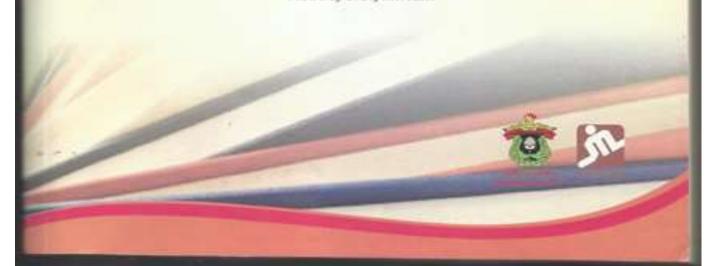# INTERNATIONAL
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PROCEEDING

BRIDGING LANGUAGE
& LITERATURE ACROSS CULTURE

54th Anniversary of The Faculty of Letters
Hasanuddin University 1960~2014
Makassar, 11 December 2014

Collected by

Prof. Drs. Burhanuddin Arafah, M.Hum., Ph.D
Dr. Fathu Rahman, M.Hum
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BRIDGING LANGUAGE & LITERATURE ACROSS CULTURE

INTRODUCTION

. Faculty of Letters of Hasanuddin University was established on 11 December 1960. It was officially opened based on the Decision Letter of the Indonesian Minister of Education number: 102248/ACT/1960 and became the fifth Faculty after the Faculty of Economics (1950), Faculty of Law (1952), Faculty of Medicine (1956), and Faculty of Engineering (1960). Since its establishment at the very beginning till nowdays, the Faculty of Letters has been performing and doing its tasks and responsibilities on education, reseach, and public services activities by focusing and strengthening the importance of language, literature, and cultural studies. These studies are then integrated and elaborated into 8 departments within the faculty: Indonesian language and literature, English language and literature, Buginese and Makassarese language and literature, Arabic language and literature, French language and literature, History, Archaeology, and Japanese language and literature.

In recent years the Faculty of Letters attempts to transform literature, language, and cultural studies into a wider scope of scholarship and academic environment by changing the faculty name into Faculty of Cultural Sciences. This transformation is intended to:

1. Explore and study the cultural values in general in order to transform them into the spirit of national character building.
2. Nurture and develop science, technology, education, and arts in order to support the national education.
3. Produce qualified and professional graduates in dealing with various issues of culture.

These transformations are then formulated and summerized in an international seminar entitled Bridging Language and Literature Across Culture by presenting various topics, such as the French Language and Regionalism, the Malays in South Africa through Text, Methods to Motivate on Japanese Language Learning, The Cultural of Chinese Knot Art, the Korean Alphabet, The Role of English Language In Welcoming AFTA by

DAFTAR ISI

LANGUAGE AND LITERATURE IS A PERFECT BLEND OF CULTURE

By

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ABSTRACT

Learning Language and literature automatically is learning the culture, because without knowing the culture, of course, impossible to animate language and also the literature. Learning a language and literature can also be done through the discussion of literary works, because literary works can be said as the reflection of the culture as a whole. Through this article the author seeks to uncover what is language, what is literature, and why culture gives influence to the language and literature effectively. Language, literature and culture cannot be separated each other. Language, Literature and Culture has a very close bond and mutually influence each other.

Keywords: *Language, Literature, Culture, and Perfect Blend of Culture.*

INTRODUCTION

Language and Literature is the bridge of cultural understanding. Understanding the culture of own and other cultures need language and literature as a bridge. Without an understanding of the culture it will be futile to learn the language and literature. The Harmonious interaction between human beings can be happen if it can be based on the mutual understanding toward culture of each other. It is not easy when we do not understand each other, animating, and fully aware of the existence of cultural differences. We have language and literature that can be used as a bridge to understand the culture and the perception of the culture.

LANGUAGE IS A SYSTEMATIC TOOL

Brown, (2001: 4) said that Language is a systematic tool which is used to send idea or feeling by using sign that has meaning. Language is a means of communication; it is also a means of sending message. Essentially/Actually, Communication is sending message. In order to send the message effectively and the communicant can receive the message clearly without defect, it is needed to concentrate on the norm of using the language (*appropriateness use of language*). Brown said that "*Language is a guide to 'social reality', 'pattern behaviour'* (2001: 11). Language is a guidance of social reality and a pattern of behaviour.

Learning Language is a process that is a length/rank of process to improve the four skills of language, they are reading, listening, speaking and writing. In learning language, teacher and students have to know that language is a means to grasp meaning, concept, idea, thought, opinion, and feeling. In other word that meaning which will be sent to other people or received and understood by people is in the language use itself.

English is an international language; it is also a foreign language which has important roles in some regions such as in the development, science and technology. English is an important and obligatory subject in Indonesia which must be learnt by the students from the elementary level up to the university level. Nowadays English has been learnt by the student from kindergarten.

Widdowson (1987: 27) said that learning language means learning to ask, to give information, to appreciate, to instruct/conduct, to say hello, etc in the target language. In the teaching learning context, the way students learning language can be formed into four activities, they are reproduction, simulation, construction, and appreciation. Reproduction and simulation wrap-up/involve the imitation, that is the imitation of the form of language and the imitation of social role. While the other two activities (construction and appreciation) wrap-up/involve the application, that is the application of the principle of language and the application of knowledge of the world.

According to Richards (1997: 11–13) who said that there are some factors that influence the success of language program, such as social cultural factor, style of teaching learning, and teaching learning factors. Teaching learning process is not a simple and short term activity but it need long time process in which students and teacher are doing together to reach the specific goal. It is clear that there will be a long process that happens in teaching learning language.

Language is the human capacity for acquiring and using complex systems of communication, and a language is any specific example of such a system. Human language has the properties of productivity, recursively, and displacement, and relies entirely on social convention and learning. According to Brown (2001: 1) the important factor to learn language is the students themselves. This factor consists of age, motivation, opportunity, talent, diligence, attitude, strategy, bravery of practice or training, etc. Beside that the way and the style of teaching–learning factor and also the strategy of teaching–learning, have an important role. There are four competences that have close relation between one and others, they are strategy, understanding about language, Methods and the alternative one which are needed to be mastered in order to give a clear point of view to the students and teacher and at last they can arrange a good teaching–learning strategy.

LITERATURE

Literature is any written work; it can be said that literature is also writing formed with letters, although some definitions include texts that are spoken and sung. It is also in the form of writing that possesses literary merit, and language that foregrounds literariness, as opposed to ordinary language. Literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose; it can be further distinguished according to major forms such as the novel, short story or drama; and literary works that are often categorized according to historical

periods. Literature evolves and reflects the social, economic, cultural and psychological, as well as the dignity of life when the literary works were written.

Literature is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory (Simon & Delyse Ryan). Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. The value judgment definition of literature considers it to exclusively include writing that possesses a literary quality or distinction, forming part of the so–called belles–lettres (fine writing) tradition (Eagleton, 1910: 11). However, this has the result that there is no objective definition of what constitutes «literature»; anything can be literature, and anything which is universally regarded as literature has the potential to be excluded, since value–judgments can change over time (Eagleton, 1910: 9).

Brumfit (1985: 116) states that any work of literature is a language act which exploits the resources of the time and place in which it is writing. This appears to be a widely accepted definition in that literature is somehow enduring and not ephemeral. However, its meaning does not remain static since a literary work can transcend both time and culture to speak directly to a reader in another country or a different period of history. Literature then provides us with authentic language—works which have not been written specifically with the foreign learner in mind. Recent course materials incorporate examples of authentic language in the text book, such as cartoons, advertisements, tickets, timetables and so on. Thus, literature provides the learner with another example of such authentic material.

When the genre of literature is talked, one refers to typology of creative writing based on form, outlook, and structure, to an extent, purpose. Literature has different kinds, despite the fact that it has to do with inventive and imaginative writing. It is a common practice to classify literature into three main genres, namely: prose-fiction, poetry and drama.

1. Prose-Fiction

Among the genres of literature, prose-fiction is the one that most resembles our conventional and everyday kind of story telling activity. A writer of prose-fiction basically narrates a story in a continuous form such as folktales, or any narrator of an exciting event or episode would.

The main instrument for presenting prose-fiction is narration and the person who writes the prose work may be the narrator of the story, telling the readers (the audience) what happened, to whom, why it happened and at what time it happened. Prose-fiction is arguably the commonest and most patronized form of literature in the modern world. But it shares a lot with the story traditions of the ancient world which comes in the form of myths, parables, romances, fables, folktales, etc, and which are all also in the form of narrative.

Prose-fiction is made up of the novel, the novella and the short story, all of which are narrative in form. The commonest among the forms of prose fiction is the novel, which is also the lengthiest of the three. Palmer defines it as a "compact, coherent (and) unified fictitious prose narrative having a beginning, middle and an end" (Palmer, 1986: 1). Palmer goes ahead to say that the novel deploys materials and information in such a way as to give the image of coherence, continuity and wholeness, and with certain tensions.

2. Poetry

Literature provides the writer with a medium to pour out emotions and feelings. No other genre of literature can help the writer achieving it more effectively and more convincingly than the poetic form. Good poetry has always been said to come from the soul and not the head, because it talks about very strong feelings coming from the inspired mind which may not find proper and appropriate expressions under ordinary, less inspired situations. In his often-quoted description of poetry which appears in the Preface to the Lyrical Ballads, William Wordsworth sees good poetry as "the spontaneous overflow of powerful feelings" and strong "emotion recollected in tranquillity" (Abrams, 1981: 115).

Language is the most distinctive factor in the poetic form; it is dense and concentrated, supercharged with meanings (Chace and Collier, 1985: 393) who also say that the main characteristics of poetry are verse, sound, and compression of statements. They also say and consider that the effects of the combination of and systematic variation in the flow of sound, and the restriction of the amount of words to the fewest possible, guarantees good poetry. Abrams defines the epic as a heroic poem that is long and narrative in nature, which deals with a "great and serious subject, related in an elevated style, and centred on a heroic or quasi-divine figure whose actions depends on the fate of a tribe, a nation, or the human race" (1981: 50). The elegy is a poem that is used to lament the death of a person. Further, Abrams defines it as "a formal and sustained lament (and usually consolation) for the death of a particular person".

3. Drama

Drama is the most presentational of the three genres of literature. This is because while other forms of literature are essentially designed to convey their messages in words, drama is designed to present its statements in a combination of action and words. In drama, characters assume life and act out the story of the play. This is why drama has been variously described as the genre of literature that is closest to life and that has the most immediate impact on the audience. The closeness one feels when one sees a story unfolds in one's very presence, or performed by human beings who is definitely greater than what one feels when one reads the same story in black and white. Even when plays are written in black and white, they are written with the intention of being eventually presented on stage. A play is therefore a work for an audience which gives its spectators a close feeling that they are part of what is happening on stage.

The dramatic form of literature basically has three broad subgenres, namely: tragedy, comedy and tragic-comedy. There is a vast array of other forms associated with the fundamental ones

listed above. Ordinarily speaking, a tragic story should be one that ends so sadly that the audience cannot help but feel pity for the characters, for the misfortune they have suffered. Tragedy, then, is a representation of an action that is worthy of serious attention, complete in itself, and of some amplitude; in language enriched by variety of artistic devices appropriate to the several parts of the play; presented in the form of action, not narration; by means of pity and fear, bringing about the purgation of such emotion (Dasylva, 2004: 26).

For Aristotle, tragedy does not begin and end at being a story that concludes on a sad note. In addition to the above, it must be the story of how an elevated member of the society falls from grace to grass, ends up in shame, humiliation or even death because of a combination of his behavioural shortcomings (tragic flaws) and the influence of supernatural forces. For Aristotle, a person who is not distinguished in the society cannot be a tragic hero, because his tragedy cannot be of any significance to the human society.

The tragicomic subgenre of drama was popularized by the prolific and extravagantly talented English dramatist and playwright, William Shakespeare, who is also widely reputed as one of the world's greatest literary figures of all time. A comic play is a dramatic presentation that not only ends on a light-hearted note with no serious misfortune such as hurt and death to the major characters, but is also designed to create and involve humour. In spite of the fact that comedy has been thought to have no social function, it has been proved that the comic play can teach moral lessons and make concrete socio-political and economic statements.

THE BENEFIT OF LITERARY TEXTS

According to Collie and Slater (1990: 3), there are four main benefits of using literary texts. They are valuable authentic material, cultural enrichment, language enrichment and personal involvement.

1. Valuable Authentic Material

Literature is authentic material. Most works of literature are not created for the primary purpose of teaching a language. Many authentic samples of language in real-life contexts (i.e. travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles) are included within recently developed course materials.

Thus, in a learning language context, learners are exposed to actual language samples of real life like settings. Literature can act as a beneficial complement to such materials, particularly when the first "survival" level has been passed. In reading literary texts, readers have to cope with language intended for native speakers; they become familiar with many different linguistic forms, communicative functions and meanings.

2. Cultural Enrichment

For many language learners, the ideal way to increase their understanding of verbal/nonverbal aspects of communication in the country within which that language is spoken – a visit or an extended stay – is just not probable. For such learners, literary works, such as novels, plays, short stories, etc. facilitate understanding how communication takes place in that country. Though the world of a novel, play, or short story is an imaginary one, it presents a full and colorful setting in which characters from many social/regional backgrounds can be described. A reader can discover the way the characters in such literary works see the world outside i.e. their thoughts, feelings, customs, traditions, possessions.

What they buy, believes in, fear, enjoy; how they speak and behave in different settings. This colorful created world can quickly help the foreign learner to feel for the codes and preoccupations that shape a real society through visual literacy of semiotics. Literature is perhaps best regarded as a complement to other materials used to develop the foreign learner's understanding into the country whose language is being learned.

3. Language Enrichment

Literature provides learners with a wide range of individual lexical or syntactic items. Learners become familiar with many features of the written language, reading a substantial and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. They also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to make use of some of that potential themselves. Thus, they improve their communicative and cultural competence in the authentic richness, naturalness of the authentic texts.

4. Personal Involvement

Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader. Once the reader reads a literary text, he/she begins to inhabit the text. He/she is drawn into the text. Understanding the meanings of lexical items or phrases becomes less significant than pursuing the development of the story. The reader becomes enthusiastic to find out what happens as events unfold via the climax; he/she feels close to certain characters and shares their emotional responses. This can have beneficial effects upon the whole language learning process. At this juncture, the prominence of the selection of a literary text in relation to the needs, expectations, and interests, language level of the reader is evident. In this process, he/she can remove the identity crisis and develop into an extrovert.

Widdowson (1987: 80) says about the terms of literature is as a lack of authenticity such as an inappropriate relationship between the text and the reader.

LITERATURE AND THE LANGUAGE SKILLS

Literature plays an important role in mastering the four basic language skills like reading, writing, listening and speaking that must be integrated each other. The using of literature as a media in learning the four skills of language cannot be separated or isolation but they must be in an integrated way.

1. Literature and Reading

In reading lesson, discussion begins at the literal level with direct questions of fact regarding setting, characters, and plot which can be answered by specific reference to the text. When readers master literal understanding, they move to the inferential level, where they must make speculations and interpretations concerning the characters, setting, and theme, and where they produce the author's point of view. After comprehending a literary selection at the literal and inferential levels, they are ready to do a collaborative work. That is to state that they share their evaluations of the work and their personal reactions to it – to its characters, its theme(s), and the author's point of view. This is also the suitable time for them to share their reactions to the work's natural cultural issues and themes. The third level, the personal/ evaluative level stimulates them to think imaginatively about the work and provokes their problem–solving abilities. Discussion deriving from such questions can be the foundation for oral and written activities (Stern, 1991: 332).

2. Literature and Writing

Literature can be a powerful and motivating source for writing, both as a model and as subject matter. Literature as a model occurs when writing activity becomes closely similar to the original work or clearly imitates its content, theme, organization, and/or style. However, when writing activity exhibits original thinking like interpretation or analysis, or when it emerges from, or is creatively stimulated by, the reading, literature serves as subject matter. Literature houses in immense variety of themes to write on in terms of guided, free, controlled and other types of writing (Stern, 1991: 332).

3. Literature as a Model for Writing

There are three main kinds of writing that can be based on literature as a model:

Controlled Writing: Controlled model–based exercises which are used mostly in beginning–level writing typically require rewriting passages in arbitrary ways to practice specific grammatical structures.

Guided Writing: This activity corresponds to intermediate–level. Writers respond to a series of questions or complete sentences which, when put together, retell or sum up the model. In some cases, they complete the exercise after they receive the first few sentences or the topic sentence of a summary, paraphrase, or description. Guided writing exercises, especially at the literal level, enable writers to comprehend the work. Model approach and scenario approach are very beneficial in this respect.

Reproducing the Model: This activity comprises techniques like paraphrase, summary, and adaptation. These techniques are very beneficial in writing exercises. In paraphrasing, writers are required to use their own words to rephrase the things that they see in print or hear aloud.

Summary work goes well with realistic short stories and plays, where events normally follow a chronological order and have concrete elements like plot, setting, and character to guide student writing. Adaptation requires rewriting prose fiction into dialog or, reversely, rewriting a play or a scene into narrative. This activity enables writers to be aware of the variations between written and spoken English (Stern, 1991: 333).

4. Literature as Subject Matter for Writing

One benefit of having literature as the reading content of a composition course is that the readings become the subject matter for compositions. In a composition course whose reading content is literature, readers make inferences, formulate their own ideas and look closely at a text for evidence to support generalizations.

Thus, they learn how to think creatively, freely and critically. Such training helps them in other courses which require logical reasoning, independent thinking, and careful analysis of the text (Spack, 1985: 719).

5. Literature, Speaking, and Listening

The study of literature is mainly associated with reading and writing, which can play an equally meaningful role in learning both speaking and listening. Oral reading, dramatization, improvisation, role-playing, pantomiming, reenactment, discussion, and group activities may center on a work of literature.

CULTURE: FUNCTION AND BENEFIT

Some definitions of culture: 1) Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving; 2) Culture is the systems of knowledge shared by a relatively large group of people; 3) Culture is communication, communication is culture. Culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions; 4) Culture in its broadest sense is cultivated behaviour; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behaviour through social learning; 5) A culture is a way of life of a group of people--the behaviours, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next.

Culture can be used as a means of communication. It can be operationalized as a single or composite-measure technique in learning language. A single-measure technique means the use of

one indicator to measure the domain of a concept; the composite-measure technique means the use of several indicators to construct an index for the concept after the domain of the concept has been empirically sampled. Hofstede (1997) has devised a composite-measure technique to measure cultural differences among different societies: 1) Power distance index: The index measures the degree of inequality that exists in a society; 2) Uncertainty avoidance index: The index measures the extent to which a society feels threatened by uncertain or ambiguous situations; 3) Individualism index: The index measure the extent to which a society is individualistic. Individualism refers to a loosely knit social framework in a society in which people are supposed to take care of themselves and their immediate families only. The other end of the spectrum would be collectivism that occurs when there is a tight social framework in which people distinguish between in-groups and out-groups; they expect their in-groups (relatives, clans, organizations) to look after them in exchange for absolute loyalty; and 4) Masculinity index (Achievement vs. Relationship): The index measures the extent to which the dominant values are assertiveness, money and things (achievement), not caring for others or for quality of life. The other end of the spectrum would be femininity (relationship). Further, he said that culture can be used in the teaching-learning process as the index measurement.

CONCLUSION

Literature can provide a key to motivating readers to read reading book that is written in English. Literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions. The success in using literature, of course, greatly depends upon a selection of texts which will not be overly difficult on either a linguistic or conceptual level. However, if we wish to promote truly aesthetic reading, it is essential that literature is an approach in a manner which establishes a personal and aesthetic interaction of a reader and a text.

Besides, literature plays an important role in learning language such as English in many non-English speaking countries. However, there are some problems encountered by language teachers within the area of teaching English through literature. First, there are very few pedagogically-designed appropriate materials that can be used by language teachers in a language classroom. Second, there is a lack of preparation in the area of teaching using literature. Third, there is the absence of clear-cut objectives defining the role of literature in language learning.

There are some important roles that must be concentrated when someone learns language using literature. First, learner should determine the aim of language learning in relation to the needs and expectations of the learners. Giving questionnaire is very important besides interviewing which is given orally. Second, the appropriate language method, learning techniques, and learning activities should be selected. The literary text should be relevant to the aim and objective of learning language.

The literary text should be selected according to the level of language learning, such as: a simplified or specially written story is suitable for elementary level; and literature in its original form is suitable for advanced level. Learning language should be based on cultural understanding, so easy for the learner to learn language if they understand the culture of the language they learn, for example if we learn English we should know about the English culture. Understanding other culture is important because it will give the way how to treat the aspect of culture toward the way to learn language such as characteristic, social condition, economic condition, habitual aspect, and the language. Culture must bring about a better balance between equity and excellence in Language and Literature.

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REVEALING BUGINESE CULTURAL VALUES
THROUGH RESEARCH AND TEACHING LITERATURE

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ABSTRACT

This article discusses about literature, culture, and local genius of Buginese in Indonesia. Language is used to convey and to imply the messages of literature, culture, and local genius of Indonesia Buginese. Buginese has spread out to all islands in Indonesia to look for his/her livelihood, like in Sulawesi, Papua, Java, Sumatra, and Kalimantan even in Southeast Asian countries. The presence of literature, culture, and local genius will continually bring about some changes. Globalization and sophisticated information and communication technology (ICT) and language, literature, and cultural education continually flow in all aspects of human life. Awareness and social control mainly derive from the society as, the speaker of language, the owner of literature, culture, and local genius especially cultural values. They are expected to have deep and powerful understanding about cultural values existing in each ethnic in Indonesia. The revealing and teaching cultural values as well as the awareness could create the character building of the nation like *malempu* 'honest' and *mapaccing* 'not corrupt' in philosophical values, *mateppe* 'believe' and *pakkamala'* 'philantrophy' in religious values, and *maperru* 'thoughtful' and *malabo* 'generous' in social/humanity values. This research aims to find out and to elaborate: (a) the messages of culture in Buginese traditional songs, which have philosophical values; (b) the messages of culture, which have religious values;