indonesian language curriculum of 1975 consists of sounds, formation, sentence structure, language style, reading, vocabulary, paragraphs, discussions, and literature - (pantun material in the 1975 curriculum is contained in the literary subject).

The Indonesian Language and Literary Lesson material in the 1984 curriculum consists of units of learning units. Each learning unit consists of six components, namely reading, vocabulary, structure, writing, pragmatics, and appreciation of Indonesian Language and Literature - (pantun material in the 1984 curriculum contained in the appreciation component of Indonesian Language and Literature).

The Indonesian Language and Literature teaching materials in the 1994 curriculum are arranged in the form of themes. Each theme is divided into four language skills - reading, speaking, listening, and writing - (pantun material in the 1994 curriculum is in the reading and writing components).

Indonesian Language and Literature teaching materials in the 2004 curriculum are laid out in the form of literary ability and language skills. Each aspect of that ability consists of listening, speaking, reading, and writing components (pantun material in the 2004 curriculum is in literary ability).

Indonesian language and literature teaching materials in the 2013 curriculum are organized in the context of building context, text modeling, grouping text, composing individual texts, and text editing - (pantun material in the 2013 curriculum contained in the text modeling component and composing group and individual texts).

The presence of pantun material as one of Indonesia's cultural products in Indonesian language subjects in every level of education, is the government's efforts through educational institutions to maintain and pass on the values of rhymes rooted in ethnic Malays. According to Herfanda (2011), the material of rhyme that is included in the literature of literary teaching is believed to help the process of forming the character of the students, because in the literary works contained positive values, from cultural values, social, moral, humanity, to religion. Because of its potential value, the romantics believe that literary works contain the message of truth.

It's just in the field, Indonesian language learning with material pantun not describe the desired conditions. In learning Indonesian with pantun material, teachers and students are more focused on the formal requirements of a pantun. Even in school exams or national examinations, the available rhymes of the pantun are available and students are asked to choose the answers provided with regard to the sampiran. Efendi (2004) further states that pantun is physically present in society, but not so with its values. In today's life, even though the rhyme is still known and used by people, its content no longer culminates in the noble values of its native culture, but it is joking or echoing amongst the youth with its idol. As a result, the rhyme becomes a toy item, loss of function and its essential meaning, namely as a medium to give "teaching point" and inherit the noble values of the nation's culture. For example Efendi (2016) put forward the following case.

There is a rhyme whose sampan reads 'From Pekanbaru going to Bengkalis, stop briefly in Bangkinang buy powder'. According to him, this is very unreasonable, if you stop at Siak, there is also logic. He further states that the sampling should not be made, in the sampiran, reflects the educational level of a pantun maker, while for the content, it can be adjusted with sampiran, so do not be careful to make sampiran.

This phenomenon, is a reality that is quite apprehensive because the failure to communicate the noble values in pantun readings will reduce the rhyme just a game of words and entertainment splendor atmosphere.

If the condition is allowed, and the Malay factions do not attempt to reactivate it, it is not impossible that the progress of the revered epoch will only be the fossil of the Malay people's past pride. Changing the function of the rhyme is a sign that Malay is currently experiencing blurring of identity (identity) kemelayuannya. It is possible that the Malay people with sophisticated technological mastery will be able to build the marwah of Malay civilization, but it should be noted that civilizations built without being based on their cultural values are false and fragile civilizations.
This is in line with Wibowo's (2003) opinion in the perspective of structuralism, rhymes more underlined in the form of four lines in one stanza, each line consisting of eight to ten syllables, the first two lines are called sampiran and the next two lines are called contents, and At the end of those lines always crawled abab.

Therefore, for the future, Indonesian teachers must change the paradigm in learning Indonesian with pantun material. With the change of paradigm, of course expected to form the character of student through pantun slowly but surely will be realized.

The latest news gained, Indonesia as a party that has ratified the UNESCO 2003 Convention on the Protection of Intangible Cultural Heritage, 2017 is proposing "Pantun, Malay Tradition Oral" as the joint proposal of Indonesia with Malaysia. This joint proposal is in line with UNESCO's vision and mission to promote intercultural dialogue, thereby fostering mutual respect among communities in the world that will promote peace.

This submission is an initiative of Pantun community in Riau Province and Riau Islands through Malay Customary Institution with Association of Oral Tradition, Faculty of Humanities University of Indonesia, and facilitated and supported by Directorate General of Culture, Center for Policy Research of Education and Culture, Ministry of Education and Culture, also Government Riau Province, and Riau Islands.

Pantun Rhetoric of Malay

According Trianto (2010) of the many products of ethnic Malay communication that the attention of researchers and observers of Malay culture is pantun. Pantun is a text. One pantun, which consists of sampiran and content, is a text or discourse. Pantun as a text will reflect a certain form of rhetoric. Rhetoric is a comprehensive art that cares more about what someone says and also how someone will say. In line with that Pudentia (2017) states that in pantun there is politeness and kindness diplomatically, egalitarian, do not know hierarchy. Revered pantun teaches equality of positions. Pantun also teaches to use language subtly. In terms of diplomacy, Pantun also teaches not to physically harm or cause conflict. In pantun it is taught to "humble themselves" rather than inferiority or self-confidence. Furthermore Murti (2009) states pantun is a representation of the intelligence of language rhetoric and literary Malay elegance with beautiful mind, beautiful in rima, and graceful in harmony. Pantun is born on a sound game and rhythmic considerations are strict with 'Deep' and 'enlightening' instruments. Pantun contains values of wisdom (Genius local wisdom) of Malay society in reflecting on its life Full of nobleness. This wisdom has embedded and symbolized the identity of the nation Malay. That is how the rhyme attracts attention and fascinates language and cultural researchers Foreigners in the archipelago.

Pantun was born from the oral tradition of Malay society, as a medium to communicate his thoughts. He describes all matters relating to Malay thoughts and behavior, such as how to behave, speak, to express feelings. For the Malay community, the use of pantun as a medium to communicate their thoughts has been going on since the Malay people have not known the writing, it continues until today, and maybe even until the future.

Accordingly, the pantun is not only a four-row Malay literary work with rhyme a-b-a-b, but it is the way the Malay people understand and sanctify nature, build human civilization, and introduce themselves to other nations in the world.

According Almudra (2008) proximity, appreciation, and appreciation of the Malay people to nature, can clearly be seen on the sampiran or rhyme pantun. In the sampiran or rhyme pantun, usually used nature and other concrete objects. This shows that the use of nature or other concrete objects is a form of Malay nation intimacy with nature. What they observed, then they learned, and used as the basis (behavior, morals, and ethics) to live well as stated in the last two lines of rhyme.

There are three basic reasons why the pantun tradition is inherent and strong in Malay culture, so that a rhetoric is manifested. According to the first Maman S. Mahayana (2007), pantun is an original Malay literary work that existed before Islam, Hinduism and Buddhism came. Even since 1688, the rhyme has been the object of research. Pantun is a form of expression of hearts and thoughts that are typical of Malay people and have multi-cultural, multi-lingual, multi-religious and multi-racial properties. Research on pantun usually focuses on three things, namely: (1) the origin of the word pantun and the effort to compare it with similar pattern of taxation. (2) the functions of the first two arrays called sampiran or pemayang, and the last two lines called contents. And (3) categorize the type of rhyme and its position in society. These studies lead to a proof and affirmation that the rhyme is a unique, unique and amazing Malay literature.

Second, pantun is not bound by age, gender, social stratification, and blood relations. Pantun is a literary work of the Malay nation that lives both in the realm of great tradition and little tradition. Compared with other literary works, pantun is the only literary work that can attenuate the boundary between people who are in the great tradition and little tradition. There is no rule that only politicians can be singled out, there is only a requirement that all Malay folk be able to recite. Since pantun is used by all walks of life to express the desires of the heart and mind, the rhyme is a historical text that describes the social-cultural reality of the Malay people.
Third, rhymes are used in various places and social conditions. Pantun is a media of Malay folk to communicate, teach, and form Malay identity. In the daily life of the Malays, pantun.

**Pantun and Formation of Nation Character**

Language is the system of meaning and form realized by expression. Expression in relation to the language is a disclosure or process of expressing intents, ideas, feelings, and so on. That's what makes the language referred to as a means of expression by a person or a group of people so that often appear proverbs language shows the nation.

Language, directly or indirectly, contributes to development, especially with regard to nation character building. Characters relate to identity in terms of the overall quality or personality of a person, a community, or a nation. Character is the realization of an operational identity that distinguishes a person, a community, or a nation from another person, community, or nation.

The presence of pantun as one of the material in learning Indonesian at various levels of education is believed to be a container in the formation of student character. In pantun learning, students not only understand the content of pantun containing cultural values, but also the students are trained to express their thoughts and feelings indirectly and using symbol language. This is in line with the opinion of Herfanda (2011) which states that the teaching of language and literature is believed to help the process of character formation of students, because in the literary work contained positive values, from cultural values, social, moral, humanity, to religion.

Thus, literary works in this case pantun, are not only able to reflect on the inner self of the author and society, but also can be one source of inspiration, enlightenment, as well as agents of social change. Here also the importance of the literate read and appreciate the enlightening literary works in order to improve the quality of their scholarship in order to take a greater part in bringing their nation to a better social, political and cultural situation.

There are a number of studies conducted on pantun as a character forming student. Hasim research (2010) concludes that pantun contains valuable life values that are very valuable in building the character or character of Indonesian society. Therefore, it should be preserved pantun should be preserved and taught in school, as part of the effort to form the character and culture of the nation through extracting the values of characters or moral messages contained in the pantun. Another study, Neldawati (2015) concluded that there are four kinds of character education values contained in the rhyme of Badondong, the values of character education related to God, the values of character education related to self, the values of character education Which deals with each other, and the values of character education related to the environment. Subsequent research Nazurty (2016) concluded that the oral literature reflects the culture of Indonesian society. In these pantuns found the values of character education that can be implanted to students through the literary learning in school. Pantun-rhyme that reflects the eighteen values of character education applied in the curriculum at school can be used as teaching materials in learning literature.

In line with that, Sinar (2008) states as a language preservation tool, pantun acts as a guardian of the function of the word and the ability to maintain the flow of thinking. Pantun trains someone to think about the meaning of the word before saying. He also trains people thinking associatively, that a word can have a connection with another word. The social rhyme has a strong social function, even today. Further Efendi (2004) said that the essence or content of the Malay pantun is a teaching point in which there are noble values of religion, culture, and norms adopted by the community. Submission of these values varies, some through jokes, satire, songs, and so forth, so that the assumption appears that there is a Malay pantun containing teaching tujuak and some are just a mere entertainment. Whereas if the rhyme is carefully observed, whatever the form of pantunnya, in it contains the noble values of Malay culture to satire, persuade and educate human beings. Although of course the viscosity of the contents varies, depending on the understanding and intelligence of the person conveying the pantun.

Among the Malay people in relation to the rhymes is known the phrase "Adat berpantun, abstinence melantun" is one of the reminders are often pronounced by parents in order to berpantun based on ethics and social norms of society. Therefore, the content of the rhyme must be reminiscent, teaching and counseling, should not be libelous, degrading.

**CONCLUSION**

As one of the oral tradition, pantun is still used in the life of Malay society especially and Indonesia generally. Pantun is said to be a hallmark of Malay rhetoric that expresses feelings and thoughts indirectly by utilizing sampiran and content. As a cultural heritage, pantun became one of the material in learning Indonesian. Currently, pantun material taught in schools is more oriented to the pantun formalities so that cultural values are forgotten. Pantun is also believed to be used as a wahan in instilling character education to students from various levels of education.
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Building the National Identity with the Literacy Culture Revitalization

Miuhammad Fuad

ABSTRACT

In the Indonesian context, there is an opaque portrait of uncertainty in the ownership of the nation’s identity. There are indications that the symptoms of this uncertainty continue to flourish in the life of the community because they are less able to exploit their potential and understand the values contained in cultural products. It is said because of how low the literacy culture of our society today, even not least in the academic circles. This is the problem that is in front of our eyes so that the government proclaimed the learning program of the nation's character values as the slogan 'build character human'. Some of the study notes on literacy culture in this country reported by academics, government, and NGOs show disappointing report cards. The literacy culture of the community, especially our high school students towards literary texts is still low-is still below standard. The culture of reading short stories / novels of our high school students averaged 0.017% of 5 short stories / novels to be read per year. Unfortunately, although it has been found evidence of low literacy culture until now there is no clarity of follow-up. All of them are still in the level of concepts and regulatory documents. It certainly needs to be addressed and looked for concrete solutions in order to grace the diversity of cultures into a blessing, at least a very valuable asset that can be utilized in building a dignified nation civilization. Thus, massive and simultaneous cultural literacy revitalization program can be one of the strategic concepts to cultivate early reading culture, both formally and nonformally, which ultimately establish the identity of a dignified nation.

Keywords: Culture of Literacy, National Identity

INTRODUCTION

There is no argument that understanding of cultural values by students in schools needs to be encouraged in earnest. However, this is interesting to discuss because recently many people are questioning the decline for students in understanding the cultural values that exist in our country, Indonesia. Interest in this issue, especially the subject matter of the subject matter that teachers should teach to learners. Teaching done by teachers in order to create results and impact of quality education. Media and learning resources that can stimulate learners to learn. Form of linear assessment of learning with student learning activities and have high validity. Not a few people who blame the teacher for lack of able to provide learning materials to students in school. The point is the allegation to teachers, especially Indonesian language teachers.

The change of learning paradigm of Indonesian language is contained in the Regulation of the Minister of National Education (Permendiknas) number 22 of 2006 on Content and Permendiknas Standard number 23 year 2006 on Graduate Competency Standard (SKL). In this Permendiknas disclosed that learning Indonesian in schools or madrasah directed at improving the ability of learners to communicate in Indonesian language properly and correctly, both orally and in writing, and foster an appreciation of the work of human literature Indonesia (Depdiknas, 2006). This amendment is one of the realizations of Government Regulation number 19 of 2005 on National Education Standards as the launching of the quality of education which is fully contained in the Strategic Plan 2005-2025 in the form of "Policy of Quality Improvement, Relevance, and Competitiveness". Changes as mentioned above have consequences for the changing strategies of educators in learning Bahasa Indonesia. Educators must change in helping learners to speak and literate. It is not the same as other teaching teachers who transfer knowledge to learners, but rather train their language or literature skills. Indonesian Language Lessons in schools are not about linguistics or literature, but an increase in the ability to communicate spoken and written. Thus, the current Indonesian language learning should be directed at building a culture of literacy. The literacy culture in the Content Standards is demonstrated by the subject matter of Indonesian learning which is divided into four competency standards: listening, speaking, reading and writing. In addition, at the end of each level of education, elementary / junior high school and junior high school students at least have read 9 books, while high school / MA students have at least read 15 literary or nonliterary books. The provisions in this standard are the minimal targets of Indonesian language learning in schools or madrasah.
The big question arises whether this can happen? This question is a reflection for all of us. (1) Can educators change the course of Indonesian learning as expected? (2) Did the educator have changed the learning strategy from explaining activities and the students listened to the students doing (listening, speaking, reading, writing) and educating leads? (3) Do educators have developed a culture of literacy?

METHOD
Blurry Picture in Language Learning

Many people are still worried about the quality of Indonesian language learning. When compared with developed countries, high school students in America, the Netherlands, and France are required to read 30 literary books. Similar in Asian countries, such as in Japan students are required to read 15 literary books, in Brunei are required to read 7 literary books, and in Singapore are required to read 6 literary books. In line with the desire to improve reading ability for students in our country, the Content Standards should set the target number of literary and nonliterary readings to read. However, in reality this is still neglected.

The quality of Indonesian language learning, especially literature has not touched the essential problem. The emphasis of competency standards in the Content Standards by simply referring to four language competencies (listening, speaking, reading, and writing) is still not well understood by educators. This fact is still found when educators to be learn students to read with the standard of competence “understand the variety of written discourse with intensive reading” with the basic competence of “finding intrinsic elements through intensive reading activities”. In the classroom teachers explain both types of standards through lecture and question and answer techniques. Furthermore, students practice writing down the intrinsic elements present in the reading. Up to the end of the lesson, students are not assigned to read other literary texts with the aim of generating a habit for reading pleasure.

Indonesian lessons, especially literature is one of the subjects tested the state. Preparation of the UN is organized by BSNP and Puspendik Depdiknas by inviting the selected teachers to arrange questions in accordance with SI and SKL with the direction of the expert. Each question is selected very closely with the study of various parties is intended to be a matter of valid and reliable. Due to the consideration of the division of authority, not all competencies in the Indonesian language lessons are UN-assigned, as they must provide portions for the School Exam in measuring listening and speaking competencies. The issue of UN is more directed to measure the competence of reading and writing. But in reality, Indonesian teachers at junior and senior high school / vocational or MA / MAK levels are always haunted by fear that their students cannot answer the questions well. Not a few of them then make various “naughty” attempts to dispel the fear, even “neatly organized”. In addition, the courage to assign literary reading has not been done, although in reality it can be given to students through extra-curricular activities. Another problem is the condition of educator resources that have not been adaptive and visionary. In some schools, there are still educators who use lecture techniques to teach students to learn language and literature. They assume that if not explain by lecture does not include teaching. In fact, Indonesian teachers do not have to teach “language or literature”, but make students learn to use language or literature in the context of their lives. Students should be given valuable literary experience in real-world language, not the school world. This is in line with Magnessen's expression (in Silberman, 1996) that “we learn 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we see and hear, 70% of what we say, 90% of what we say and do.” Thus, if the teacher teaches students to read literature by explaining literary notions, literary types, and how to love literature, students get only 20% Of the material that should be taught. Unlike the case if the teacher to be learning experience of literature. Student must disclose and perform programmatic appreciation activities with clear objectives so that material acquisition will reach 90% of what the teacher teaches.

RESULT

Along with this, the facilities and infrastructure that support literacy activities also become one of the keys to the success of learning and in creating a literary environment (Guo, Sawyer, Justice, & Kaderavek, 2013). However, this also remains a problem when, the availability of supporting facilities and infrastructure, especially in many basic education schools are not adequate. Based on observations from four kindergartens (12 classes of PAUD) that are quite representative in Bandarlampung, it was found that the average of media availability for writing activity was 52%, and the average reading media availability was 54%. In general, the implementation of new literacy activities fulfilled by 56.4%.
The availability of reading literacy media can be seen from three indicators, namely the use of books, book selection, and reading area (Grace et al., 2017). The observation result shows that the percentage of reading area is 22%, still far behind with the other two indicators.

The reading area is related to the organization, access and approach of each child in a book in the classroom (Grace et al., 2017). Some schools in Bandarlampung have a reading area in the form of a library with separate rooms and classrooms. In addition, the availability of books physically adequate in schools, has not been supported by the organization or use of books that can be accessed directly by children.

On the other hand, the use of books relates to how much choice or variation readings in books are in the classroom or school. In fact, some schools have several variations of reading books, but this is not supported by the approach or reading activity that allows the child to interact frequently with the book. In fact, the lack of interaction with the book can reduce the child's favorite of activities or reading activities. This is in line with Gilkerson, Richards & Topping (2017) research, which states that the success of children in reading begins with the interaction between children with books and adults. In this case, adults can act as scaffolds for children to introduce and bridge between the world of reading and the real world so that children have their own appreciation of the world of reading.
Not only media related to reading, media writing activity is also part of literacy activities that cannot be separated by reading activities. The results of observation indicate that the availability of material or media variation to write is still below 50%, while media or supporting tool of writing activity fulfilled by 63%. This illustrates the not yet optimal development of literacy writing learning, especially with regard to the type or variety of tools used for the writing activity itself.

In general schools only provide simple stationery such as pencils, pen, and paper for writing recognition activities. In fact, the introduction of writing activities certainly cannot be separated by reading activities, in the sense that writing activities need to be supported with activities as interesting as reading activity. Literacy awareness is of course straight-line with the ability to read and write so as to create a literary environment requires maximum effort, especially in the development of learning and the provision of facilities and infrastructure that can support learning holistically (Compton-Lilly, 2015).

The findings in the field also illustrate that literacy activities in schools are currently centered or dominated in writing training rather than reading. The proof, reading activity in school reached 51%, while writing activity reached 68%.

The findings also illustrate that the literacy culture in schools today still prioritizes literacy as compared to reading culture. In line with the discovery of Campbell, et al (2011), Indonesia's reading culture is ranked at 500, or only 0.001% below the State of Saudi Arabia. Cultural literacy is still thick with drill or training to improve writing skills. In fact, the writing culture will not be born without any reading culture.

**DISCUSSION**

**The Need for Literacy Cultural Revitalization**

In the literature of language learning, literacy is defined as literacy, literacy, literacy or literacy in reading and writing (Teale & Sulzby, 1986; Cooper, 1993; 6; Alwasilah, 2001). Understanding of literacy based on the context of its use stated Baynham (1995: 9) that literacy is an integration of listening, speaking, writing, reading, and critical thinking skills. James Gee (1990) defines literacy from the ideological point of view of discourse which states that literacy is mastery of, or fluent control over, a secondary discourse. In giving this understanding Gee uses the rationale that literacy is a skill a person possesses from the activities of thinking, speaking, reading, and writing.

Stripling (1992) states that literacy means being able to understand new ideas well enough to use them when needed. Literacy means knowing how to learn. This understanding is based on the basic concept of literacy as literate discourse so that the scope of the literature that revolves around all efforts made in understanding and
mastering information. Robinson (1983: 6) states that literacy is the ability to read and write well to compete economically in full. He further explained that literacy is the ability to read and write related to the success of someone in the academic community so that literacy is a tool that is owned to be able to reap success in the social environment. The National Assessment of Educational Progress defines literacy as the ability to read and write performance that is necessary throughout life (Winterowd, 1989: 5). A jurist considers that literacy is a competence in understanding discourse, both as a reader and as a writer, so as to show the person as an educated professional who not only applies for the duration of learning but applies it well forever (White 1985: 46).

Based on the above description it can be stated that literacy is (1) literacy or literacy; (2) the ability to integrate between listening, speaking, reading, writing and thinking; (3) the ability ready to be used in mastering new ideas or how to learn them; (4) the ability device to support its success in the academic or social environment; (5) the ability to read and write performance is always required; (6) the competence of an academic in understanding discourse professionally.

From the literacy concept in the country has developed learning model of literacy, for example (1) ESL (English as a Second Language) Literacy Model (Ranard and Pfleger, 1993); (2) Ocotillo Information Literacy Competencies Model (Evans, 1994); (3) Literacy Model Developing an Instructional. (Davis, 1996); (4) Mediation for Dynamic Literacy Instruction Model (Dixon-Krauss, 2000); (5) The Information Literacy Model (Sigmon, 2000); And (6) Construct Meaning Model (Cooper, 1993). These models have succeeded in improving the students' ability to live in a literary society, both academic and other social activities.

From the fact we witnessed the learning of Indonesian as described above, it seems that the direction of learning in school must be changed. Learning Indonesian language, especially the literature should be directed at building a culture of literacy, especially learning that can increase the activities of learners using teaching materials in life. Learners need to be directed to speak or literate in the real world, not the school world. Yanni (1995: 40) states that literacy-based learning is done by developing ideas or ideas through the development of questions at time of writing, then developing them through interrelationships and controversies of ideas. Literary culture-based learning in the education world has an advantage because the literacy model is not only meant for students to have the capacity to understand the conceptual meaning of the discourse, but the ability to participate fully in implementing social and intellectual understanding (White 1985: 56).

In line with some of the above ideas, it is clear that literacy-based learning will condition learners to become literacy. Increased literacy skills in learning in line with educational objectives, namely the development of potential learners to become human beings who believe and piety to God Almighty, have a noble, healthy, knowledgeable, capable, creative, independent, and become citizens of a democratic and responsible (Depdiknas, 2003). Obtaining this goal can certainly be done if the students have become a literary figure. The students who have the provision of literacy in him will be able to equip themselves with the expected ability.

The process of developing language and literacy skills should be undertaken by developing cognitive abilities, analysis, synthesis, evaluation, and creation through a direct study of social conditions using the ability to think carefully and critically. Need the process of understanding the learners of social phenomena with the introduction directly will make it easier for learners in developing competence. Learners should be familiar with reading various information and accessing information from electronic media or written media. In addition, he needs to follow the development of civilization that is going on factually. Therefore, in developing literacy-based language and literacy competence should be supported by the availability of facilities in building human literacy.

In-class educator activity when conducting less linguistic-based Indonesian language learning, ie (1) directing the activities of learners; (2) selecting and preparing study materials; (3) checking the work of learners; (4) directs the system to communicate scientific knowledge; (5) coordinate in preparing class background for literacy activities.

Support to learning resources, in the form of facilities and infrastructure must also be a concern. Along with the changing paradigm of literacy learning from the concept of development toward the emergent literacy, then of course there must be a change of way of view of education in developing activity of literacy activity in school. Literacy should be viewed as a capability not necessarily present within the child, but its development will be largely determined by the support and interaction of children with their environment. Based on the findings from several schools, there is a need for a policy that supports the effort to improve the literacy movement can be a culture or habit that is reflected both in the learning in the classroom as well as in real life every day. Not only that, the quality of teachers in creating a literate environment needs to be improved. Teachers are not only required to provide a literary environment, but also to make learning both literacy both read and write can be connected to the child's world as a whole (Compton-Lilly, 2015).
CONCLUSION

Finally, it should be that the learning in the school is actually implemented in accordance with the provisions contained in the Content Standards that are in line with the concept of literacy. The curriculum for Indonesian language learning, for example, should be directed at building a culture of literacy and encompassing the overall competence of language (listening, speaking, reading and writing) not just about language or literature. Therefore, educators must understand the concept of literacy steadily in order to shift the habit of teaching to be learn students to competent in language or literature. It is necessary to keep the teacher to improve the quality of learning by observing the essence of "learning". As a result, it seems that policies need to be able to anticipate various situations such as (1) low reading culture of teachers that have an impact on the lack of mastery of learning materials and methods, (2) low reading interest of students, and (3) lack of facilities and infrastructure in schools.

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ABSTRACT
Students of the Indonesian Language Education Department are expected to be professional literacy teachers in the future. The study is aimed at designing literacy materials and literacy practices for literacy course in the department. Data were taken from students’ assignments in the subject and from in-depth interviews. The analysis focuses on identifying problems they face regarding literacy activities which consist of writing, reading, presentation, listening and thinking (reasoning). The results show that (a) students’ literacy experience is very poor, (b) students do not integrate language skills in literacy practices, (c) students are lack of strategies dealing with texts, and (d) students do not use high order thinking in literacy practices. Based on the analysis, more relevant materials and practices are needed in designing the literacy course in order to meet students’ literacy levels and needs.

Keywords: literacy teaching materials, literacy practices, integration of language skills, genres, high order thinking.

INTRODUCTION
Language background affects academic skills and contributes to literacy skills (Schleppegrell, 2008). In general, in Indonesia language experience is dominated by spoken language which is then transformed to written form. Teeuw (1994) in his book "Indonesia between Stylishness and Literacy" reveals that the style of spoken language is very much dominating the language of writing (script). The great distance between spoken and written languages in Indonesian is not yet sufficiently studied specifically studies on the cause of students’ difficulty in understanding a text, especially academic texts.

Oral language is an important component in reading acquisition. Many researches were conducted on spoken languages but still few done on adults’ reading difficulties. (Bakhitiari, et al., 2015). Adults’ reading difficulty is obviously as the result of their spoken language. This indicates that students’ acquisition of written language is only through reading activities during their primary years. The issuance of the Regulation by the Minister of Education and Culture No. 23 of 2015 on School Reading Movement is transparently motivated by the lack of satisfying reading activities at schools which has resulted in students’ poor literacy competence.

The problem of reading ability is commonly encountered by adults. This problematic situation in adult’s literacy is the continuation of the ineffectiveness of the literacy experience gained from schools. Teachers in general acquire very minimum literacy skills and knowledge of texts (Friedland, 2017) which has resulted in students’ poor literacy skills. A number of literature show that this issue is not only faced by adults in Indonesia but also adults from other countries. Studies concern about literacy which is not yet performs as cross-curriculum literacy practice. If students learn effectively they should be literate in all subjects. In this connection literacy becomes the key to all knowledge such as science and social knowledge.

Students of the Indonesian Language Education Department are adult learners who are also lack of adequate literacy skills. Yet the academic world demands this skill. Some evidence suggest that students’ poor skill can be observed from the way they read, assess information, conduct a presentation, which all indicate they are incompetent in getting information to support their arguments. Worse than that, many times, students do not really understand the essays they submitted since conflicting informations are easily found in them. In addition, linking one concept to another is also problematic for them. When asked how to link variables in the presentation titled ‘The Development of Argumentative Text Material Based on Flash Card Reader’, the student were hesitant to respond which indicates his thinking skills are not working.

Such student images can be generalized that they can not properly understand, access, interpret, distribute, and construct a meaning from the information they have. Students who are familiar with books and read various scientific articles differ from students who are not. Those who actively read books will also be active in attending seminars, going to the library, seeking academic information online, and involving themselves in research projects. If these students write, their writing will be pleasant to read. They can distinguish facts from concepts and procedures; opinions are accompanied by facts and arguments. Good habits as the positive impact of reading are accumulated. Communication skills and thinking skills are developed. As literacy is often considered as a social process, thus writing, reading, listening, discussing and thinking are...
developed through social interaction. Those who engage themselves in social interaction involving literacy will be able construct meaning out of the activities so all those literacy events will bring new knowledge to him. Students’ involvement in social processes such as discussing with peers, delivering the content of reading to others, writing opinions about particular information or events are all social processes that contribute much to literacy advancement.

METHOD
In the "white paper" issued by the International Literacy Association 2016, programs for teacher improvement in literacy include (1) providing literacy program to all grades during teaching learning process and remedial teaching, (2) providing literacy training for teachers to strengthen their knowledge, skills, and readiness of literacy strategies in facing the 21st century in which students need to become effective readers and writers. This program is based on the assessment that teachers’ literacy professional development and effectiveness are still needed.

In the International Literacy Association (2016) it was argued that the literacy materials cover all subjects such as science, social knowledge and mathematics. It includes the use of information from various media both printed and electronic presented in factual and conceptual. Literacy teaching materials such as non-fiction texts are essential for educational success.

Bruce and Judith Davidson (1996) argue that literacy is central to the curriculum, and most importantly for all aspects. It was developed and later expanded in the fields of history, literature, mathematics, social knowledge, government, physics and biology. This view is manifested in the school these days, with a focus on reading and relating it to language skills including spelling, vocabulary and writing. Literacy practices can only be well-developed if students have good vocabulary and grammatical knowledge. To get both, students do not have to learn formally. Sometimes by reading a variety of readings, the vocabulary will evolve well and a variety of language compositions will be obtained.

Trilling & Fadel (2009) in the Pacific Policy Research Center 2010 suggest that critical thinking includes the ability to analyze, interpret, evaluate, conclude, and synthesize information. All these capabilities are necessary in the 21st century that has provided access to high technology, manipulating, creating, analyzing, storing, and communicating. For academician, literacy must be understood through academic studies. Therefore, the notion or concept of literacy is considered necessary to be presented in teaching materials. Mille (2014) presents two important aspects of academic literacy: research and academic writing skills. In reality many university students at university level have problems in academic reading skills, and this illustrates the absence of academic reading skill experienced in high school. Therefore, at the university level, an academic reading strategy is needed to involve students handling the surface part of the reading approach (Julian, 2009).

For smart schools in Australia, literacy materials include language, literature and literacy. Languages include variations of language and change, language for interaction, text structure and composition, expression and idea development, as well as pronunciation and literacy knowledge. The material of literary content is literature and context, the response to literature, literary appreciation and literary creation. Meanwhile literacy includes text and context, other interactions, interpretation, analysis and evaluation as well as the creation of texts (Australian Government).

RESULT
a. Book Reading Experience
More than 70% of the students involved in literacy course are lack of the experience of good reading during their primary education. The key to all literacy is the experience of book readings. The students’ experience of reading books in elementary and junior high school is very poor and it is a prove for the domination of oral practices of kelisanan. Previous learning experiences related to literacy development are hardly found.

It is visible that students’ book-reading experience is very poor. They hardly have reading experiences with a focus on information retrieval, vocabulary development, and reading strategies to obtain the information needed to do the task and formulate concepts. The vocabulary as the key to improve reading ability is not developed adequately. Learning vocabulary through reading is very important and needs emphasis in class (AlQahtani, 2015). Viewed from the very few vocabulary they have, it can be concluded that the variety of readings they did is very much limited since it is believed that the more diverse the books they read the more vocabulary they will gain.

Students are not aware that literacy is a basic life skill they can rely on in dealing with problems. They rarely identify personal and social problems through reading. Thus literacy as an intelligent way in looking for and using information seems to be not working for them. They do not realize that reading various books from...
various writers who have exposed the twists and turns of life are fruitful experience. The experiences of others as outlined in the literature has not been treated as a source of inspiration and motivation.

With such limited literacy they do not see that in everyday life there are various problems encountered, ranging from the issue of choosing clothes, food, transportation, children’s education, and so on. The problems demand solution and the strategies people choose to solve their problems as presented in the books should be inspiring. However, reading for students is not yet for the sake of seeking answers to their problems.

Thus, writings such as articles in newspapers and magazines, books of various genres are not yet used as important sources of information. They do not even see that the strategies people choose to solve their problems can be transformed into their own. For example, those who already have a particular disease can access information on the treatment with fruits. What types of fruit should be provided, how to process them, what are the benefits, people’s testimony and so on can be accessed and chosen to overcome their illness.

b. The integration of Language Skills

Almost all students involved in Literacy courses are unaware of the importance of integrating language skills. Although they have practiced literacy practices such as reading and writing, or reading for presentations, the practice has not been established in their cognitive awareness. Therefore, the practice of literacy to integrate all language skills is not yet gained and performed on a daily basis. For them, reading is for assignment and so is writing. In writing they do not even go through a self-conditioning strategy before reading about what information is needed, where the information is available and so on. The students only use language skills for college needs not for social practice.

c. Academic Language Skills

It is very clear that students are lack of academic language competence. Their language is still dominated by unstructured spoken language. Academic Language is the language used in the learning process for academic purposes. Academic language develops with students’ understanding and knowledge. Usually the academic language represents the language in a particular discipline, so students need to actively participate in the language to access the knowledge. As is the case with languages, academic language also consists of vocabulary, grammar and language strategy to describe complex ideas, high order thinking processes and abstract concepts (Childress, 2013)

d. Text-Facing Strategy

Most students do not encounter various texts. They tend to read certain texts. Gallo (2013) finds that students read non-fictional texts less than fictional texts and in general students prefer fictional rather than non-fictional texts. This tendency continues until they are in college. For students, reading non-fictional texts is boring. They read texts in their discipline only because they must.

e. High-Order Thinking Skills

Students in the class prefer to record and memorize both as proofs that they are only involved in low-ability thinking. Their questions do not extend to the critical thinking, analysis, and evaluation skills. They do not dare to criticize the concept. In the proposal seminars, students rarely argue the content of their friends’ proposals. They only dare to criticize technical matters such as spelling mistakes or writing errors. This all illustrates that students are not involved in high-order thinking. They do not yet achieve what stated in the Pacific Policy Research Center (2010), which is critical thinking and problem solving comprising high-order thinking which includes a) giving reasons effectively, b) raising questions and solving problems, c) analyzing and evaluating alternatives views, d) reflect critically the process and conclusions.

DISCUSSION

Materials for Indonesian Language Literacy Material

a. Literacy Concepts

The concept of literacy is one of the most important material to provide in the beginning of the course. Misconception of literacy has led to misguided literacy practice. As literacy practice is the key to literacy experience, it is necessary for a professional teacher to teach not only literacy practice but also involve in the development of various literacy activities. The concept of literacy is very comprehensive and covers issues such as language literacy, psychology literacy, socio-cultural literacy, high-order thinking literacy, life skills literacy. In that sense they see literacy as not merely a practice of reading and writing but broader than that. Literacy activities to be done can be identifying the the concept of literacy from the perspectives of social, psychology, linguistics, and academic as described in various references.
b. Literacy Dimension

Literacy dimension is another teaching material necessary to put in the list. When a person practices literacy, he/she will be aware of the dimension involved. The more complex the dimension involved in the literacy events, the better the students understand and act on literacy. Dimension of literacy includes cognition, language and socio culture. A person will improve if he/she frequently involve in literacy activities. The design of learning activities for this part can include analysis on literacy activities to find out the dimension involved. In other words, the practice of reading, writing or discussion are analyzed to find out the intensity of the dimension involvement: cognitive, language, or socio culture.

c. The Difference Between Literacy and Spoken Language

From one point, literacy practice is viewed as a part of literacy, but in this perspective literacy practice is viewed as a natural experience in language use. Spoken language tends to be non-standard, not organized according to language rules, does not reveal complex concepts, which makes oral language less supportive to literacy activities. There are times when students find it difficult to read a text due to lack of standardized vocabulary. Therefore, transformation is necessary to lessen the gap between the spoken and written language. School Literacy Movement during school time will develop a positive habit in reading and provide higher opportunity for students to obtain standardized Indonesian language. In elementary or junior high schools, for example, it is suggested for students to read books published by the Language Center in order to increase their vocabulary and exposure to effective language use. Learning activities can be done by assigning students to compare the language use in conversation and the language used in textbooks. The focus of analysis can be on the vocabulary, sentence structure, the type of text, and so on.

d. Indonesian Language and Literacy

The instructional material is expected to open the insight and understanding that Indonesian language is used both for oral conversation and writing purposes. Students should observe these to be able to distinguish between Indonesian oral and written language. It is necessary to develop students language orientation to written language or the language of the book. The language of the book is chosen, not the language of other written text such as newspapers or magazines, for the purpose that Indonesian language system is pervasive for students. Thus they will get various benefits from the exposures to various uses of Indonesian language. For students activities, teachers can assign students to observe the differences and similarities between the language used in books, newspapers or magazines, and in written conversations. It will enhance students’ understanding of the concept and at the same time the substance of the language in expressing particular phenomenon.

e. Literacy and Critical Thinking

This instructional material is deemed necessary to improve students’ capability in critical thinking. Critical thinking is the practice, the behavior that must be done at any time for various aspects of life. With the habit of thinking critically it is expected that these attitudes and abilities develop continuously following the growth and development of students. Aspects of literacy activities such as reading, writing and speaking provide great opportunities for developing critical thinking skills. Before undertaking the intended activities, students condition themselves physically and mentally. Activities that can be done is the students are first oriented through the formulation of questions, benefits, or types of information to look for or information to be used for a purpose. To discuss a particular topic for example, critical thinking is already used regarding what information to look for, how much information is needed, the quality of the information, and where to find qualified information.

f. Literacy Standard

The literacy standard covers various aspects of materials and literacy activities. Literacy materials are cross-curriculum. The more varied the disciplines learned, the more tools obtained to solve problems. Thus the purpose of knowledge is to be able to explain, control or project an event. When a problem is viewed from various dimensions, it will provide abundant knowledge about the case. Therefore, the activities that can be done is to find out what disciplines should be involved in solving the problem. Standard Indonesian language which someone must acquire covers the number of vocabularies to acquire, the types of text to use, the readings to do on a daily basis, and the writings to produce every day. Learning activities focuses on analyzing literacy needs, literacy activities, and literacy production in various educational levels.
g. Literacy Practice

Literacy practices such as listening, speaking, reading, and writing are designed in various activities. Speaking activities should be dealing with the result of reading the students have done on books or other written informations. Communication activities in the classroom is as natural as possible so that children do it with pleasure and without pressure. Each student reads out a phenomenon that he/she has read and and the other students listen critically. Listening critically is aimed at judging the accuracy of the information, the viewpoint the speaker uses, the speaker’s conceptualization of the material, and so on. Speaking activities are the follow up of the reading activities, as writing activities also started from reading activities. In this case, students access information first from various readings and then compose and express it in written form. Writings are presented in the journal or article. Writings produced by a student should be criticized by other students, therefore each student must have an access to his/her classmates writing, whether by mass-producing or pasting them in the corner of the class.

Literacy practice should be built through 3 aspects, they are: text, the integration of the four language skills, and critical thinking. Speaking and listening and reading and writing activities can fulfill all the three components. The next issue is what subjects should do it and how often it is done. This problem is actually easy to answer, especially in primary and secondary schools with the curriculum 13. K13 assigns scientific-based learning which is a real literacy practices. To observe means to read the text, to ask means to analyze the text, to seek data means to prepare the foundation for concepts and arguments, reasoning means to criticize and discover new knowledge, and to communicate means to express the conceptualized thinking using academic language.

h. Literacy Across Curriculum

Literacy confirms that all language activities are main learning activities. Writing, reading, listening, speaking, and thinking activities should be provided everyday in the classroom. A literacy class is characterized by all subjects starts with writing activities. By assigning students to write about particular topics in each subject, they will be more ready for reading and discussion activities. Writing a topic means involving yourself in it. Therefore, every teacher across subjects should start a class by writing. Other activities will follow according to the students’ needs. By assigning literacy practice as the main activity in all subjects, it will make all classes promote literacy. Indonesian language teachers start their classes by writing certain topics. The focus of the Indonesian teacher is on the use of the language, the organization of the text, the vocabulary and grammatical choice, while other teachers focus on facts, concepts, or procedures of the subject knowledge.

i. Literacy Outcome

Literacy outcomes such as the ability to apply high-order thinking, critical thinking, creativity, and communication skills in various situations is the impact of all literacy activities. All kinds of ability develop continuously following the development of literacy activities. The deeper the engagement, the greater the capabilities achieved. Literacy outcomes is the skills achieved from someone’s literacy practices. Therefore, teaching materials for all literacy activities should be oriented to the outcomes so students can develop the capabilities necessary for their personal and communal life.

j. Literacy Lesson Plan

By studying literacy as mentioned above, students are expected to have a comprehensive concept of literacy learning. Based on the concept they will be able to develop themselves as a literate person as the basis to design literacy lesson plan at schools in cross-educational units. The instructional material is expected to enable students to develop literacy objectives, determine teaching materials and literacy activities, and determine literacy learning methodology and evaluation.

CONCLUSION

Literacy is the center of and as an entrance to all learning activities. Students are generally weak in the absorption and conceptualization of literacy and this is thought to be the result of poor literacy experience in primary and secondary education. Students perceptions and conceptions of literacy are very weak as the result of poor literacy experience since primary and secondary school periods. Students of the Department of Indonesian language is expected to be the main driver of school literacy activities both academically and non academically. Therefore, the literacy materials should be planned and include the concept of literacy, literacy dimension, the difference between literacy and spoken language, Indonesian language and literacy, literacy and critical thinking, literacy standard, literacy practice, cross-curriculum literacy, literacy outcomes, and literacy lesson plan. Teaching materials like this will be able to project students achieving the literacy concept, having literacy experiences, and ultimately are able to teach literacy intelligently.
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Improving Students 'Participation in Learning Through the Activity of Questioning and Answering

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ABSTRACT
The purpose of this study is to describe the increase in student participation in learning through the activities of questioning and answering. This research was conducted in Indonesian Language Learning Methodology class for 4 semester of lecture year 2017 with 37 research subjects. The method used is descriptive method of class action, this research is done in one cycle with three times meeting. Data collection techniques used observation and recording techniques, the data were analyzed descriptively qualitative. The results showed that with the activity of questioning and answer the participation of students in the lecture become increasing. The steps of implementing this activity are as follows: 1) the formation of groups of each group consists of 5-6 people, 2) different material distribution for each group, 3) each group member comprises at least two questions based on the material that has been distributed, 4) Questions answered by other groups, 5) each group presents the results of answers in front of the class using powerpoint, each group member answers according to the questions they get, 5) confirmation and conclusion. There were 34 people composing two questions and three students composing one question. Types of questions compiled belong to the higher level thinking questions high order thinking (HOT) using said wondering how, why, and how. The question word requires an explanatory answer not only based on the material contained explicitly but also implicitly, and asking for an example. This learning also received good response from students.

Keywords: participation, activity of questioning and answering

INTRODUCTION
Teaching and learning process is a very important factor and affect the learning outcomes. During this time, education in Indonesia ranging from basic education to higher education, government until ordinary people more interested and pay attention only to learning outcomes, and tend to ignore the process of teaching and learning. This is evident from the enthusiasm of society and government in waiting for the national exam results of students, both high school and junior high. If the national exam results of the learner are low, then the teacher and school will be blamed and some are given some kind of punishment, the punishment is not related to improving the teaching and learning process.

To improve and improve the process of teaching and learning in the classroom, do not have to do great things extraordinary with great cost as well. Simply do small things but it is directly related to the needs and development of learners, and involve the learner actively during the learning process. Involving learners during learning can increase learner participation. The expected participation for achievement of learning objectives is not only participation involving the learner physically, but the main one is mental involvement. Learning is a process of behavioral change (Surakhmad, 1982: 65) which involves not only physical but also mental situations.

Sometimes the teacher feels that they have been doing good teaching and learning activities, involving students in learning by applying varied methods and using multimedia, and the students appear to be physically active in learning, but the result of the students' learning is still not satisfactory. This happens because teachers only pay attention to the involvement of learners in the process of learning physically, and ignore the mental involvement of students in learning.

Many factors lead to the success of a learning, among which the teacher must understand that learning takes place in a meaningful situation individually, learning requires motivation, and learning is experienced (Surakhmad, 1982: 65-67). Learning will happen if there is a message to be conveyed, the message can be knowledge, attitude, and or skill. In addition, learning desperately needs motivation as a motivator and a driver so that someone wants to learn, the motivation can come from within the learner or from outside (internal and
The motivation that is the responsibility of the teacher is the external motivation, the teacher must create situations and conditions that "force" the students to learn or engineer the learning. Learning by experiencing is the best way to learn for learners. This is in line with the opinion put forward by Edgar Dale through the cone of experience, which states that human experience in accordance with its development moves from concrete to abstract. The most concrete experience according to Edgar Dale is direct experience, followed by observation, and participation.

Learning activities, especially lectures, which are carried out so far still involve students very actively because teachers are trapped to use lecture methods. This happens because the dominant medium used by teachers is powerpoint. In fact, this medium is no different from the OHP media or paperboard on display containing learning materials in the past. Thus, the ability of students as a learner who candidates can not be developed intuitually with maximum. Students participate in learning activities when answering lecturers' questions, or ask these activities that are very rarely performed, or perform tasks.

One of the learning activities that can involve students learning, both physically and mentally, is learning and questioning activities. In the Curriculum 2013 through a scientific approach the activity of questioning is the second step after observing. That is, the activity of asking for a learner is an activity that is highly recommended to do because when someone asks his brain or mind work. In this paper will be discussed increase student participation in learning through the activities of questioning and answer.

One of the needs for intellectual development and the skills of learners is critical thinking. Learning activities undertaken so far have been trying to develop critical thinking skills, but not maximized. Learning, both at school and college level, is still dominated by learning to convey information so that learners only gain the ability to master and understand knowledge. Critical thinking belongs to higher-order thinking (HOT), which according to Brookhart (2010: 3) HOT is defined in three terms, namely transfer, critical thinking, and problem solving. According to Norris and Ennis (1989: 3) in Brookhart (2010: 3) critical thinking is "reasonable, reflecting thinking that is focused on deciding what to believe or do". Barahal (2008) also adds that critical thinking includes "reasoning, questioning and investigating, observing and describing, comparing and connecting finding complexity, and exploring viewpoints".

According to Browne and Keeley (2015: 4) critical thinking refers to: a) awareness of a set of pertinent critical questions, b) the ability to ask and answer critical questions in a particular way, c) the desire to actively use crisis questions. The activity of questioning and answering is one form of critical thinking activity.

For learning purposes, the question made refers to Bloom's taxonomy. According to Bloom there are six levels of cognitive processes, namely "knowledge, comprehension, application, analysis, synthesis, evaluation". This Bloom opinion was criticized and revised by Anderson et al. (Marzano and Kendall, 2007: 5-10) which states that knowledge is divided into two dimensions, namely the domain of knowledge and the domain of cognitive processes. The domain of knowledge is divided into four types of knowledge, namely: factual, conceptual, procedural, and metacognit. Further Anderson et al. Describes factual knowledge in relation to "... basic elements of the students must know to be acquainted with a discipline or solve a problem in it," the conceptual knowledge is concerned with "... the interrelationships between the basic elements within a larger structure that enable them to Function together," procedural knowledge is concerned with "... how to do something, methods of inquiry, and criteria for using skills, algorithms, techniques, and methods ...

METHOD

The research method used is class action research with one cycle. The implementation stages are started from the initial reflection, based on the initial reflection and then proceed with planning, implementation and observation, and end with reflection (Lewin in Ismawati, 2012: 44). The implementation stage is done in three meetings.

The research was conducted on the even semester of 2016/2017 of the fourth semester students of Indonesian Language and Literature Education Program FKIP University of Bengkulu, and the students were 37 people. Data collection techniques were observations and questionnaires, and data were analyzed descriptively.
RESULTS AND DISCUSSION

Results

There are two things that will be presented in the results of this study, namely the steps of learning and analysis of questions made by students. Here are the steps of learning by using the activity of asking and answering.

1) Students study in groups of 4 to 5 groups.
   Group division can be done with various techniques, in this meeting the division of groups is done by using the numbering technique, ie students who get the same number will learn in one group. Since the number of class members is not divisible, the number of members in each group is not equal, ie there are four and five people per group.

2) Material distribution
   Each group gets different material, this is done so as not to cause saturation during the presentation because the material of all groups are the same. In addition, the material is related so that expected learners get a comprehensive understanding. Each group is given the opportunity to understand the learning materials through discussion, if there are still members of the group who have not understood will be explained by the teacher. In this step there are some students who ask about the understanding of concepts and examples of implementation.

3) Make a question
   Each group member is assigned to make two questions. In this activity there are four students who only make one question, and one student makes three questions. Questions are made based on the material discussed in the group.

4) Answering questions
   Questions have been made, given to other groups to answer. Each group member answers two questions, or adjusts to the number of questions they get because the number of group members is not the same. Answer questions are discussed in groups, not individually answered. The answers to questions are presented using powerpoint.

5) Presentation
   Presentation is done using powerpoint, the goal is that each question and answer can be observed by all students together. All group members perform according to their task. At the time of the student presentation the question was given the opportunity to assess the correctness of the answers. If the question created answers are in the material, then they should mention the page and the contents of the information. At this stage there was discussion between the group that made the question with the group that answered the question.

6) Reinforcement and cover
   At this stage the teacher gives reinforcement to the presentation held by the students. More reinforcement is done if the questions the student makes are unclear, and when dealing with examples, judgments or giving consideration.

The questions students make will be presented in Table 1 below.

<table>
<thead>
<tr>
<th>NO.</th>
<th>GROUP</th>
<th>JML. PERT</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hijabers Oot (HO)</td>
<td>10</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>Anonim (AN)</td>
<td>10</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>Power Ranger (PR)</td>
<td>9</td>
<td>90</td>
</tr>
<tr>
<td>4</td>
<td>Pejuang (PJ)</td>
<td>10</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>Pendekar (PK)</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>Mawar (MW)</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>7</td>
<td>Guru Muda (GM)</td>
<td>8</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>Bohlamp (BL)</td>
<td>6</td>
<td>75</td>
</tr>
</tbody>
</table>

Average: 69 (95.625)

Based on the average results it can be concluded that student participation in teaching and learning activities using questioning and answer techniques is very high because of the 36 students, only five people make one question, and one person makes three questions from the MW group. The question word used is what, how, and why. Here are the number of questions based on the question word.

<table>
<thead>
<tr>
<th>QUESTION WORD</th>
<th>NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>What</td>
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</tr>
<tr>
<td>How</td>
<td>38</td>
</tr>
<tr>
<td>Why</td>
<td>4</td>
</tr>
<tr>
<td>Number</td>
<td>69</td>
</tr>
</tbody>
</table>
The word "why" is used to get an answer to the reason of doing something, or to get an answer for something to happen. In this study the question word "why" is used least by the students because to get answers the reason of doing something or the cause of the occurrence of a student using the question "what". The following will present the contents of the question based on the question asked.

**Table 3. Content Question Based on Word Question**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TAKSONOMI KOGNITIF</th>
<th>JUMLAH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>C1</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>C2</td>
<td>27</td>
</tr>
<tr>
<td>3.</td>
<td>C3</td>
<td>18</td>
</tr>
<tr>
<td>4.</td>
<td>C4</td>
<td>7</td>
</tr>
<tr>
<td>5.</td>
<td>C5</td>
<td>13</td>
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<tr>
<td>6.</td>
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<td></td>
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</tr>
</tbody>
</table>

Based on the information from table 4 it can be explained that the C2 level questions are most widely made, ie 27 questions, followed by C3 level of 18 questions, C5 level 13 questions, C4 level 7 questions, and C1 and C6 levels of 2 questions each.

**DISCUSSION**

Learning questions and answers in order to increase student participation in learning implemented by using cooperative learning principles, ie students study in small groups of five or four people. Each member of the group is given the task of making two questions, and the implementation is done through group discussions. According to Slavin (2010: 4-5) the purpose of cooperative learning is that fellow learners can help each other, discuss each other and argue for knowledge that has been mastered.

During this time the student in charge of answering the question, rarely the activity asked questions are planned in the classroom. Curriculum changes at the school level should have an impact on universities as well. The 2013 curriculum through a scientific approach in the second step, namely questioning, training students to be skilled in asking, and this is done in a planned manner by the teachers. It should be learning in college that produces prospective teachers, also apply learning that train students to ask questions.

Based on the results of the study there are still students who ask in cognitive level remember (C1), and most are at the understanding level (C2), followed by applying (C3), and assessing (C5). This shows that students are still not skilled to ask questions, so there has not been a critical question that can train critical thinking. This means that the inquiries should be done more often by the students, and the teacher should also plan questions during the lesson so not only one or two people ask questions.

The student's response to this learning activity is good. They argue that a structured questioning activity can help to understand the material in sequence, and they also find it helpful to one group when it is difficult to ask questions or answer questions. Also, they believe that this activity should be carried out on every lesson with varying implementation.

**CONCLUSIONS**

Based on the results of research and discussion, the activities of questions and answers can increase student participation in learning. This can be proven that all students make a query, only three students make one question. The question used by students is what, how, and why.

**REFERENCES**


Increasing Rhetoric Capacity Using the Sugestopedia Method in Indonesian Language Education

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University of Bengkulu
Kurniawan22rio@yahoo.com

ABSTRACT

The purpose of this research is upgrading students rhetoric at class A course in education Indonesian FKIP University of Bengkulu academic year 2015 / 2016. The kind of research is research class action. This report is written with two cycle. Research procedure used is the act of procedure research grade folks arikunto, namely by doing research few steps that includes (1) planning action (2) the action, (3) observation, (4) reflection. The data on this research derived from the research cycle action I and cycle II. Analysis of the data done with (1) collecting the data and work of the students writing speech in public, (2) judge the data and appearance students, (3) make conclusion. Based on the research result show that sugestopedia method can upgarding rhetoric students at class A from course education Indonesian FKIP University of Bengkulu academic year 2015/2016. It depicted with the students in following learning more motivated and this effort is very satisfied compared to the ability of rhetoric students at first. The results of a test on cycle I, on percentage learning final only 53.84 % and learning final from cycle II increased to 92.87 %.

Keywords: rhetoric, sugestopedia

INTRODUCTION

An effort to improve quality of education in LPTK, FKIP University of Bengkulu is the research. Research by this is a form of implications of this. With hope this became one of the responsibility of lecturer in inflate tri dharmao of the college. That focused in this research is learning rhetoric uses the sugestopedia method.

Study about rhetoric generally for learners is a difficult learning that less attractive and efficient. This is directly proportional to the fact that, there are still many students especially university students education course Indonesian with the ability the rhetoric low.

This problem arises not just because abilities and the motivation to study students less, but the situation learn less than a fun process. In this case creativity of the lecture rhetoric in managing learning had an enormous impact in improving the study results. Sugestopedia method can be one alternative solutions in trouble teaching matter skill talk (rhetoric) in college.

Sugestopedia

Sugestopedia method it comes from Bulgaria. This method chaos was times developed by an educator, psychotherapy, and physicists named George Lozanov around 1978. Lozanov believe that relaxation and concentration technique will help students open source unconscious they received and control quantity vocabulary more and more, also about structure that steady than they think (Tarigan, 2009: 88)

Sugestopedia is a special set of learning derived from sugestologi given by Lozanov. Sugestopedia aims to expedite the language acquisition, teachers hold the role of authority in the classroom that this strategy successfully, so students have to trust and respect teachers. Remember sugestopedia it held indoors pleasant, using picture to give impressions more large while accentuating, information music aligned might feel relaxed.

Teachers initiated interaction early, and students actively interact with each other. In this case, teachers will of course confronts feelings students. Teachers have to create students feel secure, relaxed and happy. Thus, students more open in learning, both in terms of language is the first and sides double in the process of communication and in terms of culture which is the second studied by students relating to life.

One of the characteristics sugestopedia most prominent and striking eyes was centralizing or centralizing music and rhythm music on learning. Thus, sugestopedia have a rope kinship with the use of music other functional, especially for therapy. The sugestopedia strategy lift the norm stiff adverse, deprive of tension serious, and avoid the introduction of parapet, norm and hurdles tension.
Evaluation is in sugestopedia it is not through formal exam but by appearance. When there mistakes, so the teacher directly correcting or fix. Besides sugestopedia have major prinsip-prinsip, as following:

- learning given ease in the environment relaxed and fun
- learning peripheral
- trying to suggest
- turn imagination of students
- increase the trust of students to himself
- the assumption a feeling of security with the new identity
- the students will learn better when focuses on processes of communication
- teachers integrating positive suggestion
- make a translation in mother tongue
- communication take place on two sides
- reduce mistakes of psychological
- made learning optimal
- integrating the art of as much as possible to in the process of learning.

According to Nababan (1993: 59), criteria to determine the success of this strategy is:

- the emphasis strong on enjoying and responding how easily learning
- the absolute a cross between things that conscious and in unconscious students
- the interaction amorous and live between the students, that gave an impression deep in their hearts

Sugestopedia strategy is learning based on cotextual, namely the concept of learning help the teacher link material that given with the situation the real world students and get students made contact between knowledge it owned with the application in their lives as member of the family and public. Learning held natural in the form of students activity work and suffered; not transfer knowledge of the teacher to students.

In this context students need to understand what learn, the benefits, in status they are and how to achieve. With this students will be realized that what they learned useful as his life later, so it would make them position as yourself that requires a victuals bermabfaat for his life later and students will try to menggapainya (Yasa, 2008:1).

Rhetoric

Said rhetoric is the concept to show three art used of language persuasion namely: etos, patos, and logos. Rhetoric understood as a concerned and art of communicating oral based on grammar, logic, and dialectics that is good and right to persuasion public with opinion. dalam broad, sense rhetoric associated with discommunication man. The Experts of rhetoric others are Isocrates and Plato that affected Georgias and Socrates. They said that rhetoric important for preparation someone to be leader. Plato that is the main of Socrates said that the importance of rhetoric is as a method of education in order to reach a in government and in a bid to improve affect people. The rhetoric science role as a statement between humans marked by the emergence of the demosthenes and aristotle two people experts who his theory that there are still be an college in many universities. According to Plato, rhetoric is art of rhetoric to the listener.

According to Aristotle, rhetoric is the ability to make a particular case thoroughly persuasion. Imran (https://blogmateri.wordpress.com/2015/02/12/makalah-retorika-bahasa-indonesia/) stated that rhetoric is defined as the art of constructing argument and the arts speak (the art of constructing arguments and speechmaking). With progress rhetoric also includes the process of adjusting idea with the person and adjust people with of ideas via various a message.

The research is descriptive qualitative. In accordance with design:

1. Identification and classification problems about individual / student that less skilled in the ability rhetoric.
2. Analyzed the data on the results of collecting data and connect it with the sugestopedia methods.
3. Arrange the research instruments and apply it.
4. Managing data of research.
5. Prepared a report research and scientific article the results of the study to be published in the journal scientific national.
The research can be seen in the following, Chart:

This study adopted qualitative approaches with the descriptive method. A sort of descriptive set used to describe the use of learning rhetoric sugestopedia for students at class A course education indonesian FKIP University of Bengkulu academic year 2015 / 2016. Where the research in class A first semester prodi education indonesian FKIP University of Bengkulu. This research was conducted in the odd academic year 2015 / 2016 for three months from september s.d november 2015. The data on this research getting from students class A course education indonesian FKIP University of Bengkulu academic year 2015 / 2016, who takes rhetoric learning.

The collecting the data required relating to this research using sheets of observation of the learning rhetoric by using the sugestopedia method and techniques the test that he might try the ability to speak student. Instrument to collect the data is sheets of observasi and tests. Grating sheets of observation research learning rhetoric uses the sugestopedia method in students class A course of study education indonesian language FKIP University of Bengkulu, academic year 2015 / 2016.

Data from the pieces observasi in explain in deskriftip because it is qualitative research, while tests confirmed on the assessment scale, four categories the special ( relevant ), both, quite, and less.

By description lateral extent as follows:

<table>
<thead>
<tr>
<th>NO</th>
<th>SKALA PENILAIAN</th>
<th>KATEGORI</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>80 – 100%</td>
<td>Istimewa</td>
</tr>
<tr>
<td>2</td>
<td>70 – 79%</td>
<td>Baik</td>
</tr>
<tr>
<td>3</td>
<td>56 – 69%</td>
<td>Cukup</td>
</tr>
<tr>
<td>4</td>
<td>0 -55%</td>
<td>Kurang</td>
</tr>
</tbody>
</table>

The standard of graduation set for students the 70, while completed learning is 80 %. Assessment the ability to speak done with appearance students of the ability rhetoric.

Aspects the ability rhetoric with the score as follows:
1. The theme 40 %
2. Sounds 40 %
3. Appearance 30 %

The resulting of the research is:
1. The increase the ability to speak ( rhetoric ) education students course indonesian FKIP University of Bengkulu
2. Arranged reports on research and scientific article ready to featured in scientific journal.
3. Arranged scientific paper related to the report presented in a National Seminars.

RESULT
1. Cycles I

Inception work in this research, researchers and partner prepare, which includes composing learning scenario, plans for learning ( lesson plans ), prepare materials to appropriate with competence taught and prepare observation sheets.
The act of cycle first be held on Thursday 02 September 2015 at 08.00-10.30. The implementation of the act of this was done in activities as follows:

1. A lecturer open and continued with apersepsi. In the apersepsi lecturer undertake work in accordance with sugestopedia, strategy the students were asked to close my eyes to provide comfort to the students to a musical accompaniment to while giving sugestions with a view to have more students motivation and confidence in learning.
2. Ask for experience students speaking in public.
3. Connecting experience students with material which is to be learned
4. Ask for understanding students to technique rhetoric
5. Students given strengthening again about rhetoric
6. Students writing the draft a speech with use choice the corresponding word
7. Students be given the opportunity to review the results of the writing, especially the chosen word

When teaching will take place, all students enthusiastically to follow learning that day. Particularly after began showing lecturer music, seen all students enjoy with chant music. At the time lecturers motivate with a musical accompaniment and position themselves to the state of a great all students enthusiastically regarding the instruction. After the was carried out, seen from their face students change, than before not so pleased turned into a a man who had got his inspiration and renewed excitement. One thing interest writer there are several students which shed water on his eyes. Their reasons are that suggestions given lecturers touch the heart let student.

When lecturer explained the materials learning about technique and example of good rhetoric, all students visible to see. After a lecturer explained the some of the students who asked. others went along on the hearing the questions of his friend. Lecturers offer the opportunity to students to answer the question of his friend. Lecturers answer the question of the students while giving strengthening. After a lecturer give strengthening learning about material that day, then the teacher assigning students to make a concept speech in public education, theme “education, religious, solidarity and about nature”. When students writing.

The next is evaluation process, students are required to spoke before the classroom and duration 3 minutes everyone. Lecturers giving an assessment to students appearance. After learning over lecturer close learning activities on that day, all the work students gathered to be corrected. After the researchers correcting the students and assess appearance talk students, some of the things that it is important to note that:
- There are still the distance between the theme with a substance explanation about the contents the concept of speech students, so impressed idea not together nicely.
- Aspects imagination that used rudimentary

The act of the first have implemented, the results of the ability to speak have been known, namely completed learn 53.84 % and only 21 people get value over 70. Then, researchers addresses point scoring students and discussions ruled that must be the act of both (cycle II). The average the data and completed learn can be seen below:

| a. the total number of students | 40 people |
| b. students who follow | 39 the ice |
| c. students learn work completed | 21 people |
| d. complete learning persentase | $\frac{N_s}{N} \times 100\%$ |

$N_s = Jumlah mahasiswa yang mendapat nilai di atas 70 \times 100\% :$
$= \frac{21}{39} \times 100\% = 53.84\%$

There are some of the study findings of the advantages and disadvantages of, namely:

A. Excess
- The confidence and motivation students in learning rhetoric.
- By using the method sugestopedia, students can feel comfort in learning, so imagination more students good.

B. Deficiency
Example rhetoric given to students use the simple so the university students tending to beretorika based on the aspect of used in the rhetoric. The discussion between researchers, so for cycle second example retorikadiperbaiki or replaced.
2. Cycles II

Cycle II was a continuation of the cycle I by using the method sugestopedia. The cycle implemented in an attempt to increase students’ ability in speaking skills. Before the act both implemented, cycle researchers first prepare things pertaining to the implementation of the act of, which includes composing learning, scenario plans for learning (lesson plans), set an example rhetoric, prepare materials to appropriate with competence taught, prepare observation sheets.

The act of cycle both be held on Thursday 29 September 2015 at 08.00-10.30 wi. The implementation of these measures done with activities as follows:

1. A lecturer open and continued with apersepsi. In the apersepsi, lecturers undertake work in accordance with sugestopedia method as an act of the first cycle.
2. Ask for the knowledge students to learning first cycle
3. Connecting experience students with matter to be learned
4. Student groups observe example rhetoric with matter to be learned
5. Ask for the student understanding of what is the case of the rhetoric. At this stage students and faculty question charge of choice of, style of language and the rhetoric itself.
6. Students were strengthening again about elements that is the case of the rhetoric
7. Students writing the draft address in accordance with the one step cycle
8. Students have a chance to review the results of his writings, continued evaluation process.

Students get treated like the implementation of the act of first cycle. At the time lecturers instructed to enjoy the music of with position themselves to the state of a great all students enthusiastically regarding the instruction. Students look a focus on learning that day. After a lecturer give strengthening learning about material that day, then the professor assigning students to make a concept speaking in public about education, religious, solidarity and about nature. When students writing the draft, rhetoric researchers around see work in one student one by one and also guiding students. After learning over lecturer close learning activities on that day, all the work students gathered to be corrected. After writer correcting and judge appearance students speaking in public, there are some things to know, namely:

1. The theme is intertwined with a substance and idea who have ranged
2. Aspects imagination that used it has increased

The act of cycle both has been implemented, the writing poetry students have been known, which is about 37 students get a over 70 and ketuntasan learn 94.87 %. On second cycle increased. completed learn can be seen below:

a. the total number of students: 40 people
b. students who follow: 39 the test
c. students learn: work completed 37 people
d. Learning Completion: 94.87 %

\[
\text{Percentage of Completion Learning} = \frac{N_s \times 100}{N} = \frac{\text{Jumlah mahasiswa yang mendapat nilai di atas 70} \times 100}{39} = 94.87\%
\]

DISCUSSION

The data analysis of cycle I when learning skill talk to use of, sugestopedia obtained; data about 21 students get value over 70 and completed learn 53.84 %. The results of the discussion researchers in cycle I there was an excess in the implementation of the sugestopedia method in learning skill speak namely

1. The confidence and motivation students in learning rhetoric.
2. By using the sugestopedia method, students can feel comfort in learning, so that imagination more students good. In studies conducted in cycle I also there is a shortage of the example rhetoric given to students use the simple so the university students tending based on the aspect of used in the rhetoric.

The results of the analysis data cycle II learning by the application of a method of sugestopedia, obtained data; 37 students get value over 70 and completed learn 94.87 %. So researchers stop research the act of this class to the cycle II, because indicators research has been achieved.
CONCLUSIONS
According to the research on cycle i and ii, cycle it can be argued that:
1. The activity of students showed changes positive, more interested in learning and enthusiastic skill speak with the sugestopedia.
2. Method sugestopedia can improve talk. skills This can be seen values and ketuntasan learn students increased,

SUGGESTIONS
Based on the discussion of the results research and drawing conclusions the so peneliti convey suggestions as follows:
1. Lecturers expected applies the methods of sugestopedia in learning skill speaking or reorika because it could improve study results students and liveliness students in learning.
2. Students should be active longer speak public and lecturers can help and guide students so the university students skilled in spoke before public.
3. To support the result of this research should be created research broader in the application of a method of sugestopedia.

REFERENCES
Critical Journal Review: University Local Wisdom in Developing Students’ Knowledge, Skills, and Attitude

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ABSTRACT

The success of writing a critical journal review (CJR) in each course is very low. The CJR submitted shows the low quality of both the report and the review part. The first is due to the skill of reading research-based articles which is low; the second is due to the exposure to the articles of the same topics which is very minimum. This study is aimed at designing: a) learning tools for CJR assignment, b) learning activities, and c) assessment. Writing a CJR is not an easy task, so it requires systematic and directed guidance. As CJR is a mandatory task assigned in all subjects, this is one of the university local wisdom, by which some important values are developed and preserved in the students’ characters such as self confidence, honesty, diligence, and responsibility. The research method used is Research and Development which consists of Analysis, Development, Design, Implementation, and Evaluation (ADDIE). This research produces materials and worksheets for CJR assignments, stages of classroom activities, and assessment. The results are expected to inspire lecturers in other subjects to adopt and adapt the design so the CJR can be standardized in the process as well as in the submission requirement.

Keywords: Critical Journal Review, Prose, Assessment, Literasi

INTRODUCTION

Skill in writing a good Critical Journal Review (CJR) is fundamental. A good CJR not only inspires good research proposals but also facilitates theses and arguments on the latest issue or knowledge of the field, and cultivate the skills of delivering qualified academic ideas. Therefore, CJR writing skill is an absolute skill a student must acquire as a member of the intellectual community. Observing the CJR submitted by the students, it is found that the CJR does not fulfill the requirement of a good CJR. A CJR essay has the generic structure which comprises Orientation, Interpretative Recount, Evaluation, and Evaluative summation. The Critical Review itself lies on the Evaluation part. To be able to write a good evaluation or judgement on the article, the students must comprehend the content of the article which is summarized in the Interpretative Recount. Very often students get lost in the jungle of the words as a result of the absence of a tool or a compass to guide them in reading. As the consequence, they tend to choose a shortcut which is copying the information they consider as relevant and pasting them onto the essay. Very often we read informations without any logical connection one to another. The same situation is found in the review or evaluation part. The part which is supposed to show the strengths and weaknesses of the work is very poor. Of course a weak report will not be able to initiate a strong review. The situation becomes even worse when the students do not have sufficient exposures to research-based articles on the same topic. Poor knowledge of the topic will result in poor review.

The approach in reading research-based articles is different from the approach in reading other academic genres. The reason is because research-based articles are structured in such a way as to present information in a particular logical thinking. There are four components in research-based articles, they are: Introduction, Method, Results, and Discussion abbreviated as IMRaD (Murni and Solin, 2013). The presentation of this component is also chronological. If students fail in finding information on the four components, it can be ascertained that the reports and reviews they make will be very weak.

This research develops teaching materials for Prose II, specifically the design for the 5th and 6th meetings which are aimed at developing students’ skills in reviewing the articles. The other goal is to develop students’ knowledge of the topics, and to develop students’ character as a confident, honest, diligent, and responsible person.

The Critical Journal Review is one of the six tasks assigned for every course in State University of Medan. Since its assignment, the CJR becomes a university local culture containing local wisdom which
fertilizes the academic atmosphere in the university and preserves university values and students’ characters. By mentally and intellectually exposed to the articles published in the last 5 years in international journals, students are expected to nourish their interest in research and foster self-esteem as an effective contributor to the world of science.

The Critical Journal Review is an academic genre with a social function is to evaluate an academic work. CJR is presented in a generic structure consisting of 4 components: Orientation, Interpretative Recount, Evaluation, and Evaluative Summation. Orientation contains information about the articles being read that include titles, authors, and publications. The Interpretative Recount contains the summary of the article. Evaluation contains the author's review of the work. Evaluative Summation is the reviewers' conclusion of the quality of the work.

IMRaD is a technique of reading a research-based article introduced in Murni and Solin (2013). IMRaD is the abbreviation for Introduction, Method, Result, and Discussion. The IMRaD approach is designed to help students identify important information from a text. Introduction contains information about the academic reasons why a study is conducted, including among others the findings of previous researches, theories used as the main references, and research questions. Methods include information on how to collect and analyze (categorize) data. Result contains information on answers to all research questions. Discussion contains information about the position of the research results compared to other researches as well as to the existing theories.

**METHOD**

<table>
<thead>
<tr>
<th>Meeting</th>
<th>Indicators</th>
<th>Activities</th>
<th>Characters</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>5.1 Complete reading on a short story titled Everyday Use by Alice Walker (at home).</td>
<td>---</td>
<td>Honest</td>
<td>Appreciation on the works;ˈ</td>
</tr>
<tr>
<td></td>
<td>5.2 Complete reading on three research-based articles on the works.</td>
<td>---</td>
<td>Responsible</td>
<td>Fond of reading and analyzing literary work</td>
</tr>
<tr>
<td></td>
<td>5.3 Competence in analyzing research-based articles in IMRaD strategy.</td>
<td>Group work: Working on the worksheet 1a,1b, and 1c (IMRaD), Working on the worksheet 1d (IMRaD), Getting some inputs Revising.</td>
<td>Cooperative</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.4 Competence in writing the summary of the article in the perspective of IMRaD (interpretative recount)</td>
<td>Individual work: choosing 1 article, Writing the summary of the article in worksheet 2 (Orientation and interpretative recount)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>6.1 Complete reading on the IMRaD analysis on worksheets (1), (2), and (3). Choosing 1 article to analyze upon seeing the strengths and weakness as compared to the other articles. Competence in writing Critical Journal Review by the help of the lecturer.</td>
<td>Group work: Working on worksheet 3a: the strengths and weaknesses of the article (1), (2), and (3), Presenting the strengths and weaknesses of the article (1), (2), and (3), Getting some inputs, Revising. Group work: Working on worksheet 3b: The strengths and weaknesses of the article (1), (2), and (3) Individual work: Writing the Evaluation and the Evaluative Summation on worksheet 2; Writing CJR, Submitting CJR;</td>
<td>Honest</td>
<td>Appreciation on the works.</td>
</tr>
<tr>
<td></td>
<td>6.4 Competence in writing Critical Journal Review independently.</td>
<td></td>
<td>Responsible</td>
<td></td>
</tr>
</tbody>
</table>
This study uses a Research and Development approach whose phases consists of Analysis, Design, Development, Implementation and Evaluation (ADDIE). In the analysis phase, several research-based articles are selected to use as the material in the course. The selected articles are those contained informations under the four structures. In the design phase, the examples on how to analyze a research-based article, exercises for students to do the analysis, the worksheets, and the assessment are designed. At the development stage, the existing design is developed in accordance to the feasibility as a teaching material in terms of layout, letter, and color. At the implementation stage, teaching materials are used in the real classroom use. At the evaluation stage, the design are validated by the lecturer as the expert.

RESULTS AND DISCUSSION
The Design of the Material for CJR Assignment

The materials for the 5th and 6th meeting are reading and analyzing a short story titled ‘Everyday Use’ written by Alice Walker, an American writer. Students are required to read the work at home as well as access and read research-based articles about the work. As CJR is a part of the whole semester program, the CJR is designed to meet a particular objective in a series of lecture activities to achieve the final learning objectives. The activity design presented in this section is only the one which is directly related to CJR assignments.

Activities
a. Working on the Worksheet (1a, 1b, 1c, dan 1d)
   1) Worksheet 1 is designed to identify the availability of the information on article 1, 2, and 3. The example of is as follows:

<table>
<thead>
<tr>
<th>Worksheet 1a (Article 1) The Availability of IMRaD Components in the Article</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IMRAD</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
</tr>
<tr>
<td>1.1 Academic Reasons</td>
</tr>
<tr>
<td>1.2 Research Question</td>
</tr>
<tr>
<td>1.3 Theories</td>
</tr>
<tr>
<td>2. Method</td>
</tr>
<tr>
<td>2.1 Data Collection</td>
</tr>
<tr>
<td>2.2 Data Analysis/ Data Categorization</td>
</tr>
<tr>
<td>3. Result</td>
</tr>
<tr>
<td>3.1 Answer to RQ 1</td>
</tr>
<tr>
<td>3.2 Answer to RQ 2</td>
</tr>
<tr>
<td>4. Discussion</td>
</tr>
<tr>
<td>4.1 Comparison/Contrast: Results and the theories</td>
</tr>
<tr>
<td>4.2 Comparison/Contrast: Results and the previous researches</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Worksheet 1b (Article 2) The Availability of IMRaD Components in the Article</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IMRAD</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
</tr>
<tr>
<td>1.1 Academic Reasons</td>
</tr>
<tr>
<td>1.2 Research Question</td>
</tr>
<tr>
<td>1.3 Theories</td>
</tr>
<tr>
<td>2. Method</td>
</tr>
<tr>
<td>2.1 Data Collection</td>
</tr>
<tr>
<td>2.2 Data Analysis/Data Categorization</td>
</tr>
<tr>
<td>3. Result</td>
</tr>
<tr>
<td>3.1 Answer to RQ 1</td>
</tr>
<tr>
<td>3.2 Answer to RQ 2</td>
</tr>
<tr>
<td>4. Discussion</td>
</tr>
<tr>
<td>4.1 Comparison/Contrast: Results and the theories</td>
</tr>
<tr>
<td>4.2 Comparison/Contrast: Results and the previous researches</td>
</tr>
</tbody>
</table>
Worksheet 1c (Article 3) The Availability of IMRaD Components in the Article

<table>
<thead>
<tr>
<th>IMRAD</th>
<th>Article 1 Availability</th>
<th>Article 2 Availability</th>
<th>Article 3 Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 Academic Reasons</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 Research Question</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 Theories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Method</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1 Data Collection</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2 Data Analysis/Data Categorization</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Result</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1 Answer to RQ 1</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 Answer to RQ 2</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Discussion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 Comparison/Contrast: Results and the theories</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2 Comparison/Contrast: Results and the previous researches</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Upon filling out the worksheet 1 (a, b, and c), the information then collected in worksheet 1d as follows:

Worksheet 1d (Article 1-3) The Availability of IMRaD Components in the Article

<table>
<thead>
<tr>
<th>IMRAD</th>
<th>Article 1 Availability</th>
<th>Article 2 Availability</th>
<th>Article 3 Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1 Academic Reasons</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 Research Question</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 Theories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Method</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1 Data Collection</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2 Data Analysis/Data Categorization</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Result</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1 Answer to RQ 1</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 Answer to RQ 2</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Discussion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 Comparison/Contrast: Results and the theories</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2 Comparison/Contrast: Results and the previous researches</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. Working on the Worksheet 2
After Worksheet 1 (a, b, c, and d) is completed, individual students are required to fill out worksheet 2 in the Orientation and Interpretative Recount sections. The Orientation section contains the article's identity (title, author, year of issue, and publisher), while the Interpretative Recount section contains a summary of the article's contents. Worksheet 2 is designed as follows:

Worksheet 2: Orientation dan Interpretative Recount

<table>
<thead>
<tr>
<th>No</th>
<th>IMRaD</th>
<th>Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Orientation</td>
<td>✓</td>
</tr>
<tr>
<td>2.</td>
<td>Interpretative Recount</td>
<td>✓</td>
</tr>
<tr>
<td>3.</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

c. Working on Worksheet 3
The next step is to analyze the strengths and weaknesses of articles 1, 2, and 3 into the worksheet as follows:
Worksheet 3 Strengths and Weaknesses (1, 2, and 3)

<table>
<thead>
<tr>
<th>IMRAD</th>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction</td>
<td>Article 1</td>
<td>Article 2</td>
</tr>
<tr>
<td>1.1 Academic Reasons</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2 Research Question</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 Theories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Method</td>
<td>The procedure of data collection is clear</td>
<td>The procedure of data collection is not clear</td>
</tr>
<tr>
<td>2.1 Data Collection</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2 Data Analysis/Data Categorization</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Result</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1 Answer to RQ 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 Answer to RQ 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Discussion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 Comparison/Contrast: Results and the theories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2 Comparison/Contrast: Results and the previous researches</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Complete Evaluation and Evaluative Summation Section on Worksheet 2.

After the students finished completing worksheet 3, individually they are again asked to take worksheet 2 and complete the Evaluation and Evaluative Summation section. The Evaluation section is filled with the strengths and weaknesses of the article. The Evaluative Summation section contains reviewers’ conclusions on the quality of the article.

Worksheet 2: Orientation dan Interpretative Recount

<table>
<thead>
<tr>
<th>No</th>
<th>IMRaD</th>
<th>Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Orientation</td>
<td>V</td>
</tr>
<tr>
<td>2</td>
<td>Interpretative Recount</td>
<td>V</td>
</tr>
<tr>
<td>3</td>
<td>Evaluation</td>
<td>Vv</td>
</tr>
<tr>
<td>4</td>
<td>Evaluative Summation</td>
<td>Vv</td>
</tr>
</tbody>
</table>

d. Writing the Critical Journal Review

Upon completing worksheet 2, the student is asked to write his/her CJR. In this section students are asked to write the essay in their own sentences, to paraphrase, and to quote whenever necessary. Copy-paste is prohibited.

Evaluation of the CJR

1 Assessment on the students attitudes is conducted through observation which include: students’ performance while working in the group work and students’ honesty in writing the CJR (no cheating and no copy/paste). Observation sheet designed as follows:

Observation Sheet: Attitude

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>The Performance</th>
<th>The Work</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>SC   H  E  R</td>
<td>SC  H  E  R</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note:
SC: Self Confidence
H: Honesty
In addition to the attitude, assessment on skills can also be done during the learning process. Skills to assess are literacy skills: a) access assigned articles, b) information-seeking skills, c) information-processing skills, and d) communication skills in both oral and written communications. An example of observation sheets is as follows:

Observation Sheet (Skills)

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>Accessing Relevant Article</th>
<th>Information-seeking Skills</th>
<th>Information-processing Skills</th>
<th>Communication Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The work of CJR is assessed using the following rubric:

<table>
<thead>
<tr>
<th>No</th>
<th>CJR Component/score</th>
<th>Indicators/Score</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Orientation (title, author, year/volume, journal) (10)</td>
<td>Less Information</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sufficient Information</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Complete Information</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Interpretative Recount (Summary in the perspective of IMRaD) (30)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Evaluation (The strengths and weaknesses of the article in terms of the availability of the information in the frame of IMRaD) (50)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Evaluative Summation (Summary) (10)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CONCLUSIONS

The CJR is one element of the whole package of 1 semester learning activities. The CJR assignment provides knowledge, develop skills, and educate students attitude/characters. The design includes the materials to use, the learning activities, and the assessment. A good design on the CJR activities fosters academic culture, preserves the university local wisdom, and develop the desired character of the students.

REFERENCES

Ellis, Kate. 2011. *Literacy Across Curriculum*. North Towananda City School District Kellis@ntschools.org
Famous People Model on Students’ Achievement in Writing

Sumarsih
Nora Ronita Dewi
Rahmad Husein
English Study Program
FBS Unimed

ABSTRACT

The objective of this study was to find out whether using Famous People Model in writing descriptive can improve students’ achievement in writing descriptive text. It was conducted by using experimental research. The population consisted of 4 classes. Two classes were taken as the sample by using random sampling technique. The class X-1 was as experimental group and X-2 was as the control group. The experimental group was taught by using Famous People Model, otherwise control group was taught by using conventional technique. The instrument for collecting data was writing test. The data were analyzed by using t-test formula. The result shows that Famous People Model has a significant effect on students achievement in writing descriptive text. The result shows that the t-observed is higher than t-table (3.102 > 2.024 (α=0.05)) with the degree of freedom (n) = 20. Therefore, Famous People Model significantly affects on the students’ ability in writing descriptive text.

Keywords: Famous People Model (FPM), Writing, Descriptive text

INTRODUCTION

Background of the Study

Writing is one of an important activity to communicate. People who live in different places really need writing to communicate each other.

Based on the curriculum of Junior High School (KTSP: 2006), students are expected to be able to write paragraphs of description, recount, narrative, descriptive and etc. The researcher focuses on students’ ability in writing descriptive text.

Based from the observation on February, 17th 2017 at SMA Amir Hamzah, especially in ten grade. There were many problems that were found in writing skill. The students lacked vocabulary. It was because the teaching-learning process only depended on the strength of memory. When the researcher conducted an observation in the classroom, the teacher instructed the students to memorize all the unfamiliar words on the whiteboard and in the next meeting the teacher tested some of students to say the words and mention their meaning. The students found difficulties to start writing. It was because the students were often confused to express their ideas in writing. Another problem was that they have low understanding of grammar.

To solve the problems above, the students need a model of teaching to help them understanding the new words easily. Model is a tool to achieve a goal. The technique or method that is needed to improve their writing skill is a technique or method that can make the students easy in expressing their ideas, to arrange the words to be a good sentence. One of the techniques that can make the students find it easy to express and organize their ideas is the Famous people.

Famous People Model is a model where students are given a chance to observe, think, ask and create the text by themselves. Beside the model, one of the psychological aspect that really influence the students to improve the writing skill is creativity. In writing, creativity is also important to produce a good, acceptable, and understandable writings. Creativity itself is the ability of someone in creating new idea which can be seen from fluency, flexible, and originality of thinking by applying previous knowledge or skills to a new situation.

Research Question

In line with the background of the study, the problem of the study is: “Is there any significant effect on students’ achievement in writing text through Famous People Model?”
REVIEW OF LITERATURE

Writing Skill

Brown (2001: 335) states that writing makes the product through thinking, drafting, and revising. It means that in producing written language, the writer should follow those steps to produce a final product.

Writing is a way to produce language and express idea, feeling and opinion (Harmer, 2004). Furthermore, he states that writing is a process that what we write is often heavily influenced by the constraints of genre, and then these elements have to be present in learning activities. Therefore, writing does not only talk about the result, but it also can be used as a part of larger activity such as speaking and acting out.

From the definition above, the researcher can conclude that writing is a way to produce language by putting down words or ideas to some medium. And it is a learned process that takes time and concentrated practice because the researcher has more time to think than they do in oral activities.

Writing process is the steps which guide us to start writing and finally get the final good writing. According to Harmer (2004), the process of writing has four elements:

1. Planning: an activity of writing that aimed to encourage and stimulate the students to write;
2. Drafting: the students will focus on the fluency of writing and focus on the content and the meaning of the writing;
3. Editing (Reflecting and Revising): the students are reviewed and helped by other readers who comment and give suggestions;
4. Final Version: writer has edited their draft, making the changes that the writer considers being necessary, and the writer produces the final version.

Descriptive Text

Pardiyono (2007), descriptive text is a text that describes how something is accomplished through a sequence of action or steps.

a. Generic Structure of Descriptive Text

Teterego (2011). Said that Descriptive is the set of steps which should be completed in the right sequence to get the goal, in our daily life. The generic structure is:

1. Goal / purpose (example: How to make an aquarium ecosystem)
2. Materials (example: water plants, bucket)
3. Steps: what to do (example: spread the gravels over base of the tank)
4. The frame: commands, detail, how, with what (example: put a gravel in a net and pour water on it)
5. The covering: where, action verb (example: place the tank in bright light)

b. Grammatical Features of Descriptive Text

The language features of Descriptive Text use the following indicators:

1. The sentence type is a simple present tense, etc.
2. Action verbs such as turn, put, mix, etc.
3. Using the descriptive text, etc.
4. Adverbials to state detailed time, place, accurate ways, such as for five minutes, 2 centimeters from the top, etc.

Famous People Model

A role model is a person who acts as an example to others. The following is a recent IELTS exam question about this topic.

Nowadays celebrities are more famous for their glamour and wealth than for their achievements, and this sets a bad example to young people.

To what extent do you agree or disagree with this statement?

Here are some tips to help you plan your answer:

a. Start by considering some real examples. Think about the celebrities you know - are they famous for their glamour and wealth, or for their achievements?

b. It's usually easier to write about both sides. Think about whether it's possible to 'partly agree', or to have a strong opinion but still mention the other view.

c. Plan for a 4-paragraph essay. Decide what your view is, then focus on the main body paragraphs - what will be the central idea in each one?

d. There are four steps below (http://www.baylor.edu/content/services /document.) in doing Famous People Model:
STEP 1: Identify Your Role Model’s Impact on You
To jump-start your essay, answer at least three of the following questions to figure out how you can write about your role model in fluence on your own life.

STEP 2: Focus Your Essay
You want your essay to have a clear and focused main point. The reader should know exactly what you’re trying to say. Here are three examples of how to start: “My grandfather is my role model. The things that I admire the most and have tried to apply to my own life are a strong work ethic, unwavering honesty and a love of family.” “My English teacher has inspired me to pursue a career in education. She has also taught me how important it is to be patient with students and to always encourage them to live up to their potential.” “My judo sensei is the most influential person in my life because he has shown me how making small gains each day will eventually lead to huge progress and that I need to believe in myself even when I don’t feel like it.”

STEP 3: Find Some Examples
To illustrate your main point and to make your essay memorable you need to provide examples. Just remember that your essay needs to be about you so find examples from your role model and then try to connect them back to you.

STEP 4: Focus of essay
My uncle is my role model. He has taught me a lot about life, especially how to take responsibility for my actions and to always think about my family and community.

Details:
For the past 20 years my uncle has held the same job – waking up each morning to go to work at 5 a.m. without complaint. I try to do the same thing with my part-time job at Zippys. Even though I don’t always feel like going to work I try to remember that it’s part of my responsibility and commitment to my boss. Every third Sunday, my uncle invites the whole family to his house for dinner. I try to do the same with my friends. Even when I am busy with work and school, I always try to make time to get together. For the past two years during Labor Day weekend I have hosted a potluck barbeque at the beach for both my friends and family. My uncle is always willing to help out a neighbor. I also believe it’s important to contribute to my community and have been involved with a lot of public service projects including an effort to help the homeless.

Descriptive of Famous People Model
Peacock (1900:285) in teaching descriptive text in Famous people, teacher should must give a change to students to be a problem solver, mathematician, and historian. Lesson material is not given in the beginning of teaching learning, but students should must do some activities collect information, comparing, category, analyzing, integrating, reorganizing material as well as making conclusions.

RESEARCH METHOD AND DISCUSSION
Research Design
This research was conducted in an experimental research design. The research was conducted to investigate the effect of DL on students’ achievement in writing descriptive text. There were two groups used in conducting this research namely experimental and control. The experimental group received treatment by applying DL and the control group by using conventional technique. The design of this research could be seen as the following:

<table>
<thead>
<tr>
<th>Table 2True Experimental Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group</td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>C</td>
</tr>
</tbody>
</table>

(source: Ary, 2002:308)

In which:
Yₑ = Pre-test of experimental group
Yₑ = Post-test of experimental group
X = Treatment
Yᵣ = Pre-test of control group
Yᵣ = Post-test of control group
The population of this research was taken from the tenth grade students of SMA Amir Hamzah. That were taken by using cluster sampling. It represented the entire population which consisted of 26 students. Then, the sample of this research was selected randomly by taking 20 students for experimental and control classes through Two-Stage Cluster Sample by the lottery method.

The researcher used writing test as the instrument of collecting data and it was administered to both experimental and control groups. The writing test contained some instructions for guiding students to make a descriptive text. The writing test was given in order to find out the score of experimental and control group and to see whether the students’ writing ability after being taught by using Famous people in experimental group was different significance.

FINDINGS
Writing test was given to the students to obtain the data. The cumulative score of every students’ writing from both experimental and control group is based on four aspects in scoring narrative text: audience and purpose, organization, elaboration and the use of language. After conducting the research, the researcher got the data of students’ scores in pre-test and post-test from both experimental and control group. The data were needed for hypothesis testing. Here are the data:

<table>
<thead>
<tr>
<th>Table 4. The Result of Pre-Test and Post-Test in Experimental Group</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Statistical</strong></td>
</tr>
<tr>
<td><strong>Calculation</strong></td>
</tr>
<tr>
<td><strong>x̄</strong></td>
</tr>
<tr>
<td><strong>SD</strong></td>
</tr>
<tr>
<td><strong>SE</strong></td>
</tr>
<tr>
<td><strong>Lowest</strong></td>
</tr>
<tr>
<td><strong>Highest</strong></td>
</tr>
<tr>
<td><strong>Sum</strong></td>
</tr>
</tbody>
</table>

From the data, it was found that the mean score of the students in pre-test of experimental group was 56.2, while the mean score in pre-test of control group was 55.3. The standard deviation of the students’ score in pre-test experimental group was 10.41 while the standard deviation of students’ score in pre-test control group was 12.22. The standard error of the students’ score in pre-test of experimental group was 2.39 while the standard error of students’ score in pre-test of control group was 2.80. The mean score of students in post-test of experimental group was 78.7, while the mean score of students in post-test was 68.6. The standard deviation of the students’ score in post-test of experimental group was 7.64, while the standard deviation of students’ score in post-test of control group was 11.8. The standard error of students’ score in post-test of experimental group was 1.75, while the standard error of students’ score in post-test of control group was 2.54. The lowest score of the students in experimental group was 31 for pre-test and 63 for post-test. The lowest score of the students in control group was 31 for pre-test and 63 for post-test.

The highest score of the students in experimental group was 75 for pre-test and 94 for post-test. The highest score of the students’ score in control group was 75 for pre-test and 87 for post-test. From the data above, it can be seen from the lowest and highest score of pre-test and post-test that applying DL significantly affects students’ achievement in writing descriptive text. The hypothesis aimed to know whether the null hypothesis was accepted or rejected. Because the value $t$ (3.102) exceeded the value of $t$-table (2.024) with $a = 0.05$ and $df = 38$, the null hypothesis (Ho) had been successfully rejected. Thus, the formulated hypothesis, “Students’ achievement taught by using DL is higher than that taught by using conventional technique” is really true in this research.

The result of this research showed that there was a difference of output of both groups. Based on statistical calculation, the mean of experimental group and control group was different. The mean score of experimental group was higher than control group. Based on theoretical and statistical findings, the researcher concludes that there is higher significant effect of DL technique on students’ achievement in writing descriptive text.

DISCUSSION
There was a significant difference on students’ achievement in writing descriptive text between experimental and control group. The students that were taught by using FPM had higher scores than the students that were taught conventionally.
Students’ ability in writing descriptive text by using Famous people Model was better than students’ ability in writing descriptive text by using conventional technique. It is shown by the scores of the students. It is because FPM made writing class more fun and enjoyable for students, and the students became enthusiastic to learn because it ease them in writing activity. They have to work collaboratively, share their ideas and work each other, and checked their work each other. It was different in conventional teaching class where the students learnt very passive and less enthusiastic to learn.

Based on the explanation above, it was supported by the result of Abdelrahman (2014) research is entitled The Effect of Using Famous people Strategy in Teaching Grammatical Rules to First Year General Secondary Student on developing Their Achievement and Metacognitive Skill by Abdelrahman Kamel Mahmoud, Professor of curriculum and teaching methods, Faculty of Education, Fayoum University, Egypt. The purpose of this research is to determine the effectiveness of Famous people strategy in the teaching of grammatical rules in the development and skills beyond the knowledge of students in the first grade secondary. The result of this research is Famous people strategy succeeded in teaching grammatical rules in the development of skills beyond the knowledge of students in the first grade secondary year, which is reflected in the level of the students in the test scores.

Based on the explanation, it can be conluded that the implementation of Famous people Model (FPM) has significant affect students’ writing skill in writing descriptive text.

SUGGESTIONS
There are some suggestions presented in an effort to improve the English Foreign Language students in writing a descriptive text:
1. Teacher can use Famous people Model as an alternative model in teaching writing descriptive to improve their students’ score in writing descriptive text. Because by using FPM helps students in generating ideas and form them into a complete descriptive text
2. It is suggested for students to work collaboratively as Famous People Model implementation in order to improve their writing ability.

REFERENCES
Abdelrahman. 2014. The Effect of Using Famous people Strategy in Teaching Grammatical Rules to First Year General Secondary on Developing Their Achievement and Metacognitive skill. Accessed on February 17, 2017
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The Use of Multiple Questioning Strategies and Its Contribution Towards Students’ Motivation and Critical Thinking Skills

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supri62@yahoo.co.id
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ABSTRACT

The use of various questioning strategies in ELT is the main factor for improving students’ motivation and critical thinking skills. Therefore, the current study was carried out to identify teachers’ perspectives regarding their knowledge and comprehension towards questioning strategies and its implementation as well as the extent to which its effects towards students’ acceptance in improving their learning motivation and critical thinking skills. Meanwhile, from the students’ perspectives, the focus of the study was on the extent to which their acceptance towards learning motivation and critical thinking skills. This survey utilised a set of questionnaires as the main instrument. A number of 160 English teachers and as 1600 secondary school students from Pekanbaru, Riau involved in this study. They were recruited by using stratified random sampling. Data analysis of the present study uses SPSS 22.0 involving descriptive analysis and inferential statistics involving MANOVA and regression. Overall results demonstrated that the teachers’ knowledge and comprehension regarding questioning strategies and its implementation were at the moderate levels. Meanwhile, differential analysis revealed that there was no significant difference between genders and teaching experience for some constructs. Regression analysis shows that questions’ preparation was a dominant contribution towards its implementation (55.5%). From the students’ perspectives, overall results revealed that students’ acceptance towards various questioning strategies were at the moderate level where some of them were at the higher level. Differential statistical analyses results showed that there were some differences between genders and school classes with regards to the questioning strategies implemented. Implications of this study have highlighted the use of various questioning strategies can be an alternative approach to overcome English language problems faced by students.

Keywords: Questioning strategies, motivation and critical thinking skills

INTRODUCTION

English language is a foreign language taught in all schools and universities in Indonesia. The minister of Education and Culture (Mendikbud) Mohammad Nuh (2013), stated that English is a compulsory subject in Junior High School (SMP), Senior High School (SMA) and Vocational High School (SMK). The development of language curriculum particularly English can be divided into six periods, namely: (1) the 1975 Curriculum; (2) the 1986 Curriculum; (3) the 1994 Curriculum; (4) the 2004 Curriculum which is called Competence Based Curriculum (KBK); and (5) the 2006 Curriculum known as School Based Curriculum (KTSP), and the 2013 curriculum (K13).

Generally, the English curriculum in Indonesia emphasizes on preparing the graduates with an impressive communication skill. These communication skills covers the four language skills such as listening, speaking, reading and writing. The main objective of teaching and learning English is to enable the students to communicate in oral and written forms. The goal of this curricular approach reflects the students’ requirement in accomplishing functional skills and linguistic proficiency goals (Brown, 2001).

In the 2013 curriculum, teachers are expected to apply scientific approach which includes observing, questioning, experimenting, associating and networking. Questioning as one the components of scientific approach has an important role in teaching learning process because by asking students, teachers will know their students’ comprehension about the lesson materials. Therefore, teachers need to apply strategy in asking their students some questions.

Research on questioning strategies in teaching and learning is extensively performed abroad, especially in the developed countries. Robitaille and Maldonado (2015) for example, conducted a study about the relationship between questioning techniques used by teachers in teaching and learning process and the students’ participation in the activity. However, many researches mainly focus on students’ responses from oral questions without observing the comprehensive strategies used for questioning. Comprehensive questioning strategy is...
related to the preparation by the teachers in questioning them as well as questioning skill with an effective strategy.

This aspect of study also involves the learning of English among native speakers whose questioning was done in a more spontaneous manner. In learning English as a foreign language, questioning strategies need to be designed to ensure that the questions asked can cultivate students’ interest and in accordance with the students proficiency level. Furthermore, for teachers who are not the native speakers of English, serious attention needs to be given on the planning aspects in the terms of questions preparation, the knowledge in multiple questioning strategies and also questioning skills to properly handle the question and answer session. Therefore, an empirical study pertaining on this matter is really essential.

Literature trend also reveals that there are a lot of materials related to questioning strategies are only in the form of paper concept and questioning guideline. There are only a small number of empirical researches investigating on the questioning strategies used in the classroom. These limitations provide a necessary cause to conduct a study on the use of multiple questioning strategies in the classroom to observe its efficiency in detail. There are an ample of qualitative researches on diverse questioning strategies which were conducted primarily through observation in the classroom during teaching and learning process. In addition, the research was focused on the use of questions and the students’ ability in answering the questions. Qualitative studies cannot be generalized, and thus a holistic view on the diversifying strategy of questioning in school remains unknown.

The present research also reviewed on the diversity of questioning techniques that were conducted by English teachers based on their gender and teaching experiences. Based on the previous study by Van Dat Tran (2015) revealed that gender plays an important role in determining the pedagogy effectiveness and teaching and learning practices. Zalizan study et.al (2014) found that female teachers are more committed to do something in the learning and teaching process. This situation creates different strategies between male and female teachers in the use of their creativity and diversity in questioning.

Besides, experiences play an important role in determining teachers’ teaching pedagogy as stated in the study conducted by Zalizan et al (2014) which revealed that it is easier to use varieties of effective teaching techniques for the teachers whose experience is more than 5 or 7 years as compared to the new teachers. However, in today’s technological era, the new teachers were found to be more innovative in contrast with older teachers who mainly prefer conventional methods, ie the teachers give lectures and the students have to memorize them (Norlena, 2000). This is because the new teachers are often equipped with skills in using technologies and obtained latest information as compared to the older teachers (May et.al, 2010). A study published by the Sun (2012) revealed that variations and effective questioning techniques can increase students’ motivations, and English communication.

On students’ aspect, the research demographics background is on the basis of sex and learning streams. Based on the previous studies conducted by Voyer & Voyer (2014), female students were proven to be better than male students in various learning activities when in the classroom. Similarly, on the aspects of English language achievement, many studies revealed that the females students have better academic achievement than those male students (Martirosyan, Hwang & Wanjohi, 2015). Hence, studies involving the comparisons of male students in aspects relating to the perceiving of questioning techniques, motivation, and critical thinking skill also need to be assessed in this study.

Research Questions
The research questions of this study are divided into two aspects i.e teachers and students’ perspectives; 10 questions are about teachers’ perspectives and 6 questions are about students’ perspectives.

Research Objectives
The objectives of this study are divided into two main aspects i.e English teachers and students’ perspectives. From teachers’ perspectives, the study aims at determining teachers’ perspectives towards their knowledge, preparation and questioning skills on multiple questioning strategies; the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used; identifying the differences of teachers’ perspectives towards their knowledge, preparation and questioning skills on multiple strategies based on gender and teaching experience; identifying the differences of teachers’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used based on gender and teaching experience; and examining the contribution of teachers’ knowledge, preparation and questioning skills on multiple strategies towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used.

From Students’ perspectives, the current study aims at determining students’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection
on questions carried out by teachers; determining students' motivations in learning English, and their Critical Thinking Skills; identifying the differences of students' perspectives towards the implementation of multiple questioning strategies by the English teachers, types of questions, difficulty level of questions and reflection on the questions based on gender; identifying the differences of students' motivations in learning English, and Critical Thinking Skills based on their gender; identifying the students' acceptance level of teachers' questioning strategies, types of questions, difficulty level of questions and their reflection on questions carried out by teachers and its contribution towards promoting students' motivation in learning English, and their Critical Thinking Skills.

**Research Hypotheses**

The research hypotheses of this study are divided into two aspects i.e teachers and students' perspectives. Ho1 until the Ho5 based are mainly referring to teachers' perspectives. Meanwhile, Ho6 until Ho5 based objectives are focusing on students' perspectives.

**Null Hypotheses for Teachers**

- **Ho1:** There are no differences of teachers' perspectives on teachers' perspectives towards their knowledge, preparation and questioning skills on multiple strategies based on genders;
- **Ho2:** There are no differences of teachers' perspectives on their knowledge, preparation and questioning skills on multiple strategies based on their teaching experience;
- **Ho3:** There are no differences of teachers' perspectives on teachers' perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used based on gender;
- **Ho4:** There are no differences of teachers' perspectives on their experience in the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used based on teaching experience;
- **Ho5:** There are no contributions of teachers' knowledge, preparation and questioning skills on multiple strategies towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used.

**Null Hypotheses for Students**

- **Ho6:** There are no differences of students' perspectives on the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions based on genders;
- **Ho7:** There are no differences of students' perspectives on multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used based on their teaching experience;
- **Ho8:** There are no differences of students' perspectives on students' motivations in learning English Critical Thinking Skills based on gender;
- **Ho9:** There are no differences of students' perspectives on students' motivations in English, and Critical Thinking Skills;
- **Ho10:** There are no contributions of teachers’ questioning strategies, types of questions, difficulty level of questions and reflection on questions carried out by teachers towards students' motivation in learning English, and their Critical Thinking Skills.
This conceptual framework was developed from various theories, models and inventories on questioning strategies such as Iceberg Competency Model (Spencer & Spencer, 1993), Questioning Techniques Model (Wolf, 1987; Tofade, Elsner & Haines 2013), English Proficiency in Communication Skills Inventory (Martirosyan, Hwang and Wanjohi 2015) where it explains the links between teachers’ knowledge, preparation and their skills in using a multiple questioning techniques and how it was implemented at schools. How it affects students’ motivations in learning English, and their critical thinking skills are also included in the framework.

**Significance of the Study**

The following are some significances in this study.

1. **Ministry of Education Indonesia**

This study is expected to inform the local authorities of Riau Province (Pekanbaru) including the central government (Indonesia) in the development of human resources through a more innovative learning process in order to obtain a quality education. It is expected to contribute ideas for the Ministry of Education in Riau Province, Pekanbaru, Indonesia, in encouraging the trainees on questioning strategies to improve the English fluency and proficiency among students. The findings of this research can also be used as a database that can be shared with other researchers with the same interests. This research finding is also expected to help those who are involved in education in all levels including those in the Ministry of Education, Institution of Higher Education until the school level in identifying the steps that need to be taken to improve the teachers’ skills in mastering a variety of questioning techniques. At the same time, this study is also important in providing new input regarding the strengths, weaknesses and also potential ideas that can act as a medium for the development of teacher’s education. In addition, the teacher’s training centers and universities can further enhance their training program for English teachers by taking into account effective strategies, methodologies and questioning techniques that are in line students’ needs.

2. **Strategies and Pedagogy**

These findings should provide the importance towards teachers pedagogy especially in expanding their knowledge and pedagogical skills in implementing an effective questioning methods to improve motivation and thinking skills, particularly involving the higher-order of thinking skills. Besides, questioning techniques is often
overlooked by the teachers in learning and teaching process. With this research, it can help the teachers to identify various questioning aspects of in the process of teaching and learning in the classroom.

This research finding could enhance the teachers’ creativity and innovative skills in the pedagogy of teaching and learning in the classroom especially during implementation of multiple questioning strategies. Based on the finding of previous studies, the lack of effective questioning strategies by the teachers contributes to the students’ inability to comprehend the learning content. Skilling in questioning technique, the teachers can apply this technique in helping the students to understand the content more comprehensively and aiding the students to think critically in applying the lessons learned outside of the classroom. Questioning techniques can also stimulate the students to be more active involved in the classroom if being implemented effectively and suitable with the needs and the thinking level of the students.

3. Teaching and Learning English

This study is important as it provides a new input in multiple questioning techniques in learning and teaching English. This is due to the fact that most previous studies on questioning technique are on qualitative bases and could not be generalized. With this research, a broader scope can be explored based on the teacher and student perspectives towards the use of multiple questioning techniques to increase students’ achievement in English. The finding could also identify the questioning trends which often used by the teachers and its impact on motivation, and critical thinking skills among students.

Limitations Of Study

This research is limited to the questioning strategies based on the teacher's knowledge towards multiple questioning strategies, planning and preparation in constructing the questions that contain a variety of difficulty levels to be used in teaching and learning in the classroom. Apart from that, the teacher’s skills on strategies and techniques used in questioning are also being investigated in this study. For the implementation aspects of questioning strategies, there are only four main constructs of questioning that will be covered which are strategies, question types, difficulty levels and the reflection on questions. These four constructs are reviewed from teachers and students perspective. While motivation in learning English, and critical thinking are the only constructs which focus mainly on students. The respondents involved in this study are restricted to the English teachers and students from 40 secondary schools located only in Pekanbaru, Riau, Indonesia.

Explanation about Strategies, Types of Questions, Difficulty Level of Questions, Motivation, and Critical Thinking Skill

Questioning Strategies

Wolf (1987) and Tofade, Elsner & Haines (2013) attributed questioning strategy with lesson administration which covers the pedagogical aspects and the students’ prior knowledge. Questioning strategies discussed by many scholars revolved on the teaching and learning process as a whole. It includes the preparation of teachers in the usage of questions covering all level of difficulties, techniques and types of questions. Questioning strategies based on them should be comprehensive and focus either on the individual, group of students or the entire class. Taking into account their details, this research distributing questioning strategies into four distinct aspects, namely;

1. Individual-based strategies:

   Individual-based strategies refer to the diversity of techniques used by the teachers specially dedicated to their students. It includes oral and written questioning. Teacher’s questioning style to an individual student in this study include forwarding the question followed by the name of the student; forwarding the student’s name which followed by questions; and open questions to the public before asking students to respond individually.

2. Group-based strategies:

   Group-based strategies in this study involve questioning strategies aimed at groups of students in the classroom during the teaching and learning. This group of students is determined by the teachers to achieve the objectives in teaching and learning process. Besides, questioning techniques used by the teachers intend to improve students’ motivation and critical skills. Questioning techniques in this group-based strategy covers various types such as questioning the group in the form of quizzes, contests, games and so on.

3. Whole-class strategies:

   Whole-class strategies refer to the diversity of questioning techniques used by the teachers in an open manner. It covers oral questions whether to prepare the students before the lesson (set induction), during the process of teaching and learning, handling in-class activities, behavior control in the classroom as well as evaluating the effectiveness of teaching and learning session.
Types of Questions

Questions in this study can be grouped into five types namely open and closed ended questions, funnel questions, probing questions, leading questions and rhetoric questions.

Open and Close-Ended Questions

A closed question usually receives a single word or very short, factual answer. The answer is generally direct and requires a short answer. Sometimes, close questions aims at gaining specific information such as name of town, address, name of scholars and etc. Closed questions invite a short focused answer - answers to closed questions can often (but not always) be either right or wrong. Closed questions are usually easy to answer - as the choice of the answer is limited - they can be effectively used early in conversations to encourage participation and can be very useful in fact-finding scenarios such as research.

Open questions elicit longer answers. They usually used to get more information, elaboration, explanation and justification on something. Such as the relative pronouns who, whom, whose, which, why, how and when are usually used for open-ended question. An open question asks the respondent for his or her knowledge, opinion or feelings.

Funnel Questions

A funnel question strats with a big picture and gradually narrows at the bottom. It starts with a lot of general questions on a situation or incident and then narrow it down to one point to arrive at a conclusion. This type of questioning technique is used by investigators, researchers and detectives. In cases where investigations are involved, these types of questions can be used to gather information and then to narrow down to arrive at a decision. This technique involves starting with general questions, and then homing in on a point in each answer, and asking more and more detail at each level. It's often used by detectives taking a statement from a witness.

Probing Questions

Probing questions are used to gather more details and information. These are asked to clarify doubts or misunderstandings. These questions will help to extract hidden information from people. Asking probing questions is another strategy for finding out more detail. Sometimes it is as simple as asking the respondent for an analogy, to help understanding the statement they have made. Probing questions can be used to gain clarification on the whole story. It also aims to draw information out of people who are trying to avoid in telling the truth.

Leading Questions

Leading questions are used to lead the person whom you are talking to. This leads the speaker to give you answers, while they know that you are giving them a choice. One has to be careful not to be manipulative while using the leading questions. Leading questions try to lead the respondent to your way of thinking. With an assumption: "How late do you think that the project will deliver?" This assumes that the project will certainly not be completed on time. By adding a personal appeal to agree at the end; "Lori's very efficient, don't you think?" or "Option 2 is better, isn't it?"

Rhetorical questions

Rhetorical questions are often intended to make the listener agree with the speaker as the answer is obviously yes. Even if the listener does not say the word, they will think it. And once they start agreeing they are more likely to keep doing so. Rhetorical questions are asked to keep people and the audience engaged. It also helps people think, be creative and come up with ideas. Some examples are “is not this a fantastic offer? This work is not perfect? Do not you like the way this package is set up?

Difficulty Level of Questions

Difficulty level of questions used by teachers in this study refers to the question that is in the category of under higher-order thinking skills. Higher-order thinking skills are reflected by the top four levels in Bloom's Taxonomy i.e. synthesizing, analyzing, evaluating, and creating. Higher order thinking involves the learning of complex judgmental skills such as critical thinking and problem solving. Higher order thinking is more difficult to learn or teach but also more valuable because such skills are more likely to be usable in novel situations i.e., situations other than those in which the skill was learned.
Reflection on the Use of Questions

According to Rogers (2001), there are three categories of thinking reflection terms which is on general, time content basis. For the terms in time categories, explaining the reflection process that occurs before, during and after the occurrence of a challenging experience. Dewey (1933) states that individuals who practice the reflection idea is always active in thinking about his problems, committed to finding a solution, is willing to sacrifice the time to ensure that the problems encountered could be solved and always accept an outside view that carries the potential to solve the faced problems. For Boud et al., (1985) reflection is the process of neutralizing the negative feelings surrounding all experiences to provide a new perspective from the experience and thus succeeded in changing the behavior and actions of a person. It is also an aimed and careful action (Loughran, 1996), making a critical assessment (Mezirow, 1991) and involves the process of investigating and identifying the experiences that they went through. Overall, the idea and reflection practice is a cognitive activity which requires active involvement of individuals as a result of the impact of an experience that deeply affects him and involves the reactions testing, belief and rationale to generate an integration between the new understanding with previous experiences (Torbrand, 2014).

It is also vital to be applied to the teachers as it is a key and essential element for those who are just entering the world of teaching (Giovannelli, 2003). Thinking and reflection action is a form of thinking that is difficult to be translated explicitly. Hence, in this study, the teachers’ actions in handling the multiple questioning strategies will be used as the reflection on the use of questioning aspect to determine the accomplishment of teaching and learning objectives. Questioning activities are also a part of reflection process which enables the teachers to identify the students’ requirement in lesson support either through recovery or even enrichment. In addition, the reflection through multiple questioning strategies take into account the students’ requirement in the learning sessions for the next lesson. It also acts as a form of checklist to analyze the efficacy of teaching and learning process in order to improve the teaching methods.

Motivation

Motivation is the driving force to their requirement and desire to succeed or achieve something. Motivation can also be regarded as a key plan of someone success or stimulation to avoid failure. Long (2000) explain that motivation is an extension of the psychological process that drives a person to do a particular thing. Baron (2001), stated that motivation is basically a process in a variety of biological necessity demands on behavior that is expressed to meet their needs. Deci & Ryan (1985) stated that humans are motivated when they have the perception that they are capable and can make their own decisions. Behavior is controlled by their own self and without allowing any external factors or influence effecting it. Meanwhile, Elliott (2000) defines motivation as an internal urge to drive us into action, accomplishing particular purpose and conducting activities.

Based on above the perspective, in general, the researchers concluded motivation as an internal ability to drive, influence and promote one’s behavior. In other word, motivation is embedded within themselves, with the presence of intention, expectation and the desire to achieve something. Motivation is claimed to be a determining point for the direction and efficiency of learning process among students. The motivation is the strong desire of a person which drives them towards successfully accomplishes something and encourages them performed something passionately. Motivation refers to inner urge or encouragement which increases the students’ desire to perform better and maximized their achievement including the involvement of students inside the classroom during cooperative learning.

In this study, students’ motivation is determined by the total score from the questionnaire about students’ perception in referring to their curiosity to study English, efforts in completing English assignment; increase activity and student’s endurance to study English; success establishment and the students’ appreciation towards English lessons; completing cooperative learning for English lessons and students ability in learning English language lessons (Isoni 2009, Elliott 2000; Slavin 1994; Brophy, 1981; Robbins, 2009).

Critical Thinking in Learning English Language

Critical thinking is a form of thinking with direct refusals to accept or agree with something without a thorough consideration about the pros and the cons, criticizing in nature, critical and not accepting anything blindly. Critical thinking skill is defined as an intellectual achievement, which includes analyzing, synthesizing and evaluating skills (Bloom in Hasan, 1996). For critical thinking development, Lailasari (1997) stated that in the learning process, the development of critical thinking skills involving the students to act as a thinker rather than a mere student. Thus, the role of teachers in developing critical thinking skills is to provide an opportunity for students to express their opinions or asking questions. As a facilitator, the teacher must be well positioned to explain the benefits of critical thinking. As a motivator, the teacher have to maintain the dignity of their students when they were answering or asking questions, so prevent them from feeling intimidated.
Critical thinking is a vital aspect in the era of modern education (Poh 2000). All educators should be motivated to teach critical thinking to their students. The specific learning objective of critical thinking in education is to improve students' thinking skills and to prepare them to succeed in their lives. Provided with high critical thinking skills abilities, the students will be able to achieve the basic competencies specified in the curriculum. Critical thinking that are meant in this study are: (1) Students courage to express their opinions in English lessons; (2) Making a conclusion towards English lessons; (3) Analyze friends’ opinions towards English lessons; (4) Able to expand problems on English lesson; (5) Finding an alternative in solving the problems in English lesson; and (6) Thinking rapidly during English lessons. The distribution of the questionnaire motivation that is used in this research is adapted from previous studies. (Isjoni 2009; Zahara Idris 1999; Gagne 1985; David 2000; Zainab 2004; Poh 2000).

DISCUSSION

This study used survey method by employing questionnaires as the main instrument. Research instrument was developed based on several past studies on questioning strategies such as Spencer & Spencer (1993), Martirosyam et al (2015), etc. The sample of the study are 160 English teachers and 1600 students that have been randomly selected from 40 state junior high schools (SMPN) in Pekanbaru, Riau, Indonesia. This meets the sampling techniques as recommended by Kirjie & Morgan (1970).

The data were analysed by using descriptive statistics which covers mean, frequency and standard deviation and inferential statistics which includes MANOVA and multiple regression. The current study utilizes all 5 point likert scales for construct. The interpretation of the mean score was based on Nunnally (1997), which is divided into three categories: low, moderate and high. In this section, the results of the research will be discussed based on the ‘teachers’ and students’ perspectives towards teachers’ knowledge, preparation and questioning skills on multiple questioning strategies and the implementation of multiple questioning strategies. It analyses the differences based on genders and teaching experience. It also examines the contributions between the constructs.

Analysis Of Teachers’ Perspectives

Based on the research findings, it was found that the level of Knowledge, Preparation and Questioning Skills on Multiple Strategies as follows.

Research Question 1: What is level of teacher’s perspectives towards their knowledge, preparation and questioning skills on multiple strategies?

Overall data show that the construct for the level of teachers’ perspectives towards their knowledge on multiple strategies is moderate with the mean score of 3.59. The result which refers to questioning skills is also in moderate level with the mean score for this construct is 3.64. The high level of the mean score was found for the construct of teachers’ preparation in designing questions with the mean score of 3.78. This implies that teachers always prepare and design questioning strategies prior to the teaching and learning. However, their knowledge and questioning skills are in moderate levels.

Research Question 2: What is the level of teachers’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions used?

The result of the research shows the implementation of teachers in the strategy construct in the aspect of individual-based strategy is at high level (3.67). While in the aspects of group-based strategy and whole-class strategy are at moderate level. For the construct of types of questions, three out five aspects are at moderate level two other aspects: leading questions and rhetorical questions are at high level (3.77 & 3.87 respectively). For the difficulty level and reflection constructs are at moderate level.

Research Question 3: Is there any Difference on Teachers’ Perspectives Towards Their Knowledge, Preparation and Questioning Skills on Multiple Strategies Based on Gender?

MANOVA analysis shows that there are no significant differences (Sig. < 0.05) in terms of knowledge on multiple questioning strategies and questioning skills based on gender. This means that teachers may have been trained in a centralized training teachers education. This is contradicted with the previous studies on the similar aspect where lot of differences between genders (Zalizan Mohd Jelas 2010). Thus, the result failed to reject null hypothesis.
Research Question 4: Are there any Differences on Teachers’ Perspectives Towards Their Knowledge, Preparation and Questioning Skills on Multiple Strategies Based on Teaching Experience?

MANOVA analysis results show that there are significant differences for teachers’ knowledge and Multiple Questioning Skills based on teaching experience. Thus, null hypothesis is rejected. Detailed results for these differences are displayed in the post-Hoc results below.
The Post- Hoc Scheffe analysis for both constructs of teachers’ knowledge and Questioning Skills based on teaching experience, there are significant differences between teachers with experience between 1-10 years and 11-20 years. Detailed results show that teachers with 11-20 years are higher mean score rather than teachers who have been teaching for 1-10 years. This means that teachers’ experience plays important role for implementing great questioning strategies. Surprisingly, there are no significant differences on teachers’ knowledge and questioning skills for the most senior teachers (more than 20 years teaching experience) compared to other groups.

Research Question 5: Is there any difference on teachers’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions, and reflection on questions used based on gender?

There is no significant difference in terms of all constructs based on gender where, (p>0.05). Thus, the result failed to reject null hypothesis.

Research Question 6: Is there any difference on teachers’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions, and reflection on questions used based on teaching experience?

There is a significant difference in terms of difficulty level and questioning reflection constructs based on gender where, (p<0.05). Thus, null hypothesis is rejected. The Post-Hoc Scheffe analysis shows that for the construct of difficulty level of questions based on teaching experience shows differences between (1-10 years old) and above 20 years. Meanwhile, the questioning reflection (for all range of teaching experience) is all different except for above 20 years and 11-20 years of teaching experience.

Research Question 7: To what extent do teachers’ knowledge, preparation and questioning skills on multiple strategies contribute to the implementation of multiple questioning strategies?

Regression analysis shows that preparing questions is the main contributor (55.5%) for the Multiple Questioning Strategies implementation in teaching English. In addition, Questioning Skills (8.6%) and Knowledge (2%) are also contributing factors to Multiple Questioning Strategies practice in classroom. Thus, null hypothesis is rejected.

Research Question 8: To what extent do teachers’ knowledge, preparation and questioning skills on multiple strategies contribute to the types of questions?

Results from Regression Analysis revealed that Question Preparation is the main factor (51.3%) determining the implementation types of question in classrooms. Questioning skills and teacher’s knowledge on multiple questioning strategies have contributed 8.4% and 2.0% into the implementation types of question in classrooms respectively. Thus, null hypothesis is rejected.

Research Question 9: To what extent do teachers’ knowledge, preparation and questioning skills on multiple strategies contribute to the difficulty level of questions?

Regression analysis result reveals that teachers’ knowledge has contributed 45.8% towards the use of various difficulty levels of questions in English lessons. Preparation and questioning skills have contributed 8% and 1.7% respectively. Thus, null hypothesis is rejected.

Research Question 10: To what extend do Teachers’ Knowledge, Preparation and Questioning Skills on Multiple Strategies contribute to Reflection on questions?

Regression analysis shows that questioning skills variable is the main contributor (40.6%) for the questioning reflections used in English lesson. The constructs of Questioning Skills knowledge (3.4%) and Preparation (1.7%) also contribute to questioning reflections. Thus, null hypothesis is rejected.
Analysis of Students Perspectives

The following are analysis of students’ perspectives which are discussed based on the eleventh to seventeenth research questions.

**Research Question 11:** What is the level of students’ perspectives towards the implementation of multiple questioning strategies, types of questions, difficulty level of questions and reflection on questions carried out by teachers?

Findings from the construct of Strategies revealed that most students reported that Individual-Based Strategy (mean score 3.73) is frequently practiced by English teachers if compared to Group-Based Strategy (mean score 3.64) and Whole-Class Strategy (mean score 3.64). Results for the types of questions construct demonstrated that most students reported their English teachers often carried out Opened & Closed Ended Questions and Funnel Questions if compared to Probing Questions, Leading Questions and Rhetorical Questions. For the construct of the difficulty Levels of Questions, results showed that English teachers used more lower-order thinking questions than higher order thinking questions. Results of reflections on question used, as reported by students that many teachers are moderately carried out reflection sessions in English lessons. Overall, these results highlight the limitation of teachers’ abilities in carrying out Multiple Questioning Strategies especially for the aspects of group-based and whole-class based strategies as well as higher-order thinking skills questions.

**Research Question 12:** What is the level of students' motivations in learning English, and their Critical Thinking Skills?

Results from the construct of motivation revealed that students’ levels of motivation in learning English is at moderate level. For the construct of Critical Thinking Skills, result was at high level. This aspect related to activities that enable them to express their ideas in English lesson. The other critical thinking skills including Elaboration & Providing Justifications, Argumentations and Comparative & Evaluation are moderately practiced.

**Research Question 13:** Is there any difference of students’ perspectives towards the implementation of multiple questioning strategies used by teachers, types of questions, difficulty level of questions and reflection on questions based on gender?

MANOVA result revealed that there was a significant difference with regards to the implementation of questioning strategy by difficulty level of questions based on genders, where the significant value is less than 0.05. The other aspects namely multiple questioning strategies, types of questions and questioning reflection are found to be not significantly difference where the significant values are 0.569, 0.926 and 0.320 respectively.

**Research Question 14:** Is there any difference of students’ perspectives towards the implementation of multiple questioning strategies used by teachers, types of questions, difficulty level of questions and reflection on questions based on gender?

MANOVA analysis revealed that there were no significant differences Motivations in Learning English, and Critical Thinking Skills on based on genders. Thus, the result failed to reject null hypothesis.

**Research Question 15:** To what extent do students' acceptance level of teachers' questioning strategies, types of questions, difficulty level of questions and reflection on questions carried out by teachers contribute towards students' motivation in learning English?

Regression analysis shows that the major contributor to students’ motivation in learning English is the implementation of questioning reflection. It contributes 11.8% towards students motivations. Other factors namely Types of Questions, Difficulty Level of Questions and Strategies used contributed 10.8%, 3.4% and 1.1% respectively. Thus, null hypothesis is rejected.

**Research Question 16:** To what extent do students' acceptance level of teachers' questioning strategies, types of questions, difficulty level of questions and reflection on questions carried out by teachers contribute towards students' critical thinking skills ?

Regression analysis shows that the major contributor to students’ critical thinking skills is the type of questions used by teachers in classroom. It contributes 25.4% towards critical thinking skills . Other factors namely Multiple Questioning Strategies, Questioning Reflections and Preparation contributed 1.8%, 1.8% and 1.1% respectively. Thus, null hypothesis is rejected.
CONCLUSIONS
Based on the discussions, it can be summarized related to the use of multiple multiple questioning strategies and its contribution towards students’ motivation, and critical thinking skills from the perspective of teachers and students. The analysis used is descriptive statistics that include mean and standard deviation and inferential statistics by using are MANOVA and regression. The overall analysis interpreted by Jelas and to draw detailed aspects and constructs were examined in this study. Overall results demonstrated that the teachers’ knowledge and comprehension regarding questioning strategies and its implementation were at the moderate levels. Meanwhile, differential analysis revealed that was no significant difference between genders and teaching experience for some constructs. Regression analysis also shows that questions’ preparation was a dominant contribution towards its implementation (55.5%). From the students’ perspectives, overall results revealed that students’ acceptance towards various questioning strategies were at moderate level where some of them were at the higher level. Differential statistical analyses results showed that there were some differences between genders and school classes with regards to the questioning strategies implemented. Implications of this study has highlighted the use of various questioning strategies could be an approach to overcome English language problems among students.

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The Use of *Simardan* Folklore as An English Learning Material: Play Project in SMA

Syafaruddin Marpaung

ABSTRACT

The purpose of this research is (1) to analyze *Simardan*, a folklore from Tanjungbalai Asahan in terms of moral values and character education accruing local values as an English teaching learning materials. (2) to investigate the students activities in English learning process in terms of speaking skill through the play project, (3) to describe the student's response to the simulation of the Simardan play in English learning process. This research uses descriptive analysis method. The data sources are gained from interviews and published manuscripts of Simardan folklore. The subjects in this study are Simardan folklore and Students grade XII IPA 1 SMA Negeri 2 Tanjungbalai. The Data collection is the student’s activities analyzed by observation method and student responses through questionnaire. The results of this study are 1. Moral and character education values from Simardan's folklore including ; (a) human relationships with God, (b) human relationships with other human beings and (c) human relationships with himself, while character education value includes hard work, honesty, courage and independence. 2. Description of student’s activities in play project including the planning of script, drilling and making of play project. 3. Description of student responses in Simardan play in English learning process through play project. It is expected that the results of this study can be used to improve the interest of English learning and enhance the repertoire of local values to the students.

Keywords: folklore, moral values, character education values, teaching materials, play project

INTRODUCTION

Talking about local wisdom certainly cannot be separated from culture. Culture is considered as a local wisdom and knowledge, an important source in complementing all the scientific study. The wisdom of the culture is a set of knowledge and way of thinking of an ethnic group, obtained through a fairly long learning process, knowledge and whose ways of thinking are considered true and made part of the community life guidelines scientifically it facilitates kindness to all the people lives. Cultural wisdom sees quality of human relationships and the environment. In General, local wisdom consists of two words of "wisdom" and local. So that means knowledge or philosophy of life of the local community has had ties with the fulfillment of necessities of life both in the material and social events where local wisdom is becoming the point of connection of one generation to the next generation.

Understanding local wisdom above became important to be learned and preserved. The reason is due to the progress and development of the cultural society, the courteous behavior in Tanjungbalai is already starting to fade. Furthermore, many teachers only taught in classes using text books based on the educational curriculum. They were not able to dig into the potential of the local culture as an effective learning materials. On the basis of this reason, the author tried to recollect the folklore of Simardan as a language learning materials through Play Project in high school to reinforce the sense of love and cultural diversity in the motherland in particular the existing Simardan folklore in Tanjungbalai.

Folklore is oral tradition, Indonesia is a country that is rich in value – the value of culture and local wisdom that has been passed on hereditary. Folklore filled with moral values and local wisdom can be the means of communication to teach the value of life to children. Simardan folklore as part of the cultural area of Tanjungbalai loaded with moral values and character education. The story tells about the perfidy of a child, after he managed to hail himself as a successful businessman, he returned but claimed his mother s a stranger. The Contents shows moral values and educational values of the characters including (a) the relationship of man with God, (b) human relationships with other human beings and (c) the relationship of man with himself, while his character education includes values of hard work, honesty, courage and independence. So how do the ancestry of Tanjungbalai in North Sumatra Province to treat the environment is projected in folklore.

The research is feasible and important to be examined and used as learning materials in the educational world. There is a fundamental grounding in education if it is associated with the local wisdom. The goal of the local wisdom based education in accordance with that which has been enshrined in national legislation, namely Act (Act) No. 20 Year 2003 of the national education system in article 3 stating that the function of national education is to develop the ability to form character and civilization of the people dignity in the framework of the
intellectual life of the nation. National education is aimed at the development of potential learners in order to become a man of faith and piety to God Almighty, precious, healthy, learned, accomplished, creative, independent, and become citizens who are democratic and accountable.

METHOD
This research uses descriptive analysis method. Data sources of the study are in the form of interviews with the storytellers using published Simardan texts. The subject in this study is the folklore of Simardan and students of class XII IPA 1 SMA Negeri 2 Tanjungbalai. The collection of data in the form of student activities done by the method of observation and student response are obtained through questionnaires. The results of this research are 1. Moral values and character education of Simardan folklore including: (a) the relationship of man with God, (b) human relationships with other human beings and (c) the relationship of man with himself, while character education includes values of hard work, honesty, courage and independent. 2. Description of the activities of the students in the creation of drama including script writing, training, planning and performing play project (drama). 3. A description of the student's response against the use of Simardan folklore in English language learning through play project (creation of drama). The expected results of this research can be used to increase interest in learning the English language and instill local culture on students.

RESULT
This research aims at (1). analyzing Simardan folklore of Tanjung Balai Asahan in moral values and character education of local wisdom as learning materials/design study on the English language subjects. (2) knowing the activity of students in learning English for narrative material, speaking skills through play project (creation of drama), (3) describing the response of students against the use of Simardan folklore in the narrative material English learning for speaking skills through play project (creation of drama).

DISCUSSION
2.1. Simardan Folklore as English Language Learning Material
One of the devices very vital in successful learning support especially is language learning materials. In the process of learning, learning materials serve as initial assets to be used or processed to achieve results. The results are in the form of understanding and ability of students. The importance of learning materials in learning activities can be analogized as important as ingredients for cooking. If there are no of the ingredients ready for cooking, then there will be no resulting cuisine. Conversely, if there is food to be cooked then food can be served even though it is very simple. By seeing the analogy we can understand that the materials have an important position against a process. It is the learning materials in the process of learning. Learning materials are a component that must be present in the learning process.

The purpose of this research is to apply local wisdom as learning materials in the English language for students especially in high school in the town of Tanjungbalai. This learning strategy uses the Simardan folklore in Tanjung Balai Asahan. Folklore as one of the literary form can be the right choice to make language teaching English achieving the learning objectives, namely to create students who are able to communicate in English. Folk tale or folklore is the story that comes from the community that which evolved in society in the past that became the hallmark of every nation which has a diversified culture including cultural and historical wealth owned by each nation. In general, folklore tells about an incident somewhere or the origin of a place. The figures presented in folklore are generally manifested in the form of animals, humans, and deities.

In this study, English learning materials for high school students especially in Tanjung Balai Asahan are adapted from principle of development of teaching materials by Thiagarajan (1974:5) hereinafter known as Four-D models.

The initial step in the development of these materials was defining. The definition phase includes the analysis of curriculum, observation, analysis of learners, analysis of the material, the determination of the tasks, and learning objectives. After going through these stages, designed Syllabus, RPP, LK, and learning materials. The result of the draft is then validated by a team of experts, colleagues, friends and practitioners (teachers). Learning materials are said to be valid if the evaluation component of the learning materials includes: (1) the eligibility of the contents (subject matter), (2) linguistic, (3) representation, and (4) the application of graphics qualified according to the validator.
In conclusion, based on the results of the study upon the students, there are wisdom values of Simardan folklore, namely: 1. moral values and character education of Simardan folktales including (a) the relationship of man with God, (b) human relationships with other human beings and (c) the relationship of man with himself, while character education includes values of hard work, honesty, courage and independence. 2. Description of the activities of the students in the creation of drama includes script writing, training, planning and manufacturing play project (drama). 3. a description of the student's response against the use of Simardan folklore in the English learning through play project (creation of drama). Thus the research-based learning materials using a folklore of Tanjungbalaisociety is one of the efforts of the culture and instill the value of local character value to learners in order to cultivate an attitude of love and behave in accordance with the good characters in the local culture while not forgetting the character of the nation.

2.2. The Activity of Students in Learning Through Play Project

In this activity, each high school student is responsible for developing their ability to speak the English through the Play Project. The term Play Project is a game made by students about a situation. Such activities are usually spontaneously without prepared or trained in advance. These activities are carried out without the use of costumes or a particular story or a script. The background of the situation is discussed and then there are parts that are selected. Students usually choose among some of the topics given to them. A short script presented usually already contains the problem of the situation. And after the play takes place each individual discussed how their feelings. (SyaifulBahriDjamarah and Aswan Zain, 2006:89-90)

To be able to apply the methods of play project (creation of drama) in English language learning, teachers should explain the techniques used in this method clearly to students who will carry it out. Next the teacher selects and defines the topic or the subject of a comprehensive which can be dramatized. The goal is to develop local wisdom with moral values and character education of folklore Simardan including; (a) the relationship of man with God, (b) human relationships with other human beings and (c) the relationship of man with himself, while his character education includes values of hard work, honesty, courage and independence.

As for the instructions in the performance of a play project (creation of drama) in the English language learning, Simardan folklore, among others are to:
1. give the opportunity to the students to choose a role himself.
2. discuss in advance the situation that will be played.
3. discuss the implementation of the project play. A discussion can be started from the actor or actress itself, what their feelings are after the play.
4. repeat the situation, either the same story-telling or not.

So, the implementation of the play project becomes more meaningful as an educative interaction methods that are more integrated.

2.3. The Response of The Students Against The Use of Simardan Folklore

The response of high school students towards learning materials of Simardan folklore in Tanjungbalai is based on printed materials a class module. By observing the flow analysis of compiling learning materials (paying attention to the basic standards of competency, basic competencies, indicators achievement, learning materials, learning activities, and modules are presented with a simple linguistic level corresponding to high school students ability. In addition, the modules are compiled with existing curriculum, i.e. 2013 curriculum. After learning in the classroom, with reference to the instrument for the assessment of learning materials, students and teachers perform assessment of learning materials. Based on the items contained in the instrument of the Simardan folklore materials done high school students, the responses are:
1) activity oriented materials encourage an understanding of concept
2) the materials are according to the curriculum
3) material encourages curiosity
4) material module does not dispute the SARA (any ethnicity, religion, race, and inter groups relation, introduce pornography, but accommodates diversity, gender and insightful
5) students can work together in a group without waiting for instructions.
6) learning facilitated can demonstrate social responsibility of students
7) learning materials cultivate an attitude of sportsmanship, discipline and discipline living on upon students
8) learning materials reflect the culture in the school environment and society

Thus, based on the student's responses above, it can be said that the materials could be developed further for improvements and then gets used by high school students.
CONCLUSION

This research was carried out with the intention of proving that the folklore of Simardan in Tanjung Balai Asahan can serve as learning materials in particular English subjects. These results can be summed up into a few things, such as the following.

1) Structure of the story in the folklore of the Simardan include: moral values and character education of Simardan folklore including: (a) the relationship of man with God, (b) human relationships with other human beings and (c) the relationship of man with himself, while his character education includes values of hard work, honesty, courage and independence.

2) Simardan folklore contains cultural and educational character values that must continuously to be preserved. The story contains the didactic teachings which become the basis of human life nature. In addition, folklore, that contains a good teaching, is inherited from an ancestor and should continue to be preserved. In accordance with the objectives of this research, it is expected that folklores can be used for learning materials.

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The Implementation of Contextual Learning With "Movable Do"
Can Improve Sight Singing Leadership in Solfeggio College

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ABSTRACT

The research is a class action research that has the aim to find out the application of contextual learning with the moveable do. Approach in increasing the students ability of sight singing in the solfegio class. The research implementation is conducted in three cycles. The study implementation in the first cycle is done in three meetings, the second cycle is done in three meetings, and the third one in two meetings. Every research cycle consists of steps of activities, action implementation-observation and reflection (evaluation). The total of participants in this research is 30 students from the music study program, Art department language and art faculty of State University of Medan (FBS Unimed). There is one solfegio II lecturer involved in this research, who will act as the observer in the class. To measure the students ability of sight singing, they are given a test, before and after the action. Generally, the data analysis used in Solfegio II is the moveable do approach, whereas specifically, to measure the difference between the pretest and post test result in students ability of sight singing, the t-test statistical analysis is used, with the significant standard $\alpha = 0.05$. The observation result shows that the learning application of moveable do can increase the student's ability in sight singing. Ibis can be seen by the increase of percentage of students with the ability of sight singing from cycle to cycle, if the percentage of the first cycle is 56.67%, then the second cycle increases becoming 66.67% and then the third cycle teaches 83.33%. Ibis fact is supported by the result of test statistic trial, acquired the $t$ count value $= 9.20$ whereas the $t$ table value "1,70".

Keywords: Learning strategies, Sight Singing

INTRODUCTION

Music as art and as a science plays a role in shaping the character and cultural values for the individual in this case learners. Through art education is introduced to the learners of their own cultural patterns that have been packed and arranged in the form of artwork that is aesthetically valuable. The role of multidimensional art education can basically develop a range of basic skills of learners including physical, perceptual, intellectual, emotional, social, creative and aesthetic. The role of multicultural arts education is the ability to live, appreciate and be proud of the culture that belongs and the culture of others can be grown through art education.

Art education conducted in college to adopt the development of music ranging from traditional music or regional music variety also includes western music both classical and modern. The development of art in the universities, at least includes two main components in a unified system that is the development of artistic skills program of music and the development of music art curriculum. This can be seen clearly in the curriculum development in the music program of the department of Sendratasik of Language and Arts Faculty of State University of Medan.

Music study program majoring in Education Sendratasik Faculty of Languages and Arts State University of Medan prepare the curriculum by loading the components of music theory and practice of traditional and modern music is good to stimulate learners in training in playing music. To achieve a good level of music play in learners, it takes regular practice by applying related lessons including music theory lessons, solfegio, harmony that has a significant correlation to the ability of his music.
For the teaching staff as part of the instructional system, it must be competent in knowledge and playing music, because the quality and skills of the material related to the mastery of knowledge and skills of teachers. However, the existing problem also comes from teachers who do not put a learning strategy that is appropriate to the material, the material that should be given in practice is only given in theory. As explained above, that the program of Music Arts majoring in the Education of Sendratasik as an institution that carries out the task of producing teachers in the field of music art provides theoretical courses and practice. One of the courses is Solfegio programme where the learning material is western music.

The results of interviews from some students who followed the course of Solfegio II illustrate the obstacles or difficulties they experienced, this is because the method of reading the notation they learned from elementary school to high school, is the method moveable do or do move, while learning strategies Solfegio II programme that they experienced in this study program is fixed do or do fixed. To clarify the notion of “moveable do” and “fixed do”.

This research reveals the effort of improving the ability of sight singing by applying contextual learning strategy with movable do. The ability of singing is related to the ability of the individual to convert the musical notation into sounds other than that singing is also related to the ability of the invididuals about rhythm (rhythm), dynamics and symbols of articulation contained in the scales and to be able to sing well and correctly. While movable do is solfegio learning by using “do” which can move in accordance with the scales used. The selection and application of contextual learning strategy with movable do is done in accordance with the characteristics of the Solfegio II programmethat requires the students vocal thinking and vocal skills in understanding the material contained in it.

PREREFLECTION RESULTS

Reflection is done together researchers with faculty in the department Sendratasik and also the results of preliminary interviews researcher with the department chairman Sendratasik known to some of the problems that can be identified in the learning activities as follows: (1) a learning strategy that has been applied less varied in order to increase the ability of sight singing learners, (2) less precise strategies that are applied in order to improve the ability of sight singing learners, (3) an underdeveloped ability to sight singing learners this is due to faculty about giving freedom to students to take the initiative, learners Just imitate and listen to the instruction of the teachers only, (4) media used in learning activities have not been maximal in improving sight singing learners.

Based on the results prarefleksi above can be stated that the student singing sight has not been maximally developed. Therefore, the pre-observation result above is the basis of consideration of teaching staff to cooperate with the researcher to find the effort or way to overcome the problems faced so that the student can improve the ability of sight singing.

METHOD

This research was conducted in the Department of Sendratasik Music Studies Program, Faculty of Languages and Arts, State University of Medan. The research was conducted for 2 months i.e February-March 2010 as many as 8 times meeting. The method used in this research is class action method. Selection of this method is based on an effort to improve the effectiveness of learning that takes place in the cycle stages that start from planning, action, observation, reflection and return to planning for action.

Participants in this research are students of the Department of Music Program of Music Faculty of Language and Arts Faculty of State University of Medan in the second semester consisting of 3 classes. Furthermore, the 3 classes were chosen randomly to determine 1 class of study participants. This research is assisted by a lecturer who teaches on action research class.

RESULTS

1. Learning in Cycle I

One of the pre-observation points above is the lack of development of the sight singing ability of the students, especially in the Solfegio II programme course to find out before the first cycle begins, the initial ability test will be conducted by the researcher in cooperation with the lecturer of Solfegio II programme.
Furthermore, it is said that the development of the students’ singing ability is reflected in the increasing of students’ ability about the scale, interval, rhythm (rhythm), tempo, and symbol of articulation contained in the song and to be able to sing well and correctly. For that purpose, action research, action research activities conducted in the first cycle include: (a) action plan, (b) implementation of action, (c) observation and (d) reflection. Here’s the description one by one:

a. Action plan

Action plans in the first cycle include the following activities:

Firstly, this action research is planned by involving one lecturer as a lecturer of Solfegio II programme, 30 students of music program of Sendratasik Department and researchers. The lecturer of the subjects will function to carry out the learning activities while the researcher performs the observation, notes all the process of activities that occur in the class, for the next observation result is discussed together as input for the implementation which will then be reflected again. The results of the reflection are summarized and revised for subsequent corrective actions taken in the next cycle.

Secondly, the researcher and the lecturer of Solfegio II programme prepare the learning syllabus of Solfegio II programme, prepare the observation sheet of student learning activity and the teaching activity sheet of the lecturer of Solfegio II programme, and prepare the test kit. In addition, the tools to record learning activities such as cameras and handycames. Furthermore, in this first cycle the material discussed are: (1) a single knee scales to four sharp and one flat to four flat, one octavee up and down with the system moveable do, (2) tones with intervals, small scanners, large second, ters Major, pure quart and more quart, quint to octave and (3) tone development with intervals, small, large, major, minor, pure quart, quart, quint to octave.

b. Implementation of Action

The initial orientation is done first to the students about the importance of the subject matter of Solfegio II programme. The initial orientation on the importance of student mastery of the Solfegio II programme courses delivered early to the students is basically an effort to develop interesting learning activities. In accordance with the action plan that has been prepared, the implementation of the action follows the flow of the action plan. In this case the activities in the implementation of the action as follows:

First, the lecturers of Solfegio II programme course and the researcher enter the class. The lecturer of Solfegio II programme course conducts learning activities while the researcher acts as an observer. Second, in accordance with the lesson plan activities, the learning activities are divided into three stages: the initial activity, the core activities and the final activities with the details of the implementation as follows:

Initial activity of learning begins with the activity of lecturer of Solfegio II programme to attend student attendance. Furthermore, the lecturers give general objectives of Solfegio II programme subjects to students, namely the students understand and have the ability to sing music notation with the system of moveable do in various scales, various rhythm patterns and various tempos correctly, and able to write back the tones heard. Specifically, the objectives of the action in the first cycle according to the material presented above are: (1) the student may sing the major scales of one sharp to four sharp, one flat to four flat, up and down in one octave with the system moveable do, 2) the student can sing the tone of interval second until the quart interval, quint until oktav and (3) the student can distinguish the tone of interval second until octave interval.

The core activities of the lectures are given by the lecturers of Solfegio II programme subject matter: (1) one to four sharp scales and one flat to four flat, one octave up and down with a moveable system, (2) tones with intervals, small scanners, Large, pure, minor, pure quart and quart more quint to octave, and (3) tone development with intervals, small squares, large skon, major, minor quart, quart, quint to octavee in scales And flat. The lecturer of the Solfegio II programme performs the learning stages by applying movable do steps: (1) readiness, (2) conversational solfege, (3) decode (familiar), (4) decode (unfamiliar), (5) create, (6) reading, (7) decode (familiar), (8) decode (unfamiliar), (9) writing, (10) familiar, (11) unfamiliar, and (12) create.

In the readiness stage, the lecturer of the Solfegio programme presents a teaching material consisting of the major scales of one sharp to four sharp, one flat to four flat up and down, the tone interval of second to the quart interval and the intermediate tone of secon until the quart interval, and the quenching tone Until the octave is taught with stages that contain the patterns of tone students are learning. In the conversational solfege stage, the lecturer of Solfegio II programme singing melodic pattern with syllable, then the student can repeat it. Through repetition the students are expected to understand the syllable with its symbols.
The decode (familiar) stage, the lecturer of the Solfegio II programme conducts an evaluation to determine whether the student has understood the tone patterns with the correct syllable, the lecturer of Solfegio II programme sings a melody with syllables and the student repeats the melody.

In the decode stages (unfamiliar), students are asked by lecturers of course subjects Solfegio II programme use of like tones with songs that are not the same as in the previous stage. In this case the students are required expertise to coding and thinking inferential (drawing conclusions). In the stages of creating, students are motivated by lecturers of course subjects Solfegio II programme to develop musical ability. The tone patterns are self-generated by students using the learned syllable syllables. Stages of reading, at this stage students are introduced to the symbol of notation. The lecturer of Solfegio II programme sang the tone patterns and the students repeated the tone pattern by looking at the notation.

In the decode (familiar) stage, the lecturer of the Solfegio II lecturer gives an evaluation of the students' ability on the teaching materials delivered, whether the student has understood the notation for the tone pattern with the appropriate symbol as the lecturer of Solfegio II programme. In the decode stages (unfamiliar), students are asked by lecturers of course subjects Solfegio II programme use of like tones with songs that are not the same as in the previous stage. In this case the students are required expertise to coding and thinking inferential (getting conclusions).

In the stages of creating, students are motivated by lecturers of course subjects Solfegio II programme to develop musical ability. The tone patterns are self-generated by students using the learned syllable syllables. Stages of reading, at this stage students are introduced to the symbol of notation. The lecturer of Solfegio II programme sang the tone patterns and the students repeated the tone pattern by looking at the notation.

In the decode (familiar) stage, the lecturer of the Solfegio II programme gives an evaluation of the students' ability on the teaching materials delivered, whether the student has understood the notation for the tone pattern with the appropriate symbol as the lecturer of Solfegio II programme. In the decode (unfamiliar) stage of the Solfegio II programme lecture lecturer conducts an evaluation to see if the student has understood the notation for tone patterns with the correct syllable and is able to generalize his knowledge to other tone patterns. Students are asked to sing with other notations that are not sung in the previous stages.

In stages of writing, at this stage students learn to write notation with manuscript technique. In the stages of familiar, at this stage of the students to develop the ability to write music notation on teaching materials that have been delivered lecturers of Solfegio II programme courses before. At this stage the ability to write aural and visual notations of students are required.

In the unfamiliar stages, at this stage students are asked lecturers Solfegio II programme courses to write music notation by using the ability to think in inference to write notation that has not been studied before. Furthermore, the final stage is create is the last step in learning that students apply the skills that have been studied to the compositions of music.

In the final activity of learning, lecturer of Solfegio II lecturer gives summary and affirmations to the teaching material that is delivered.

c. Observation

Observations are limited to the focus of existing research including learning activities that are applied to develop the ability of sight singing students. During the process of action, researchers observe the reaction that arises when the process of learning activities take place. Several things are observed in the implementation, such as in the decode (familiar) and decode (unfamiliar) stages, the lecturer of Solfegio II programme course not only imitates some tone of voice but also uses the aid of audio equipment. At the beginning of the activity, especially at the first meeting, the students were not familiar with the steps of learning moveable do by the lecturers of Solfegio II programme lecturer, but at the second and third meeting the students were accustomed. Difficulties experienced when students practice chromatic tones because there are still certain notorious notes sung but to show the error is still not done. For that then the next cycle of lecturer subjects Solfegio II programme and researchers see there is good sound of students made audio recording, which is then played back so that students and lecturers of course subjects Solfegio II programme can do the assessment together.

The implementation of learning done by lecturers of course subjects Solfegio II programme by going around in the classroom and periodic lecturer of course subjects Solfegio II programme asked students to sing
the tones given. From the observation of the researcher there are some limitations and weaknesses as follows: (1) the limited time in learning so that not all students can do that activity on that day, so it will be followed by the next day, this becomes the own obstacle that is student involvement which has done previous activity (2) the ability of sight singing of students has not been detected maximally because the singing activity is done directly by students so sometimes there are sometimes the aspect of the ability of sight singing that is not detected maximally, (3) because of the limited time in learning activities not all students can perform the vocal to show the ability of sight singing so that there are students who participate less. Furthermore, based on observations on student activity in the first cycle learning process listed in table 8 as follows:

Table 1. Observation Results on Student Activities in Cycle I

<table>
<thead>
<tr>
<th>No</th>
<th>Aspects Observed</th>
<th>Cycle I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>%</td>
</tr>
<tr>
<td>1</td>
<td>Noting the lecturer explanation</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>Asking question</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Responding to lecturers questions</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Present of ideas/opinion</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Make a note/resume on teaching materials</td>
<td>21</td>
</tr>
<tr>
<td>6</td>
<td>Eager following the lesson</td>
<td>18</td>
</tr>
<tr>
<td>7</td>
<td>Engage actively in learning activities</td>
<td>20</td>
</tr>
<tr>
<td>8</td>
<td>Work on the task independently</td>
<td>30</td>
</tr>
</tbody>
</table>

Based on table 8 above it can be explained that during the observation on the first cycle, found several types of student activities of which is activity 1 is to consider the explanation of lecturers is the dominant student learning activities compared with other activities. Furthermore activity 2 is asking a question only done by few students. Another activity that looks more prominent is activity 7 is actively involved in learning activities. Then on activity 8 is doing the task/test independently, in this case the majority students do the tests given lecturers independently.

Overall, the results of observations on the implementation of learning have been able to improve the ability of sight singing students, this can be seen from the characteristics of aspects of the ability of sight singing are: (1) analysis of eye movement, (2) melodic intervals, and (3) Reading rhythm. In terms of analysis of eye movement, related to the ability of students to make eye movements in reading music notation more quickly and good eye movement of students in viewing music notation then the ability of sight singing the better. Melodic intervals, related to the ability of students to read the distance between two pitches in pitch in harmonic or melodic. While reading rhythm, related to the ability of students about the relationship between the rhythm of interrelated that produces beauty in the melody. However, the results obtained by the students have not reached 80% of all students who master the ability of sight singing good students, then the action will be continued into the second cycle.

d. Reflection
The development of the ability of sight singing students on three first cycle meeting is shown in table 9 below:

Table 2. Average Recapitulation of Student Learning Results in The First Cycle

<table>
<thead>
<tr>
<th>No</th>
<th>Encounter</th>
<th>Cumulative Value</th>
<th>Average value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Pretest</td>
<td>Postes</td>
</tr>
<tr>
<td>1</td>
<td>I</td>
<td>1898</td>
<td>2105</td>
</tr>
<tr>
<td>2</td>
<td>II</td>
<td>1961</td>
<td>2190</td>
</tr>
<tr>
<td>3</td>
<td>III</td>
<td>2046</td>
<td>2235</td>
</tr>
</tbody>
</table>
Based on the obstacles encountered in the first cycle and the results of the discussion of the lecturers of the Solfegio II programme and researchers, this action research should be continued in the second cycle as the next stage of the first cycle. Some things that need to be fixed for an advanced cycle (second cycle) include equipment and time.

2. Learning in Cycle II

From the result of the discussion of the lecturers of Solfegio II programme and researchers, the steps that will be applied to the second cycle are: (1) to improve the learning implementation plan, (2) the use of recorder, (3) adjust the time adjusted to the material Will be awarded, (4) awards (rewards in the form of praise, and (5) involving students in groups of 4-6 students to sing learning materials and one of them is asked to be a leader.

a. Action plan

In this second cycle in accordance with the taught material that has been determined then the learning objectives of this second cycle are: (1) the student can explain the tone of quint to octav, (2) the student can sing the correct quint tone to oktav, (3) Students are able to recognize the rhythm in various rhythmic patterns composed based on notes 1/4, 1/8 and 1/16, (4) students are able to write the rhythmic patterns heard, (5) the student is able to sing the song in various rhythm patterns.

Based on the weaknesses which exist in the first cycle, the second cycle of learning is improved by lecturers of Solfegio II programme enables student involvement in learning activities and use of audio recording devices. In this second cycle, the planning of the learning activities includes: (1) the research of this action is planned by involving one lecturer as the lecturer of Solfegio II programme, 30 students of the study program of sendratasik and researchers, and (2) the researcher with the lecturer of Solfegio II programme course The learning syllabus of Solefgio II programme, and preparing the audio recording tools. Next prepare the observation sheet of student learning activities and activity sheets teaching lecturers Solfegio II programme, and prepare the test device.

b. Implementation of Action

Implementation of the implementation of the action is carried out as follows: First, the lecturers of the subjects Solfegio II programme and researchers entered the classroom. The lecturer of Solfegio II programme course conducts learning activities while the researcher acts as an observer. Secondly, in accordance with the learning activity plan, the learning activities are divided into three stages: the initial activity, the core activities and the final activities.

c. Observation

Based on the observation of student activity in the second cycle learning process listed in table 10 as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Aspects Observed</th>
<th>Cycle II</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Noting the lecturer's explanation</td>
<td>24</td>
<td>80</td>
</tr>
<tr>
<td>2</td>
<td>Asking question</td>
<td>5</td>
<td>16,67</td>
</tr>
<tr>
<td>3</td>
<td>Responding to lecturers’ questions</td>
<td>10</td>
<td>33,33</td>
</tr>
<tr>
<td>4</td>
<td>Present of ideas/opinion</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>Make a note/resume on teaching materials</td>
<td>24</td>
<td>80</td>
</tr>
<tr>
<td>6</td>
<td>Eager following the lesson</td>
<td>20</td>
<td>66,67</td>
</tr>
<tr>
<td>7</td>
<td>Engage actively in learning activities</td>
<td>23</td>
<td>76,67</td>
</tr>
<tr>
<td>8</td>
<td>Work on the task independently</td>
<td>30</td>
<td>100</td>
</tr>
</tbody>
</table>
3. **Learning in Cycle III**
   The third cycle is done 2 times.
   
a. **Action plan**
   In this third cycle, the learning objectives of this second cycle are: (1) the students can apply the rhythm pattern in singing melody, and (2) the students can sing the minor scale with the moveable do system, 3) students can sing songs according to the tempo of Andante, Moderato, Allegro.
   
b. **Implementation of Action**
   In accordance with the action plan, which is divided into three activities, namely: initial activities, core activities and end activities.
   
c. **Observation**
   The observation result shows the ability of sight singing students experience improvement and progress compared to the previous cycle. This can be observed through evaluation in the third cycle of students appear to have begun to relax in following the learning and application activities given and began to dare to develop and demonstrate the ability of sight singingnya, and has been able to answer the questions given by lecturers subjects Solfegio II programme.
   
   If the first cycle and the second cycle of the application of learning only use the vocal student and vocal recording students only then this third cycle has been improved by completing it by looking at the professional recording of singing ability of VCD so that learning is more interactive. From the observation shows that students' reluctance in doing the learning in the first cycle and the second cycle is not visible. The lecturers then divide students into small groups and assign tasks.
   
   Furthermore, based on observations on student activity in the learning process of the third cycle listed in table 12 as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Aspects Observed</th>
<th>F</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Noting the lecturer's explanation</td>
<td>27</td>
<td>90</td>
</tr>
<tr>
<td>2</td>
<td>Asking question</td>
<td>7</td>
<td>23,33</td>
</tr>
<tr>
<td>3</td>
<td>Responding to lecturers' questions</td>
<td>12</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>Present of ideas/opinion</td>
<td>8</td>
<td>26,67</td>
</tr>
<tr>
<td>5</td>
<td>Make a note/resume on teaching materials</td>
<td>27</td>
<td>90</td>
</tr>
<tr>
<td>6</td>
<td>Eager following the lesson</td>
<td>26</td>
<td>86,67</td>
</tr>
<tr>
<td>7</td>
<td>Engage actively in learning activities</td>
<td>25</td>
<td>83,33</td>
</tr>
<tr>
<td>8</td>
<td>Work on the task independently</td>
<td>30</td>
<td>100</td>
</tr>
</tbody>
</table>

The development of the ability of sight singing students at two meetings of the third cycle meeting is shown in table 9 below:

<table>
<thead>
<tr>
<th>No</th>
<th>Encounter</th>
<th>Cumulative Value</th>
<th>Average value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Pre test</td>
<td>Post test</td>
</tr>
<tr>
<td>1</td>
<td>I</td>
<td>1941</td>
<td>2145</td>
</tr>
<tr>
<td>2</td>
<td>II</td>
<td>2005</td>
<td>2225</td>
</tr>
</tbody>
</table>

**RESULTS**

Observations in the first cycle, especially on the percentage of students asking questions is still very small that is about 10%, but in the second cycle increased to 16.67% while in the third cycle increased to 23.33%. Relatively small percentage of students ask questions in the first cycle due to the treatment of learning Solfegio II programme by applying a new moveable do once accepted by the students so it has not raised many questions from students, more students listen to explanations from lecturers courses. The same thing also happened to the aspect of conveying the idea or opinion that is still relatively small in the first cycle that is 13.33% then increase in the second cycle to 20% and in the third cycle of 26.67%.

Furthermore, from the results of learning from the first cycle until the third cycle be found students who have not completed until the third cycle of students with the code number of 15, 18, 20, 22 and 25. The results
showed that students with the code number 15 experienced barriers in the ability. While the students with the serial number 18, 20, 22 and 25 suffered obstacles in the ability to sing the interval. Specifically also for students with the code number 25 suffered from the disturbance of the vocal cords so that until the third cycle is not complete.

At the end of the learning activities of the lecturers Solfegio II held a test to see the ability of sight singing students. In this study the researchers made measurements by applying the pretest and post models. The pretest is performed before the first cycle action is performed while the post test is performed after the action is completed in the third cycle. Testing the difference of value is done on the mean (mean) pre-test value with post test for the student's singing ability. In this case obtained, the price t arithmetic = 9.20 and price t table = 1.70. Because the price t arithmetic greater than the price t table then the hypothesis of action that the researcher proved empirically true. The above findings support the research of Holmes (2009) that: (1) effective solfegio movable learning to improve sight singing ability of students aged 7 to 8 years, and (2) learning solfegio movable do more Effective from fixed do in helping students learn sight-singing.

Limitations of Research

This research has been done as well as possible by using scientific procedures, but it does not rule out the presence of limitations. The limitations include:

First, the understanding of teachers who are less in teaching the material by applying the moveable learning steps, because so far patterned with fixed do learning activities. Addressing it is done by giving the book about the strategy of moveable do and giving the learning plan, besides also doing the discussion in overcoming the difficulties arising during the implementation of the action. Secondly, this research is only conducted on one learning class only, so this research can not be generalized into a wider scope, except if the characteristics of learners and teaching materials in accordance with the characteristics of this study.

CONCLUSIONS AND SUGGESTIONS

The conclusions that can be drawn from the study study are as follows:

First, the action in this first cycle is held for 3 meetings by applying moveable do. Results of observation in the first cycle there are 17 students from 30 students or 56.67% have shown good sight singing ability. Second, the action in the second cycle is held for 3 meetings by applying moveable do. Results of observation in the second cycle there are 20 students from 30 students or 66.67% has shown good sight singing ability. Third, the action on this third cycle is held for 2 meetings by applying moveable do. The result of observation in third cycle there are 25 students from 30 students or 83.33% have shown good sight singing ability and reach the indicator of success indicator that is 80% of students.

Fourth, the average test result (mean) the value of pre-test with post test obtained price t arithmetic = 9.20 and price t table = 1.70. Because the price t arithmetic greater than the price t table then the hypothesis of action that the researcher proved empirically true.

Suggestions

Suggestions that can be described as follows:

1) Solfegio II programme lecturers in particular and other lecturers on the Fraternity Study Program of FBS Unimed in order to be creative by applying varied and interesting learning so as to create something new in learning and useful for students when they are in education as a teacher.

2) Managing Fraternity Study Program FBS Unimed to provide more opportunities for lecturers to be able to examine the variety of teaching learning and media utilization that can help improve students understanding and skills.

3) To other researchers that this research needs to be followed up especially in relation to different variables that contribute to the implementation of learning Solfegio II programme and the ability of sight singing students.
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UTILIZATION OF SPEECH IN TELEVISION DEGREE AS A "DEBATE" TEACHING MATERIAL AT HIGH SCHOOL

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ABSTRACT

Debate plays an important role in building the civilization of the nation. In building the civilization of the nation, not apart from a problem. The problem must be solved by providing the right solution. The right solution is "born" through the results of the deliberative decision because Indonesia is a democratic country. Motion, affirmative, and opposition as elements in the debate are in the process of deliberation to produce responsible decisions. Therefore, the matter of "debate" as one of the basic competencies that must be achieved by students in high school. It is intended that students can think critically in solving a problem that requires a decision to be taken. Thus, speech acts on television can be interpreted as "debate" teaching materials in high school. The speech acts consist of assertive speech acts, speech acts directive, komisif speech acts, and expressive speech acts. This is as a manifestation of the use of information and technology in electronic mass media in Indonesia.

Keywords: Speech Acts, Teaching Materials, Debates, Talk Show

INTRODUCTION

To build a nation civilization of quality, one step that can be taken is through education. As proposed by the Divine (2012: 84) that through education, then humans will have the potential of a qualified resource to acquire knowledge. This means that the knowledge that has been obtained can be used to address the challenge of civilization of the nation in the future. Therefore, education in schools is very important to do to form a young generation of civilized.

Education in schools, especially for High School education unit has a process that must be passed by the young generation in gaining knowledge. The process in question is the learning of a subject, one of which is learning Indonesian language. The learning aims to enable students to understand and use the Indonesian language properly and correctly for various purposes.

Understanding is certainly related to listening, speaking, reading, and writing as aspects of language skills. One of them is in basic competence to analyze the contents of debate (issues / issues of viewpoint and arguments of some parties, and conclusions). In the basic competence, the child is required to have the skills in identifying the content of the debate, which includes the motions and statements of attitude that support or reject, and arguments to support the attitude. This means there are lingual markers that can be used as keywords in identifying the contents of the debate. In this regard, electronic media, such as television, can be used as an Indonesian language learning media to understand the intended competencies.

Television is believed to give influence in terms of attitudes and behavior of the audience so that it will bring an impact in the short-term period or in a long time. One of them, the program offered by television stations. For example, the Mata Najwa speech event program broadcasts Metro TV stations with news genres. The award-winning KPI Award program as the Best Talk Show Program of 2014 with the auction of news anchor character, Najwa Shihab, makes the program not just a talk show, but an in-depth investigation of the political and legal factors presented. The speakers did not have the opportunity to think in giving an answer so once the question was submitted, they immediately answered. By examining the Mata Najwa students can practice their language skills. Of course it can be realized if the positive side of the degree of speech is applied, such as responding with the use of good language and true according to the situation and understand a subject that will be discussed. Therefore, through this article explained about the speech used by interviewers and speakers in television speech, especially Mata Najwa as the utilization in learning Indonesian in school.
DISCUSSION

This section of discussion discusses the speech acts contained in the Mata Najwa speech title as an exploit in "debate" teaching materials at High School to build the nation's civilization.

Importance of Debate in Building Nation Civilization

Building a young generation that has a democratic personality is one of the goals of the Indonesian government. This is because Indonesia is a country that prioritizes deliberation to take a decision. The growing democratic character of every citizen is necessary for the achievement of national education objectives in the framework of nation-building and catamaran (Arif, 2014:9). In accordance with the Regulation of the Minister of National Education of the Republic of Indonesia Number 39 Year 2008 regarding Student Development stated that one of the types of coaching activities related to democracy include conducting debate activities. Through the debate is expected as a young generation students can overcome a problem by reviewing various aspects that accompanied the evidence to obtain a solution that can be accounted for.

The development of democratic values through debate is expected to shape the student's personality as a young generation who can examine all the problems that arise in this civilization. This is because in the debate there are elements of motion, affirmative, and opposition. The element can train students in building the civilization of a democratic nation. Motions are instruments used to ask participants to take action or express a particular opinion (Middleton, 2007:22). Such action or disclosure may be the acceptance of a motion or rejection of a motion. In the revelation of the motion begins with a motion submitted by an affirmative parliamentary party. The parliamentary group approved the motion. However, as Middleton (2007:23-24) notes that parliament makes a decision based on a motion. Another case with the opposition aims to submit a rejection of the motions and arguments expressed by the parliament. Of course the rejection is accompanied by the evidence that can be accounted for. Therefore, Trapp (2009:6) states that the opposite statement needs the right argument, so that the slavery is acceptable. The presence of motions, affirmative parties, and opposition that are an element in "debate" involves arguments that require evidence to support the stated proposition. The arguments presented are based on a review of the motion given. This means that the motion is not only accepted or rejected, but seeks to find a solution of the motion given. When it comes to the "debate" material in high school, "debate" teaches students to make every decision through a deliberative process. The process involves arguments based on existing evidence. Thus, deliberation builds the students as a younger generation that is democratic so as to build the civilization of the nation.

The Using of Assertive Acting in a Speech for "Debate"

In debate, it takes an argument to expose a statement. The argument must be accompanied by concrete evidence. This means associated with assertive speech acts. Assertive assertiveness is the expression of a speaker's statement based on the truth of the stated proposition (Searle, 1979: 12). This form of assertive speech acts is related to the learner's skill in conveying arguments, either by parliament or by the opposition. The form of speech acts in question is the act of explaining and supporting speech. First, the act of explaining explained with anaphora or cataphora. However, sometimes rhetorical questions are also used by sources who according to Kiefer (1980: 98) basically speakers do not want the opponent to answer the question because he knows the answer so that the question sometimes answered himself. It can be seen in the phrase, "Who is responsible now if not his ministers?" Yes, the minister is not it? Second, speech acts support. This act of speech is interpreted by the use of nouns agreement or expression of justification as true and precisely when based on the title of Mata Najwa. The speech acknowledged by the speaker (hereinafter abbreviated as Ns) as a result of the act of the interviewer directive (hereinafter abbreviated as Pw) which is delivered by accompanying the facts. Therefore, this act of speech is not stated Pw because Pw as the interviewer is not justified to take sides. It was in accordance with Keeble's statement that a journalist should avoid a conflict of interest (Keeble, 2009: 69). In debates, speech acts support the use of learners to support a motion statement. This means that learners as participants in the debate can use lingual tagging to agree / correct to support the motions or and statements of fellow participants.

Utilization of Speech Directive in Speaking Degree for "Debate" Material

The act of being directive is contained in a "debate" when one of the debating parties argues. The question is a form of disapproval of the arguments given by the opponent. Based on the results of Mata Najwa study, the learners can use the skills to ask questions with the form of speech acts ask using markers pronouns taya, tone ask questions, particles, choice or interrogative sentences embelan and acting speech ask. First, the pronoun of the question word, i.e. what, who, when, how, where, why, how. Second, the tone asks. This type uses intonation markers to rise in declarative sentences. Third, the particles. The particle in question is a form of the word denial marked with the word not accompanied by the particle so that it becomes not. Fourth, the use of
choice. Selection is mandated by word or ellipsis or phrase can not? So it indicates yes or no answer. *Fifth*, interrogative sentences embelan. This type of questioning sentence is marked by the use of a declarative sentence that ends with a form of denial like no or not. In the book of *Standard Indonesian Grammar* it is understood that to form the interrogative sentence of the declarative sentence by adding the questioning particles of what, reversing the wording, using the word not or not, and adding intonation to rise (Alwi et al., 2003: 358).

Speeches ask often used by learners to argue if there is something to be said when the opponent is arguing related to the motion. The speech acts like the example of Mata Najwa, "Interruption, Mbak Najwa!", This means that the act of the speech asking for the speech acts related to this speech is used to interrupt the conversation of the opponent so that it permits to get a turn to speak.

**Utilization of Comic Acts in Speech for "Debate" Material**

Commissive speech acts in speech Mata Najwa degree can be utilized in debate material especially when learners as debate participants promise in something. The agreement is usually found when the debater participant introduces himself and asks the teammate to continue the argument in favor of or reject the motion, thus indicating a commissive speech act. The act of commissary speech is a speech act related to future action (Searle, 1975: 14). In Mata Najwa an assertive speech act was revealed with the adverbs later, going to even merge from later on with will. This is used by Pw in relation to the figure of Ns who was also invited at that time, so sometimes Pw said the phrase, "I will check directly." If Ns, using commissive comitative speech acts, this promise relates to the provision of a proof related to the matter discussed or as The reaction of another resource person who wanted to be introduced to the audience of the Najwa Eye Speech title. For example, what is said in the phrase, "... I'll talk to Kang Raska again, but I want to say hello to the next legislative candidate first." However, the use of a task assignment later will be the latest findings for this promised speech act. Based on research conducted by Mudiono that the modalities may, later or yes answer be used to follow promise (Mudiono, 2010: 30).

**The Using of Expressive Speech in a Speech Contest for "Debate" Material**

Expressive speech acts are the psychological expression of the speaker to a state so that the truth of the proposition is sometimes not the main requirement (Searle, 1975: 15). The expressive speech acts are used by learners in debating at the time of the expression of thanks, apologizing, and criticizing the arguments given by the opponent. In Mata Najwa expressive speech acts thanks marked with lingual marker thanks. Apologize marked with sorry word. This is expressed as a feeling of regret for Pw's assumed wrong statement about something. So also with Pw. Pw reveals this act of speech because Ns does not understand the questions that have been repeatedly asked in different forms. This is in accordance with the opinion of Sedorkin and McGregor (2002: 87) which states that the use of the word apology is done if the interviewee does not directly answer the question raised and make circumvention by expressing other things in a row, then the use of the word sorry to follow up the question. Another case with speech acts blasted. This criticism is confounded by a protest against the stated statement, thus marking the use of particles but as a form of opposition to the speech of the opponent. Alwi, et al (2003: 297) states that a conjunctor that signifies a resistance relationship is called a conjunctor but.

The use of expressive speech acts markers contained in speech degrees can be used by learners as participants of the debate. Acts of thanksgiving are disclosed when the debate participants are given the opportunity to get a turn to speak. The apologetical acts are expressed when the debater participates in an error in expressing the argument. Criticism of speech used by debate participants to refute the arguments conveyed by the opponent said.

**CONCLUSION**

The younger generation that has a democratic personality is one of the goals of the Indonesian government. This is because Indonesia is a country that prioritizes deliberation to take a decision. The "debate" material is expected to be one of the solutions to nurture learners toward democratic values, thus forming a personality that can examine all the problems that arise in this civilization. This is because in the debate there are elements of motion, affirmative, and opposition. The element can train students in building the civilization of a democratic nation. Therefore, the degree of speech on television, especially Mata Najwa can be used for the material "debate". Speech actions contained in the speech title, markers can be used learners related to basic competence analyze the contents of the debate (issues / issues point of view and the arguments of some parties, and conclusions). Moreover, in the basic competence, the child is required to have the skills in identifying the contents of the debate, which includes the motions and statements of attitude that support or reject, and arguments to support the attitude. This means there are lingual markers that can be used as keywords in identifying the contents of the debate.
REFERENCES


ESP: English Instructional Materials for the First Year Students of STMIK Palangka Raya

Wahyuningsih Usadiati
Norhayati

ABSTRACT

Autonomy has been provided for the lecturers of STMIK Palangka Raya in developing English instructional materials for the students. This R & D study was based on ESP and it was accomplished through the procedures of need analysis, first draft of material development, expert validation, materials revision, material try out and final draft. The instrument used in this study consisted of questionnaires and guided interviews for the students and lecturers of STMIK Palangka Raya. The data obtained were analyzed and described qualitatively. Since STMIK Palangka Raya is a college of information technology and computer science, the topics chosen for the English instructional materials might be about computers and technology, with the consideration that the topics might be effective to fulfill the students’ needs and interest. The result of the needs analysis showed that the students were in the need of English Instructional Materials relevant to their major content subject, i.e. computer science and information technology, which were based on their level of English proficiency. Related to this condition, the materials were taken from some references on computer users and some related websites in simplified English. The data reflected the effectiveness of the developed material; students got involved actively in the teaching and learning process.

Keywords: R & D, English for Specific Purposes

INTRODUCTION

English is considered a foreign language in Indonesia; students who study in major cities have easier access to learning the language properly; they expose themselves to the English language by active listening, speaking, reading and writing. Unfortunately, for those who study in smaller cities like Palangka Raya, students of Sekolah Tinggi Manajemen Informatika dan Komputer (College of Informatics Management and Computer Science, STMIK) Palangka Raya have limited access to those language skill building opportunities. These challenging situations demand that the teachers be more creative and selective in choosing and implementing suitable material for students who are learning English.

Autonomy has been given to the lecturers of STMIK Palangka Raya to develop the syllabus for the English subject, including the specific objective of the developed syllabus. The lecturers are given freedom to generate materials as long as they follow the curriculum and meet all the goals and standards of STMIK Palangka Raya. Developing English instructional materials by using English for Specific Purposes (ESP) for the targeted purposes is the best solution for the teaching and learning process situation in STMIK Palangka Raya.

English instructional material, as an important part in the teaching and learning process, has to be considered carefully by the English lecturers. The instructional materials given to the students have to fulfill the requirements of the curriculum and syllabus and the students’ needs and interests. In line with that, the lecturers have to be able to select suitable and appropriate instructional materials for the students.

Material development is a complex activity that should be done by a lecturer in order to provide suitable and appropriate material for the students. For STMIK Palangka Raya, there are two aspects to be considered. The external aspects include suitability of the materials to the student needs, and helps to achieve the goals and objectives stated in the syllabus. The internal factors come from the students; i.e. their English proficiency and their basic knowledge of computers and technology. These are in line with Qamariah (2010:9) who stated that “material development to some extent is an art rather than science. The ability to develop the materials that are pedagogically sound and yet also show evidence of the writer’s creativity and imagination depends on considerable skill and ingenuity.”

Related Literature

In prior observations, most of the students of STMIK Palangka Raya had difficulties in understanding grammar, vocabulary, and specific terminology related to their content subjects of computer science and
technology in English. The existing commercial English instructional material at STMIK Palangka Raya was not suitable to fulfill the student needs. In general; it was because some criteria required in the syllabus were not available in commercial English instructional materials. The biggest challenge is that the level of English proficiency of the students varies greatly.

Following Dubin and Olshtain (1987) there are some points to be considered in developing English instructional materials, they are:

- a. The compatibility of the materials to the syllabus;
- b. The materials need to provide the alternatives for the learners in order to develop the students’ needs and personal preference, such as: students-task, learning style, presentation technique, expected outcome, etc;
- c. The language skill covered by the materials;
- d. The authentic text included in the materials;
- e. The response of the students toward the instructional material.

The Importance of Instructional Materials

Instructional material is an important part of the teaching and learning process. It is difficult to achieve the objective of learning if there are no instructional materials. The lecturers might be helped by commercial published material in form of textbooks or other media to be used in teaching and learning process (Tomlinson, 2008); however, the materials in these textbooks are not always suitable with the English proficiency level of the students in small city like Palangka Raya. Difficulties are also found in finding commercial textbooks that relate to the students’ English proficiency level and their main content subjects. In order to solve these problems, the lecturers have to develop materials which are relevant to the syllabus, appropriate for students’ level, and meet the needs of the students in that college. This is in line with Hutchinson & Water (in Usadiati, 1999) that “in-house” materials, or “tailor-made” materials, are more preferable as they are specially designed for the students in a particular university with a particular English proficiency.

By doing material development, it is expected that the problems in classroom during the teaching and learning process can be solved. It is in line with Hutchinson and Waters (1990) who stated the importance of teaching and learning material as follows:

- a. Materials provide a stimulus to learning.
- b. Materials help to organize the teaching learning process, by providing a path through the complex mass of the language to be learnt.
- c. Materials embody a view of the nature of language and learning.
- d. Materials reflect the nature of the learning task.
- e. Materials provide models of correct and appropriate language use.

Need Analysis

In order to find out what materials to be developed, a need analysis has to be conducted for the students. According to Alharby (2006) the process of the needs analysis is done in formal and informal situations and conditions. Need analysis is the first step in course design and it provides validity and relevancy for all subsequent course design activities. Hutchinson & Waters (1992) define need analysis on the basis of necessities and wants in order to classify between what the learners have to know and what the learners feel they need to know. The focus here is on the lacks that represent the gap between the required proficiency in the target situation and the existing proficiency of the learners. This definition views language need analysis as a process of negotiation between the learners and their society.

Material Selection and Adaptation

Material selection is very important since the material is the foundation of the teaching and learning process and it has to be suited with the student needs and requirements of learning English. As stated by Dubin & Olshtain (1986) and Kitao & Kitao (1997) significant feature of effective material should provide alternatives for the lecturers and the learners in terms of learner-tasks, learning styles, presentation techniques, and expected outcomes. If there are no built-in alternatives which allow the lecturers and learners to choose what suit them in particular situation, then the material could be imposing and restricting rather than allowing expansion and enrichment. Effective materials should enable experienced lecturers and autonomous learners to develop their own alternatives according to their needs and personal preferences. Materials commonly reflect the developer’s choice for some language skills at the expense of other. In contrast, the material cannot be selected by using intuitive of the developer’s thought. Developer has to determine whether the material is teachable or learnable.
and to get the authentic information, the developer could get them by giving questionnaire or informal interview to the learners and peer lecturers.

Material adaptation could be done when the lecturer finds some materials that are considered important for the students but there are some points in that material that should be adapted in order to make it suitable with the students’ proficiency. This is in line with Kitao & Kitao (1997) that when the lecturers adapt an activity or exercise from a textbook, they could use old textbooks to take text and ideas and adapt them to their current teaching needs. There are some techniques that could be used in material adaptation, like omission, addition (adding extra material), reduction, extension (lengthening an activity to draw attention to other language features), rewriting or modification, replacement, re-ordering and branching (offering alternative ways to did the same activity, e.g. drawing, writing, preparing a speech, looking for a song).

English for Specific Purposes (ESP)

In ESP, language teaching is purposeful, i.e. predetermined by the needs of the students, not only to get familiarized with both the language of science and technology, but also with the English language of the subject to be learned (Tomlinson, 2008, Harmer, 2007). The primary goal in teaching ESP is to provide the student with a practical use of English while revising the knowledge built earlier. ESP concentrates not only on the recognition of particular structures of sentences or word combinations, but also on the choice of terms and meanings of words in different kinds of texts. Grammatical competence is the domain of linguistic studies proper, while specific competence included interdisciplinary field together with the understanding of the particular context the language is used in. In line with the explanation above, ESP is very much needed as an approach in developing instructional material that is suitable with the student needs and interests and also the requirements of curriculum and syllabus.

Material of English for Science and Technology

As for the problems most commonly faced by teachers in selecting English teaching materials, the lecturers have to choose topics that are interesting and related to the students’ major content subjects. In addition, the text also has to give clear explanations and limited topics. This is needed to avoid students of getting bored while learning an English text. Finally, the lecturer also has to consider the language used in the material. The lecturer has to understand the situation of the students who are learning English as a foreign language. Most students do not use English in their daily lives, so they are not used to using English. Even in regards to everyday English, some of the students find difficulties in understanding it. Therefore, the lecturer has to be able to choose and select the material in the appropriate level of the language for the students to understand easily (Tomlinson, 2008, Harmer, 2007).

METHOD

With the above considerations, the objective of the study is to develop an English material based on English for Specific Purposes (ESP) for the first year students of STMIK Palangka Raya using Research and Development (R & D) approach, to provide topics and tasks that would enhance them in learning English and also help them in learning their major content subject of computers and technology.

The purposes of the development of instructional material for the first year students of STMIK Palangka Raya are 1) to provide the students with English instructional materials relevant with their major content subjects and needs, and also suitable with their level of English proficiency, 2) to provide activities and practices that could stimulus students’ comprehension in English easier, 3) to provide the topics and tasks that could expose students in developing more knowledge, skills and proficiency in English.

There are some varieties of models in developing materials using R and D approach. Basically the models have the same goal, but with different procedures, depending on some factors such as educational systems, condition of teachers and students, learning situation and so on. In line with the stages in R and D suggested by Sugiyono (2008) and Gatehouse (2001), there are some stages applied in developing English instructional material for the first year students of STMIK Palangka Raya. The procedure of research could be seen clearly in Figure 1 adapted from Sugiyono (2008) and modified from Gatehouse (2001).

The procedure in developing the instructional material could be clearly explained as follows:
Needs Analysis/Needs Assessment. Ideally, the material developed should reflect the students’ needs in learning English. Each student has a different background knowledge and it influences their need in learning English. So, the materials developed has to be based on the student needs.

Reference Study. Some theories about material development and relevant previous study are explored as the basis for the development. It is done in order to develop qualified materials and to select the appropriate and suitable materials for English instructional material.

Material Development. After reference study is done, the third stage of this development process is material development. In this stage, the theories that have been explored in the previous stage and the information that have been gathered are used as the basis in developing the English material.

![Diagram of Procedure of English Instructional Material Development](image)

Expert Validation. The term of validation, based on Esseff (in Qamariah, 2010) means a process of trying out and revising the developed material; in which in this stage it is done through expert validation to give the evidence whether the developed materials had fulfilled the required criteria set for the purpose of the study.

Revision. In this stage, the revision is done when the expert validation indicates that the material does not fulfill the criteria reflected in the objective stated in the syllabus and the data collected from the try-out of the revised materials that still indicate difficulties or problems experienced by the students in their effort to achieve the teaching and learning objectives stated in each unit of the material.

Try-out the Material. The material is tried out in order to know whether it is suitable for the students, and whether it really helps the students in achieving the English competence expected in the objective of learning.

Writing Final Product/Module. At this final stage, after the material is revised and tried out, evaluation is done toward the material that has been developed. The evaluation here is based on the achievement of the student’s competence in learning English. After the evaluation is done, the final product of the English instructional material, in form of a module, is provided.
The data needed were taken from the results of questionnaires and interviews at STMIK Palangka Raya. The data were classified into the data taken from the curriculum and syllabus (following Smith, 2000), the data collected from the need assessment, the data given by the lecturers of English and major content subjects and the expert in the validation process, and the data gathered during the try-out using questionnaire for the students and lecturers. The first data were used as the basis to develop the materials. The second data were used to determine whether the materials were suitable with the students needs. The third data were used to determine whether the material that has been developed was in accordance with theories underlying it. The final fourth data used to determine the applicability of the material for the first year students of STMIK Palangka Raya.

The questionnaire for the students was in form of close-ended type, consisted of twenty questions. Eight questions asked about the students’ background, four questions asked about the students’ interests and motivation in English, and eight questions asked about the needs of materials. One open-ended question was given about their opinion and suggestions.

The unstructured interviews for triangulation was given to the lecturers of English and the lecturers of major content subjects of Sistem Informasi Department of STMIK Palangka Raya and to the expert of material development at the Graduate Program of English Education Department of Palangka Raya University. The questionnaire for the students was tabulated using percentage and converted into qualitative data.

**Instrument**

In order to get the sufficient data needed for the study, the instruments such as observations, questionnaires and interviews were used. The explanation is as follows:

1. Questionnaires were used to collect the information or data about the college’s demands for English and student needs. It was given to the teachers and the students. The content of the questionnaire for the teachers included the design of the materials, skills, topics, methodology, and teacher's book, while those for the students consisted of design of the material, topics, skills, and exercises. Questionnaire for the students included some indicators focusing on the background of the students in learning English, motivation and interest of the students toward English, the difficulties faced by the students in learning English, the content material in English, and suggestions from the students in English instructional material.

2. The Unstructured Interview was used in order to find the needs of the students toward the material to be developed. The interview also covered questions to the lecturers on their perceptions towards the developed materials. The curriculum and syllabus of English implemented in STMIK Palangka Raya were also used as a reference of the materials to be developed.

**Subjects**

The subjects of this study were the English and content subject lecturers and the first year students of STMIK Palangka Raya. For the try-out of the materials, there were two classes consisted of 75 students. The number of students was considered adequate to represent the first year students of STMIK Palangka Raya in the try out session.

**RESULTS**

English instructional material developed in this study was based on the idea that the students need to comprehend their major content subjects of computer science and technology. This material was also based on the requirement stated by STMIK Palangka Raya, in which it is expected that the students are able to master English passively and actively.

**Result of Needs Assessment**

The data of the need assessment covered information related to what students need to learn collected by using questionnaires for students and English and content subject lecturers. Based on the obtained data, the first draft of the material was developed. The obtained data are analyzed as follows:

1. The Objectives and Topics. The existing commercially published book used in STMIK Palangka Raya has actually been in line with the curriculum of that college. However, considering the student needs toward teaching and learning process, the first draft material was selected and developed based on the criteria for the topic and the difficulty level of the materials. In this term, the draft of English instructional materials in
STMIIK Palangka Raya were aligned with the curriculum, and objectives of the English learning and the learning outcomes expected from the students of STMIIK Palangka Raya.

2. The Design. All kinds of pictures and illustrations in the first draft material invited excitement of the students in learning English. It was proven good for conveying concrete images and providing support material when teaching a concept. Besides, the material also helped explain ideas that need to be considered simultaneously.

3. The Skills. The first draft material was given in all four skills in integration: listening, speaking, reading and writing. In each meeting, the students needed to be given two language skills that were related to each other. These skills were related with the topic. This strategy could increase their motivation to learn English.

Selection of the First Draft of the Materials

The first draft was divided into fourteen topics written as a heading in each unit. The topics were chosen and ordered according to their complexity. The topics of the material were selected from books entitled Basic English Computing and InfoTech: English for Computer Users with modification and simplification. By using these materials, there were many topics that were suitable with the students’ major content subject and their daily activities related to computer science and technology. These simplified materials could provide precious support for the students to comprehend their major content subjects.

The first draft was arranged and developed by combining four language skills, in which in each meeting two integrated skills were given. In each meeting, there was also given language focus specifically related with the student needs. For listening sections, the students were given the real conversation or extract from native speakers selected from the digital recording audio of InfoTech: English for Computer Users.

There were three phase techniques in teaching and learning process of pre-activities, whilst activities and post activities. In pre-activities, greetings, checking the presence list and explanation of the specific objective were given. In whilst activities, “warming up” questions were given to arouse the students’ interest toward the materials given, and then the main material was given related to the language skills and language focus in the students’ content subject of computer science and technology. In post activity, home work was given related to the topic of the day. The home work was very important for them in order to make sure that they have already understood the material well.

Validation, Try out and Revision of the Developed Instructional Materials

Validation of the developed materials was done by giving the draft of the developed materials to the expert of material development to be commented and evaluated. The results of validation process show these following points:

1. In general appearance aspect, the font size and type used in developed instructional material were appropriate for the college students, and each unit was given an appropriate title and a complete glossary of terms.
2. In design and illustration aspects, there was consistency in the use of headings, icons, labels, italic, etc., and the illustration was functional and visualization without imposing complete visual image. The illustrations were varied and attractive to stimulate students to be more active and creative. In addition, more colorful pictures were also suggested.
3. In objective aspect, the developed instructional materials fulfilled the general objectives of teaching English in STMIIK Palangka Raya; the objectives were specified at the beginning of each lesson of the draft, and they were clear and suitable with the level of English proficiency of the first year college students.
4. In topic of the content aspect, each topic in the developed English instructional materials was relevant with the students’ main content subject, and the topic allowed the students to think critically and encouraged them to express their own opinion.
5. In language content aspect, the developed English instructional materials covered sufficient and simple grammar items for students of ESP, and it included adequate vocabulary and specific terminology. The draft included adequate exercises for pronunciation work and grammar, vocabulary, graded in an appropriate manner.
6. In language skill aspect, all the four skills were adequately covered in integrated skills work. The listening materials were well recorded, as authentic as possible and accompanied by background information, question and activities. There was a range of varied and interesting reading texts that could engage students cognitively and actively, and there was sufficient material for spoken English (e.g. dialogue, role-plays, etc), and the writing activities were suitable in terms of length, degree of accuracy, and amount of guidance.
7. In teach ability aspect, the draft of the developed English instructional materials minimized the preparation time before teaching and learning process and it catered for mixed proficiency of students in English.
8. In flexibility aspect, the draft catered for different level of English proficiency of the students. The draft was appealing and useful for the students.
9. In teaching method aspect, the methods used were students-centered that allowed the students to talk more in various class activities.

10. In practice and testing method aspect, the developed English instructional materials provided communicative exercises and activities that helped students carry out their communicative task in real life. It also provided a variety of meaningful and mechanical exercises and activities to practice language skills. There were reasonable and appropriate numbers of exercises with a clear direction and examples as suggested by the expert. The tests used were valid and contained correct language. The draft provided a model for final achievement tests.

The developed English instructional materials have been tried out to the subjects in the second semester. Some revisions have been done in the draft, especially on the exercises and the question items in problem solving sections that had to be fixed with the material and time provided for the students to do them properly. The revision was done based on the result of the expert validation and the result of the try out section. As suggested by the expert, revision was done to make the illustrations and the pictures embedded in the developed English instructional materials to be made more colorful and attractive, and examples were also provided on how to answer each exercise or practice in each meeting. It was also found that the topic selected was in line with the students’ background knowledge so they could understand the topic easier. At first while the listening and reading sections were tried out, the students were a bit surprised and when they were asked to present their idea in front of the class; some of them were doubt to do that. Some other students stated that they were not familiar with the accent of the native speaker in the listening record that they found difficulties to listen and understand what the speakers said. In the third meeting, they have got used to with listening and speaking section that they could follow and enjoy listening and reading sections; even more with a role-play practice.

Result of Interview

Interview to the lecturers resulted that the topics in the developed material were still in their capability to teach. The tasks, exercises and practices for the students were given step by step that could increase the students’ willingness and interest to do to improve their English proficiency. The order or command was given in simple language that was easy to be understood by the students, so that they could do practice in no doubt and effectively. The developed English instructional material that was given for the students was in general sufficient. It was suggested to give more practices for the students in writing sections to be able to express their idea not only in good oral communication but also in writing. The developed English instructional materials were arranged in good order with fair level of language difficulty, although the English lecturer still had to guide the students during the teaching and learning process. The assessment method used was good enough; the English lecturer was expected to do the assessment objectively.

The result of interview with the students showed that the topics of the developed material were interesting, and they were closely related with their major content subject so that they really could help them learn their main major content subject. The practices, exercises and tasks mostly liked by the students were doing role-play. They also liked to fill blank spaces in listening section. The students stated that the developed English instructional materials really helped them how to operate computer and browse the internet, because most of the topics in developed English instructional materials were related to the internet and computer software. They also stated that doing the practices, exercises and tasks could help them develop their English proficiency. The order and command in the material were clear enough, although some of them still asked for clarification to the lecturer. The students really enjoyed doing the task, because it was interesting and different with the common task, for example when they were asked to make an instant messaging chat by using common English abbreviation.

Final Version

The materials were developed based on the data collected from the need analysis, which then were revised based on the suggestion given by expert, colleague lecturers and students in the validation process and try out section. The material was developed based on the students’ needs, interest and major content subject in form of a module, and the module has been used to give contribution in creating meaningful English teaching and learning process in STMIK Palangka Raya.

CONCLUSION

The developed English instructional material, as an “in-house” or “tailor-made” module could be used as an alternative of English instructional material to solve the unavailability of English teaching and learning material at STMIK Palangka Raya. The material was developed based on the needs, interest, and major content subject of the first year students of STMIK Palangka Raya for appropriate learning of English. The material was developed in accordance with the principle of ESP, consisting of some tasks, practices and exercises for the students and
also in line with the context of students’ major content subject. In addition, the topics in the material were exploited into several tasks, exercises and practices that enabled students to develop their listening, speaking, reading and writing skills to lead them to the mastery of the language based on their level of English proficiency.

REFERENCES
Exploration and Technique Use of Art Learning Media in Learning Fine Arts in Senior High School

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ABSTRACT

The result of observation and discussion of the research team with the teacher of Cultural Arts in one of Vocational High Schools (SMK), i.e. SMKN 4 Padang that, in the initial task of painting learning given to 42 students of class X, as many as 32 students or about 80% unable to spark ideas As well as his imagination in the form of drawings or paintings. It is known that the majority of students lack the mastery of drawing or painting techniques well, in addition they also do not control the use of media properly. Faced with this situation, art educator teachers in Senior High School (SMA), especially high school / vocational schools should have a carefulness to choose strategies and media learning that can invite all students to participate actively in learning drawing / painting. Problem solving is done by giving research to the teachers of SMA/SMK Kota Padang especially on the standard of competence: "explore and develop creative ideas in diversity of process, technique, procedure, media, and art material." After doing research, the result of SMA/SMK partner's teacher: 1) has been able to understand: understanding of painting, characteristic style in painting, determining theme in painting, and recognizing various materials and material for painting; 2) been able to apply the knowledge obtained in : Planning a painting learning program through exploratory techniques, so having the courage in sparking ideas / ideas on painting, 3) has been able to apply the knowledge and skills acquired in pure works (4) has been able to create a pure work of art which is ready to be held / exhibited.

Keywords: exploration method, painting, art media

INTRODUCTION

Constitution no. 20 of 2003 Article 1 Item 6 mandates that teachers are educators as professionals, so teachers are required to master and fulfill the three components of the trilogy of the profession in the field of education, namely: (1) Basic Components of Sciences namely education that provides the basis and direction of the learning process, (2) Component of Profession Substance; Subject matter learning process within the curriculum of a particular educational unit, and (3) Professional Practice Components; Organizing learning process of subject area to learners in elementary and secondary education unit.

Professional teachers are teachers who are able to demonstrate professionalism in carrying out the task of the educational profession characterized by the satisfaction of academic competence of education and mastery of competence of substance and / or field of study according to the field of knowledge. This assumption is based on the standard of competence that should be taught by art and culture teacher (art) at the level of high school education unit (SMA) and vocational school.

Currently the new paradigm of Fine Arts education in SMA / K has a very strategic opportunity to prepare creative and innovative individuals, if designed and implemented based on academic approach. Furthermore, it provides tolerance to a flexible learning environment, unique learning process, and valid instructional methods and activities. Art and skill education is a set of knowledge that can be used to train and awaken the aesthetic sense in order to appreciate the knowledge and experience gained in daily life (Pakasi, 2007: 60). Thus, the results of art education and skills are expected to improve the ability to apply, develop, and disseminate art in an effort to improve social life and enrich the culture of society.

Based on the observation and discussion of the research team with the teacher of the subject of Art Culture in one of SMK (SMKN 4) Padang that, in the initial task of painting learning given to 42 students of class X, as many as 32 students or about 80% not able to spark ideas / ideas and imagination in the form of pictures or paintings. It is known that the majority of students lack the mastery of drawing or painting techniques well, in addition they also do not control the use of media properly.
The facts above are due to changes in students themselves ranging from childhood, to adolescence, especially in the stage of development of drawing activities. Childhood students are given the widest time and means, both by the teacher, the parents in the drawing activities. After entering high school, this opportunity has been narrowed down to a variety of reasons or factors, while in its development stage, students have begun to consider critically the results of their own work. This problem continues until students are at high school level. So, very big chance students do not have the courage again to issue ideas / ideas through pictures. This is because the image produced by the students is no longer in accordance with what is expected, that is similar to what he sees (Badiran, 2003: 57). Consequently, students cannot perform optimally. Another fact shows that, students often feel disappointed because his work is so different from the results he imagined, they want the picture is similar to reality. The skills and techniques in drawing are far behind the ideas he is about to express.

Faced with this situation, art educator teachers in High School, especially high school / vocational schools should have a carefulness to choose strategies and learning media that can invite all students to participate actively in learning drawing / painting. At the same time should also be able to encourage students to be able to improve the ability to trigger imagination and ideas into the form of drawing / painting activities in accordance with the basic competencies that have been set.

Departing from this problem, the research team intends to provide knowledge and insight to the teachers of SMA/SMK Kota Padang especially on the standard of competence: "explore and develop creative ideas in diversity of process, technique, procedure, media, and art material" with title: Exploration and Use of Visual Media Learning in Art Lessons in SMA "_. Exploratory technique in painting learning has been successfully developed in class X SMA 2 Demak (Susilo, 2009).

The purpose of this research is to make the Master of Arts and Culture Art School of SMA and SMK in Padang to understand: 1) understanding of painting, characteristic of style in painting, determining theme in painting, and recognizing various materials and material for painting. 2) applying the knowledge he gained in planning a painting learning program through exploratory techniques, thus having courage in sparking ideas / ideas on painting, 3) applying knowledge and skills to pure works of art, and 4). Creating pure works of art (paintings), which can be performed / exhibited.

METHOD
The method used to solve the problem is by applying exploratory techniques in sparking ideas / ideas into the work of painting and accompanied by the use of art learning media. Exploratory technique in painting learning has been successfully developed in class X SMA 2 Demak (Susilo, 2009). Some methods used are: 1) lecture method; Used to convey material that is theoretical, 2) method of demonstration; used to show the works of painting in various styles, 3) experimental methods; used in order to gain experience on exploratory engineering applications in accordance with one of the predefined work themes, 4) methods of recitation or assignment; used to establish mastery in creating a work of art with themes and styles on the canvas field.

Application of the method is done as follows steps: 1) preparing Learning Media / Model; minimally prepared 3 painting works with varied themes and styles as a medium to explore ideas / ideas for teachers in creating, 2) application of training materials to teachers of Fine Arts; departed from the various methods that have been prepared, been practiced to teachers involved in this training, so that teachers can understand the concepts, procedures and techniques in creating painting as one of the competency standards that must be taught in high school / vocational school.

RESULT
In accordance with the findings and analysis of the data obtained during the action, the following will describe the results of action research given at each cycle.

Based on the targets and outcomes set, the research activities have resulted in several outcomes that can be detailed as follows.

Achievement of the Implementation Process of Painting Learning
Implementation of research activities and painting workshops for high school teachers and vocational school starts from the preparation; a) stabilization of operational plans, 2) coordination with related parties; SMKN 4 Padang and MGMP SMA Kota Padang, 3) permission arrangement, 4) prepare learning media in the form of 5 works of paint with different theme and style, 5) prepare research material about exploration technique in painting, theme and style in painting, 6) Prepare materials and painting equipment.

This preparation phase is well and smoothly thanks to the support and active participation of various parties; partner 1, partner 2, instructor and research participants. This is shown from the attendance of the participants during the activities and the work made.
Implementation of Activities

The first meeting of the event is October 18, 2016 at the Seminar Room SMKN 4 Padang. The research activity started from the opening ceremony attended by School Leaders, instructors, and study participants consisting of teachers of SMK and SMA Kota Padang. Furthermore, the submission of research materials is related to:

A. Material knowledge and insight about painting delivered by the chief executor Drs. Erfahmi, M.Sn and Zirwen, S.Pd. This knowledge and insight material is intended to equip the participants to have an understanding and appreciation of painting; Understanding, characteristic, style, and choosing theme in painting. In addition to the participants also provided insight into various tools and materials for painting.

B. The second meeting on October 19, 2016 with the main subject ie: recognize and apply exploratory theories in painting so that participants / teachers can plan a program of painting lesson to be applied in school. This is believed because the exploration technique can be done easily and in accordance with the level of ability of the individual / student so as to have the courage in sparking ideas / ideas in painting.

C. The third meeting was on October 25, 2016 with the materials applying the knowledge and skills that have been obtained in the painting. Implementation of this activity is done in painting studio SMKN 4 Padang, with the aim that the participants feel comfortable and inspired while working because the space is very representative of painting activities. The ideas / ideas they have gained during insight material, will be depicted on canvas media under the guidance and direction of the instructors.

D. The fourth meeting on October 26, 2016 is still in the painting studio SMKN 4 Padang with the follow-up of the completion of the work. Guidance and direction to the participants are still done individually, including techniques using colors that match the object and the theme of the painting. It is intended that participants understand the color association that is used with the theme of painting because each color has a different meaning in the world of fine arts.

E. The fifth meeting on 01 November 2016, the art discussion on the work that has been made. This activity is intended for the participants / teachers not only skilled in creating a pure artwork (painting), but also must be able to appreciate and express the message conveyed in the painting. Here the ability of teachers has been prosecuted not only display images through paintings but can provide a moral message through a painting.

F. The sixth meeting was held on 08 November 2016, with the preparation of painting exhibition at SMKN 4 Padang. This activity is intended to enable participants to understand the art exhibition procedures they should apply in school learning. When the exhibition of work attended by the Head of SMKN 4 Padang and Chairman MGMP Padang received a positive response from the head of SMKN 4 Padang and chairman of the MGMP. The exhibition lasted for 5 days and November 12, 2016 is the closing event of the exhibition as well as closing of the research event which was also attended by the Head of SMKN 4 and Chairman of MGMP Padang City. At the end of the closing session the participants received a certificate of research as proof of participating during the activity and proved by pure artwork in the form of paintings.

1. Outcome of Activities
a) Achievement of Goals
1) Evaluation of participants' understanding of exploratory engineering materials in painting, theme and style; this is done through discussion and question and answer
2) Evaluation of instructional media used by instructors during research in the form of painting with varied style and theme: this is done based on literature study and discussion with expert / learning expert.
3) Evaluation of material and equipment usage practices by participants during the process of making pure artwork (painting).
4) Evaluation of the work of participants at the end of the meeting (workshop) painting in painting studio SMKN 4 Padang

b) The results achieved
After completion of the research, the results obtained by teachers of SMA/SMK Art and Culture with success indicators as follows.
1) They have been able to understand: understanding of painting, characteristic of style in painting, to determine theme in painting, and to know various materials and materials to paint.
2) They have been able to utilize the media of art learning that is used as a model in painting work through exploration technique, so have the courage in sparking ideas / ideas on painting,
3) They have been able to apply the knowledge and skills acquired in pure works of art (painting),
4) They can apply the knowledge obtained in the exhibition of paintings from the work of the pure work of the participants.

Judging from the work after the research was conducted, the target outcome of the activity has reached:
1) Eighty percent of teachers of research participants have understood about the concepts, procedures and techniques used in making paintings.
2) All (100%) teachers of research participants have been able to produce paintings as pure works of art.

DISCUSSION
Teachers are educators as professionals who are required to master and fulfill the three components of the trilogy of the profession in the field of education, namely: (1) Basic Components of science that is the science of education that provides the basis and direction of the learning process, (2) Components of Profession Substance; Subject matter learning process within the curriculum of a particular educational unit, and (3) Professional Practice Components; Organizing learning process of subject area to learners in elementary and secondary education unit.

Departing from the demands of teachers of art educators in high school, especially high school / vocational schools should have a careful to choose strategies and learning media that can invite all students to participate actively in learning drawing / painting. At the same time should also be able to encourage students to be able to improve the ability to trigger imagination and ideas into the form of drawing / painting activities in accordance with the basic competencies that have been set. Thus, the community service team has provided knowledge and skills to the teachers of SMA/SMK Kota Padang especially on the standard of competence: “explore and develop creative ideas in the diversity of processes, techniques, procedures, media, and art materials”.

The above competency standards imply that to form creative ideas in the work of art, participants need to be involved in activities such as drawing, observing, observing, sketching, experimenting, and investigating other forms. This stage is the authors summarized in exploratory techniques that generally have the meaning of exploration of the form. In particular, it has a purpose for the process of form exploration in painting activities through the following stages: 1) explanatory stage, 2) exploration stage, 3) filtration stage, 4) reinforcement stage, and 5) stage of triggering.

Based on the results of the research, it can be described as follows:

About 80% of the research material on the concepts, procedures and techniques of painting given have been mastered by the teacher / research participants. This is indicated by the participants' understanding of the material of painting, the characteristics of the style in painting, the theme of painting, and the various materials and masters to paint. The level of participants' understanding is reflected during the exploration process following the correct procedure. Table 1 describes the exploratory stages in learning to paint in high school.

<table>
<thead>
<tr>
<th>Learning Experience</th>
<th>Exploration Engineering Process</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first Respond</td>
<td>1. Explanation Stage</td>
<td>15 minutes</td>
</tr>
<tr>
<td></td>
<td>Participants are encouraged and motivated to express feelings, ideas and imaginations. Instructors guarantee the freedom of participants to express creative ideas</td>
<td></td>
</tr>
<tr>
<td>1. Explanation Stage</td>
<td>15 minutes</td>
<td></td>
</tr>
<tr>
<td>Digging and processing information</td>
<td>2. Browsing Stages</td>
<td>35 minutes</td>
</tr>
<tr>
<td></td>
<td>Participants are encouraged to observe, explore, and trace the forms from the natural surroundings, then create graffiti, paint, and sketches.</td>
<td></td>
</tr>
<tr>
<td>Make decisions and cooperate</td>
<td>3. Screening Stage</td>
<td>50 minutes</td>
</tr>
<tr>
<td></td>
<td>Participants select, select, and focus on one of the many shapes that have been sketched into the form of a design.</td>
<td></td>
</tr>
</tbody>
</table>
4. Reinforcement Stage

*The instructor gives motivation and inspires the spirit to encourage participants to spark their ideas / ideas and imagination into the form of paintings*

<table>
<thead>
<tr>
<th>Uncover your potential</th>
<th>5. Stage of Incision</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 minutes</td>
<td><em>Participants increase their courage and without hesitation trigger ideas and imagination into the form of paintings</em></td>
</tr>
</tbody>
</table>

2. **Media Learning Fine Arts**

The use of visual arts learning media as a model has been interpreted by the participants in expressing ideas and ideas in the work of painting. This is reflected when the participants have had the courage in sparking ideas / ideas on the work of painting. Other indicators can be seen from the diversity of themes that emerged from the work of each participant such as the following pictures.

![Picture 1](image1.png)  
![Picture 2](image2.png)  
![Picture 3](image3.png)

3. **Pure Works of Art (painting) as Research Work**

The ability of participants to apply knowledge and skills to pure works of art has shown proud results. Each participant has created the painting through the exploration stages with the instructor's guidance. Participants have been able to use various materials, tools, and colors on painting karya. All (100%) teachers of research participants have been able to produce paintings as pure works of art. Here's the work of the participants.

![Picture 4](image4.png)  
![Picture 5](image5.png)

4. **Exhibition of Works**

As end of research activity, is exhibition activity. Exhibition is an inseparable part of his world painting. The exhibition stage of the work is intended for the audience of art can appreciate and give input to the work that was held as shown in the picture below.

![Picture 6](image6.png)
CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on the observation of the research team on Friday, October 18, 2016 (the first day of research) found the fact that teachers who teach subjects of Arts in High School, not educational background S1 Fine Arts. So the fact so far they do not teach the art material or provide art learning only as much as possible. This means that teachers do not run the curriculum properly so students do not know and understand with the science of fine arts. However, the participants / teachers have a strong desire to learn about art as they demonstrated during their research with high seriousness. So it is very appropriate for this research for them because it can equip teachers / participants with material about concepts, principles, procedures, and styles in painting as one of the basic competencies that should be taught in high school.

Furthermore, during the implementation of research activities, especially in painting workshop for participants in painting studio SMKN 4 Padang, did not experience significant obstacles because the implementing team individually guide the participants in accordance with the applied technique that is the technique of exploration in painting. In addition, the practice of painting is accompanied by learning strategies using peer tutors. This is believed to be able to develop the creativity of the participants because this strategy opens the opportunity for discussion among participants more freely without any hesitation about what will be done, either in material or painting.

When monitoring and evaluation is done on the work of the participants until this progress report is made, then about 70% -80% of them have succeeded in showing relatively good work in terms of:

1. Selection of the theme of the created work,
2. Use of materials; which is shown from the color display on the works
3. The technique used already refers to the exploration procedure with stages; Observing, tracing, exploring forms, experimenting, and making painting in accordance with ideas and imagination.
4. Finishing works; unity, focus, rhythm, color, and neatness of the work.

Suggestions

Based on the above conclusions, it is worth suggesting the following:

1. Teacher of Fine Arts Department of SMA/SMK Kota Padang can understand, apply the knowledge gained during the research to: plan the painting learning program through exploration technique, so have the courage in sparking ideas / ideas on painting.
2. Master of Visual Arts Study Program SMA/SMK in Padang City can create a pure work of art that can be held / exhibited.
3. There is a need for further research activities that are prioritized for high school teachers with non-art education background to be able to exist in running art learning as demanded as professional teachers.

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