



English Language Studies Indonesia: For Truth and Meaning

Editors
Novita Dewi
Barli Bram

Contributors
J. Bismoko | Widya Kiswara | Scolastica Wedhowerti
Barli Bram | Arina Isti'anah | B.B. Dwijatmoko
Fransisca Kristanti | Sri Mulyani | Sri Hariyatmi
Novita Dewi



USD Press
Universitas Sanata Dharma Press

English Language Studies Indonesia: For Truth and Meaning

Copyright © 2015
Novita Dewi & Barli Bram
UNIVERSITAS SANATA DHARMA

Published by:



USD Press
Universitas Sanata Dharma Press
Jl. Affandi (Gejayan), Mrican Yogyakarta 55281
Telp. (0274) 513301, 515253;
Ext.1527/1513; Fax (0274) 562383
e-mail: publisher@usdac.id



The emblem of Sanata Dharma University is a five-petaled brown lotus. Inside the lotus is a black torch with red flame and black inscription "Ad Maiorem Dei Gloriam" and "Universitas Sanata Dharma Yogyakarta". The lotus signifies glory, and the five petals, Pancasila, the Indonesian State philosophy. The torch suggests spiritfull life, and the open book, relentless pursuit of knowledge. Attitude of maturity is represented by the brown color of the lotus, and the Latin "Ad Maiorem Dei Gloriam" is the motto of the Society of Jesus meaning "For the greater glory of God".

Editors
Novita Dewi
Barli Bram

Contributors
J. Bismoko; Widya Kiswara; Scolastica Wedhowerti; Barli Bram; Arina Isti'anah
B.B. Dwijatmoko; Fransisca Kristanti;
Sri Mulyani; Sri Hariyatmi; Novita Dewi.

Cover: Agus Hermawan
Layout: Thoms

First Impression, March 2015
ii, 151 hlm.; 155 x 230 mm.
ISBN: 978-602-0830-01-8
EAN: 9-786020-830018



Sanata Dharma University Publisher Member of APPTI
(Association of University Publishers in Indonesia)

Copyright protected by law.

No part of this publication may be reproduced in any form or by any means, including photocopying, without the prior written permission of the publisher.

Table of Contents

Acknowledgments	1
Table of Contents	3
Introduction	5
Chapter One: From Theory to Practice in English Education	11
The Truth and Meaning to Discover in English Language Studies: An Alternative	13
J. Bismoko	
Structure and Agency: How ELS Students Reshape Their Identity ...	25
Widya Kiswara	
Balancing the Know-What and Know-How in English Literature to Be Critical Readers	36
Scolastica Wedhowerti	
Chapter Two: Meanings Through Language	47
Predicate Argument Structure and Grammatical Function Frames in English	49
Barli Bram	
Transitivity Analyses in Literary and non-Literary Texts: For Truth and Meaning	63
Arina Isti'anah	
Modernity and Tradition in Conflict: Critical Discourse Analysis on "Dead Men's Path"	79
B.B. Dwijatmoko	
The Blurred Vision in Robin Thicke's "Blurred Lines": A Critical Discourse Analysis	92
Fransisca Kristanti	

Chapter Three: Thruths in Literature	107
De/Encoding "Double Entendre" in Gaiman's Anansi Boys: A Brief View of Narratology	109
Sri Mulyani	
In-between Self and Other: Re-reading Islamic Women Identity in <i>Wilson's The Butterfly Mosque</i>	116
Sri Hariyatmi	
The Quest of Life Meaning in Bakdi Soemanto's Selected Short Stories	127
Novita Dewi	
In Memoriam Christophorus Soebakdi Soemanto	137
References	139
Index	149
Contributors	151

BALANCING THE *KNOW-WHAT* AND *KNOW-HOW* IN ENGLISH LITERATURE TO BECOME CRITICAL READERS

Scolastica Wedhowerti

Abstract

Balancing the know-what and know-how in English literature is very important to do. All processes of balancing happen in reading. Reading is the initial step in understanding literature. Therefore, it must be carefully addressed. In order to become critical readers, we begin with the meaning of literature and reading. Then it is followed by reading actively and thinking critically. Finding out the objective and interest in reading is a way to engage with a text. The realization of the know-how at the level of students is conducted through five ways of reading (reading for realism, reading as experience, reading for structure, reading suspiciously, and reading for culture). By conducting different ways of reading, the search for meaning can be achieved.

Keywords: *know-what, know-how, critical readers, reading*

1. INTRODUCTION

The development of knowledge and critical awareness about English Studies cannot be separated from skills in the use of English. Accordingly, the study of English Literature needs to balance the “know-what” (i.e. content, substance, and material) with the “know-how” (i.e. skills, methods, strategies, and techniques). The *know-what* is related to literature as a whole. When we talk about the whole part it means that it includes all its elements and any factors which constitute English literature as a subject matter. Meanwhile, the *know-how* is related to how we, readers, understand and perceive the elements and factors constituting the English literature. The statement mentioned in the beginning of this paragraph is in line with Freeman’s famous response saying that studying literature cannot be separated from the study of the language because by literature people study great books (cited in Barry, 1995: 14). Therefore, literature has to be studied along with the language; otherwise it would not be an academic subject at all. The objective of balancing the *know-what* and the *know-how* is in order that people become critical readers.

2. DISCUSSION

2.1. THE *KNOW-WHAT*

What is literature? According to Robert Frost (as cited in Barnet *et al*, 1963: 1), literature is a performance in words. It has in it an entertaining display and certainly we expect literature to be in the sense of entertaining and providing pleasure. A literary work seizes readers' interest and creates "another world" to be experienced by readers. It grasps and seizes attention.

Literary works are written, performed, said, and printed in a certain language including English. Knowledge of language, in this case English, is helpful for widening the learning of many disciplines. This is undoubtedly one of the positive aspects of knowing English. Then, what is English? Which English? Whose English? According to Talib, the word "English" refers to both ethnicity and language (2002: 3). It has double meanings. The word "English" is related to nationality, residence, community, or the citizenship of a certain country. Then, what is English literature? The answer to this question is discussed below.

Now English has become internationalized and globalized. Therefore, the identity of people or peoples possessing the language is now difficult to define. According to Graddol, we are entering a phase of global English which will shape future identities, including the cultural identity (2006: 109).

What results from the phenomenon above is an identity problem created by the split between nationality and language. In the case of English, the identity problem might have something to do with the search for the essence of "Englishness". To define the word "English", there must be other consideration and not merely about semantic consideration. In addition to its effect on political and cultural studies as mentioned in the previous paragraph, it also has effect on literary studies, for it touches on the question of what *English literature* is, and what should and should not be included within its reach and domain. Skinner (1998: 7) has noted that the word "English" lacks the distinction, for example, between "Arabic literature" (or literature written in Arabic language) and "Arab literature" (literature written by Arabs). The central question which needs to be asked is whether the term English literature should be defined in relation to language, ethnicity, or nationality.

Today, however, English literature is not simply defined in terms of the use of language, as this would include all literature written in English across the world (Talib, 2002: 4). It is also not defined in terms of the ethnicity of the writer, as this would exclude writers who are not

ethnically English, such as Joseph Conrad. It would also have to include writers who are ethnically English but do not live in England. Therefore, the term *English literature* is now broader in relation to some elements including the use of the English language, ethnicity, and nationality. Yet again, English language here also provides broader implication as it is English language spoken in Africa, India, Singapore, and other countries. Therefore, it can be understood now that there emerges English literary works (written in English) which are not written by native speakers of English but still considered as English literature for example Arundhati Roy's *The God of Small Things* (Indian writer), Joyce Cary's *Mister Johnson* (Nigerian), and Dewi Anggraini's *Journeys through Shadows* (an Indonesian immigrant who permanently lives in Australia), and Teo Hsu-Min's *Love and Vertigo* (Singaporean).

What does English literature constitute? According to Abcarian and Clotz, there are three literary genres: fiction, poetry, and drama and each genre contains sub-genres, for example poems can be classified as ballads, odes, sonnets, and epics (1998: 2). Each subgenre consists of plot, character and characterization, figurative language, setting, narrator, images, imagery, background, foreground, and so on. Still according to Abcarian and Clotz, these genres are associated with certain conventions, or widely used devices or techniques that shape our expectations – and therefore our reading experiences – in significant ways (1998: 2). For example, we bring different expectations when reading mysteries, romances, comic books or short stories. These expectations, in turn, will affect our responses to these works.

Why do we need to study literature? Freeman (as cited in Barry, 1995: 14) suggests the importance of studying literature as follows

We are told that the study of literature cultivates the taste, educates the sympathies and enlarges the mind. These are all excellent things, only we cannot examine tastes and sympathies. Examiners must have technical and positive information to examine.

Then, why do we care for literature? Literature gives deep impact and significance to readers. A great book enriches our lives. By reading it, we are brought into a much broader life. There lies the power of literature. There is a representative explanation by Hudson found in an old book saying that

Literature is a vital record of what human beings have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring

interest for all of us. It is thus fundamentally and expression of life through the medium of language (1958: 10).

The above expression is manifested into the various forms of literary works.

2.2. THE *KNOW-HOW*

The notion of *know-how* is manifested on how we, readers, perceive and understand works of literature through some means e.g. skills, approaches, methods, strategies, and techniques. Skills are any abilities readers acquire in order to grasp a text. Approach is the theory (ies) and criticism (s) by which readers grasp the text in hand (Pope, 2002: 98). Methods are the accumulation of some approaches in grasping the text. Strategies refer to aspects of the approach and techniques refer to how something is done. In this case, how *the know-how* is executed. All of these matters are related to the notion of *how to practice*. To analyze or in literary world is known as “to criticize”, readers have to possess skills which have been acquired during formal study. The activities of criticizing include perceiving meaning, giving responses, and so forth.

There is power of synergy the balance of the *know-what* and the *know-how* offers us. Between the *know-what* (theories) and the *know-how* (practice), there lies a reciprocal relation. It is proven by seeing what Pope draws in his book (2002: 76-77). He explains about Abram’s suggestion on the four aspects of the literary critical process as the work, the author, the reader, and the universe and puts these aspects into a more applicable model. In Shakespeare’s *Hamlet*, we can break this literary work as follows. The text is understood as Shakespeare’s product and as the result of a number of processes. These processes involve three basic elements: producers (Shakespeare, artists, performers, publishers); receivers (readers, audiences, viewers); and relations to the rest of the world (i.e. everybody and everything else to which *Hamlet* can be taken to refer or relate). Judgments of value are not easy and simple, however. They require the consideration of what are considered to be values.

2.3. HOW TO BECOME CRITICAL READERS

A. The Meaning of Literature and Reading to People

The notion of balancing *theory* or the *know-what* and *how to practice* or the *know-how* which is aimed at becoming critical readers and writers (Pope, 2002: 74) can only be achieved through reading and writing. The *know-what* and the *know-how* need a bridge to cross to arrive at

the field of practice. In this case, the bridge is reading and writing. Reading as the initial process must be carefully addressed. Reading literary works is not as easy as reading other texts with “everyday language”. In order to become critical readers, the following discussion will be directed to address the matter. We shall begin with the meaning of literature and reading to people.

The word *literature* itself means different things to different people. To some, it suggests imaginative works of exceptional aesthetic quality. To others, it refers to written works that need to read over and over again. Again, to still others, literature simply refers to a subject taught at schools and colleges. How readers perceive literature and assess literary values varies over time and even from person to person.

There is a complex relationship between a masterpiece and real life. It happens because readers’ sense of reality depends on their language and imagination. Those two are the important matters in literature. Reading literature, however, is not always easy. It is not like enjoying dinner. Literature takes a lot from its readers. It demands the readers to possess the linguistic, intellectual, moral, and emotional ability. The pleasure of reading can only be gained if those demands are met.

Reading literature might not give readers direct social or financial benefits. In other words, it is “valueless” economically or socially. Are we then stop reading literature? The answer is NO. Reading literature does offer readers “benefits” in terms of its capacity to give pleasure. It teaches readers new ways to read, think, imagine, feel, and make sense of the experience.

According to Montgomery *et al*, it is common enough to say that we “respond” to the text we are reading (1992: 7). In the case of reading literature, readers to more than simply respond passively to texts. Instead, readers approach to texts actively, with certain expectations in mind. Bartholomae and Petrosky describe the activity of reading as follows

Reading is not simply a matter of hanging back and waiting for a piece, or its author, to tell us what the writing has to say. In fact, one of the difficult things about reading is that the pages before you will begin to speak only when the authors are silent and you begin to speak in their place, sometimes for them, doing their work, continuing their projects, and sometimes for yourself, following your own agenda (1987: 1)

When reading, we are listening to someone (the author) saying something to us. We are in the position to speak back, to say something of our own in turn. In other words, as we read we hear

the author's voice. We believe that a person with something (some things) to say is talking to us. We fully pay attention, even when we do not completely understand what is being said at the same time. We probably need more time to read the same literary work again and again. We face many kinds of experiences in reading. Certain texts might require specific ways of reading. Some texts, for instance, are very practical. They give us directions or information like what a map says. A map is clear and direct.

As readers, then, we need to reflect on the context of our own reading. Are we studying the text for specific information? Reading it for pleasure and needing no deep responses? Such questions suggest implicit agenda like what is said by Bartholomae and Petrosky. Therefore, different situations and purposes for reading will influence the kind of questions we are likely to ask of a text. This will distinguish the way we read on a train or on a rocking chair at home from what we are likely to do in a conference or classroom.

B. Reading Actively and Thinking Critically

Who are we when we read a literary work? What kind of readers are we? These questions lead to three types of reader as stated by Pope (2002: 262). The three types are discussed as follows.

- a. Passive, receptive or submissive readers accept its perceived values and versions of reality.
- b. Oppositional or counter-readers invert or subvert the meaning.
- c. Alternative, critical or negotiated readers read with sense of challengeable and changeable critical agendas.

By seeing the types of reader above we, then, place ourselves, at least by realizing that we belong to the academic society. Therefore, here we are, as critical readers with challengeable critical agendas.

To engage with a text, we have to find out our objective and interest. Then, we investigate the text through a set of specific questions. This process is a process of searching for meaning. This search for meaning accounts for some different points of view due to the fact that texts are interpreted differently by different people.

C. The Five Ways of Reading and Suggestions on the Teaching of Them

In order to realize the *know-how* in the level of students, we, as teachers, can invite students to explore and dig out their understanding of the theme and topic that arise in a reading.

They bring along their cultural background, experience, and knowledge in approaching it. After that, we give them assignments that they are able to address the reading from different perspectives. For example, before we assign Brown's *The Da Vinci Code*, we can ask students to write about their reactions to it to help them remember or unlock what they already know and think about it. Then, we teach them on the different ways of reading and ask them to answer the questions.

Below is a description of different ways of reading and guided questions to ask. Through different ways of reading, the search for meaning as the objective of reading can be achieved. Campbell suggests five ways of reading literature namely reading for realism, reading as experience, reading for structure, reading suspiciously, and reading for culture (retrieved on January 22nd 2015 from <http://writing.colostate.edu/guides/>).

a. Reading for Realism

Here the students focus on the plot, character, setting, point of view, and theme. They believe what the writer/author tells them about human condition or human nature. Some guided questions might be asked. What is happening here? Why? How do we know about it? What motivates the characters? What is the reading about? Is it about feeling, family, loneliness, loss, or gain?

b. Reading as Experience

Literature is seen as the form of the experience the students have while reading. The experience might change as they are reading. What does this piece of literature do? How does this text manipulate you? Does your experience parallel the characters'? Do you feel that you learn at the same time as the characters do? How does the experience of different kinds of readers differ?

c. Reading for Structure

As Campbell suggests, literary works are carefully structured objects whose formal details are significant; which details matter and how varies from type to type (<http://writing.colostate.edu/guides/>). Students focus on language, imagery, the unity of the text, and the structural skeleton of the text. What are the image patterns? What other special uses of language are here, and what do they contribute to the effect and meaning of the piece? Is there irony? Ambiguity? What holds the piece together as a unit? How does each detail contribute to the whole? Are there any myths? Myths about what? Are

they about gender, heroes, family relations, cultures, class values, history or nature?

d. Reading Suspiciously

Literature is able to reveal much more than what is shown on the surface. There are “hidden” things. Students read for gaps and textual self-contradictions. Are there any apparent or hidden contradictions in the text? Is the text self-critical? What are the ideologies of the text?

e. Reading for Culture

Literature plays an important role in culture. It talks about cultural issues. It takes part in the negotiation between cultures and individuals. Students focus on how a text represents things. How are notions like "femininity", "masculinity", "whiteness", "blackness", "civilization", and/or "nature" represented? What are the historical and cultural circumstances of these representations? How does the text participate in the cultural construction of categories or meanings? Does the text talk about major economic systems like capitalism?

3. CONCLUSION

The balance of the *know-what* and *know-how* is very important in realizing the-dream-come-true of becoming critical readers which later supports the process of understanding English literature. In balancing these two aspects, we need a bridge. The bridge is the process of reading. Reading to search for meaning in literary works is different from the process of “everyday” reading. Through the teaching of different ways of reading, hopefully the students are prepared to be critical readers to respond to the text. Reading always involves critical perception and interpretation. The students interpret the text and interpretation is the act of constructing. The students undergo a process of meaning making and exploration which later enables them to learn about reading as a result of their classroom experience.

Students, whoever they are, come from different social background. This shows the importance of recognizing that reading has much to do with what the students bring to the text and how students interact with the text. It means that reading involves active negotiation between students and the text. Who the students are and what they already know affect that negotiation. The reading process of any work of literature is an individual and unique experience.

REFERENCES

- Abcarian, Richard and Marvin Klotz. 1998. *Literature: Reading and Writing the Human Experience*. New York: St. Martin's Press
- Barnet, Sylvan., Burto, William., and Cain, William. 2005. *Literature for Composition: Reading and Writing Arguments about Essays, Stories, Poems, and Plays*. Boston: Longman
- Barry, Peter. 1995. *Beginning Theory*. Manchester: Manchester University Press
- Bartholomae, David and Anthony Petrosky. 1987. *Ways of Reading: An Anthology for Writers*. New York: St. Martin's Press
- Brown, Dan. 2003. *The Da Vinci Code*. New York: Bantam Press
- Graddol, David. 2006. *English Next*. Plymouth: British Council
- Hudson, William Henry. 1958. *An Introduction to the Study of Literature*. London: George G. Harrap & Co. Ltd.
- Montgomery, Martin., Durant, Alan., Fabb, Nigel., Furniss, Tom., and Mills, Sara. 1992. *Ways of Reading: Advanced Reading Skills for Students of English Literature*. London: Routledge.
- Pope, Rob. 2002. *The English Studies Book*. New York: Routledge.
- Skinner, J. 1998. *The Stepmother Tongue*. London: Macmillan.
- Talib, Ismail. 2002. *The Language of Postcolonial Literatures*. London: Routledge.
- <http://writing.colostate.edu/guides/>

Biography:

Scolastica Wedhowerti, S.Pd., M.Hum., graduated from English Language Studies USD in 2010 (2008-2010) majoring in Linguistics and now teaching in English Letters Department USD. Two articles that have been published:

1. *The Stress Patterns of Words Borrowed from Spanish*
2. *Is the Ramayana a Work of World Literature? The History, Translation, Anthologization, Circulation, Distribution, And Production of The Ramayana*