



IRREGULAR VERBS		
Present	Past Simple	Past Participle
eat	ate	eaten
fly	flew	flown
give	gave	given
go	went	gone
see	saw	seen

ENGLISH SMART

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Andi Rachmawati Syarif, Innes Septa Nindiarini,
Citra Prasiska Puspita Tohamba, Sunara, Eva Sulistiana,
Dody Wahyudi Purnama, Halida Nuria**

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GET PRESS INDONESIA

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Dilarang memperbanyak karya tulis ini dalam bentuk
dan dengan cara apapun tanpa izin tertulis dari penerbit.

FEREWORD

All praise and gratitude for the presence of Allah SWT on all occasions. Sholawat accompanied by greetings and prayers we convey to the Prophet Muhammad SAW. Alhamdulillah, for His Grace and Grace, the writer has finished this English Smart book.

This book discusses Intermediate Grammar, Post Intermediate Grammar, Paragraph and Essay Writing, Writing for Publication and Presentation, Reading Strategies, Reading for Literature and Culture, English for Translation, English for Teaching, English for Business, English for Tourism.

The process of writing this book was successfully completed with the cooperation of the writing team. For the sake of better quality and reader satisfaction, we really look forward to suggestions and constructive feedback from readers.

The author would like to thank all those who have supported the completion of this book. Especially those who have helped to publish this book and have entrusted it to encourage and initiate the publication of this book. Hopefully this book can be useful for the people of Indonesia.

Padang, 1 Agustus 2023

Author

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BAB 1

INTERMEDIATE GRAMMAR

By Yessicka Noviasmy

1.1 Penggunaan Tenses

The tenses are a brief time period that is useful for identifying when the event began. There are three tenses, present, past, and future, according to general. The present tense is a special kind of future time. Present Tense is composed of the following 4 parts:

1.1.1 Simple Present Tense

Rumus dari Simple Present Tense ini adalah

- Kalimat Verbal (kalimat yang predikatnya adalah kata kerja) = **Subjek + V1 + O**
- Kalimat Nominal (Kalimat yang predikatnya kata sifat atau kata benda) = **Subjek + To be (is/am/are)**

Adapun Simple present Tense digunakan dalam fungsi sebagai berikut :

1. Untuk Menunjukkan Kebiasaan Atau Aktivitas Sehari-hari
Contoh :
 - a. Mr. Jasson **walks** around the field **every morning** (Mr. Jasson berjalan mengelilingi lapangan setiap pagi)
 - b. Rusio **drinks** coffee **every afternoon** (Rusio minum kopi setiap sore)
2. Untuk Menyatakan Fakta atau Kebenaran Umum
Contoh :
 - a. The Earth is **round** (Bumi Berputar)
 - b. The sun **rises** in the east (matahari terbit dari timur)

Catatan :

Jika menggunakan Do (Jika subjeknya They, we, i, you atau jamak) dan Does jika subjeknya tunggal : he, she, it)
Didalam kalimat tanya

Contoh :

Does billi sad today? No, **he does not** sad today.

Do they finish the lesson? No, **they do not** finish the lesson

1. Present Continuous Tense

Rumus dari Present continious tense adalah = **Subjek + To be (is/am/are) + V-ing + O/C**

Adapun present continious tense memiliki fungsi sebagai berikut :

- a. Untuk Menunjukkan Aktivitas yang Berlangsung Saat Ini
Contoh :
 - They **are** listening radio now (mereka sedang mendengarkan Radio sekarang)
- b. Untuk Menunjukkan Complaint atau Keluhan
Contoh :
- c. Arjuna is buying computer in the shop Untuk Menunjukkan Aktivitas yang akan dilakukan pada masa yang akan datang
Contoh :
 - Hidson **is coming** for my birthday party tonight (hidson akan datang ke pesta ulang tahun saya malam ini)

2. Present Perfect Tense

Rumus dari present perfect tense adalah **Subject + has/have + V3**

Adapun present ..perfect tense memiliki fungsi sebagai berikut.

- a. Untuk Menunjukkan Aktivitas yang telah Dilakukan
Contoh :

- Katty and Bob **have sold** the apartment (katty dan bob telah menjual apartement itu)
- b. Untuk Menunjukkan Aktivitas yang telah lama berlangsung dan sampai sekarang masih berlangsung)
Contoh :
 - I **have stayed** in Aceh **for** 3 years (Saya telah tinggal di Aceh selama 3 tahun)

3. Present Perfect Continious Tense

Rumus Present Perfect Continious Tense = **Subject + has/have + been + V-ing + Time Signal**

Adapun fungsinya adalah

- a. Untuk menunjukan aktivitas yang telah lama berlangsung da sampai sekarang masih berlangsung
Contoh :
 - We **have been playing** badminton **for three hours** (kami telah dan masih sedang main bulutangkis selama 3 jam)
 - Jamiie **has been doing** his homework **since this morning** (Jamiie telah dan masih sedang mengerjakan Prnya sejak pagi ini)

1.1.2 Past Tense

(Penunjuk Waktu Masa Lalu)

Past Tense is a verb that refers to the past and is composed of the following eight parts:

1. Simple Past Tense

Rumus simple past tense adalah

- Untuk Kalimat verbal (kalimat yang predikatnya kata kerja)= **Subject + Verb2 + O**
- Untuk kalimat nominal (Kalimat yang predikatnya kata sifat atau Kata benda) = **Subject + to be (was/were)**

Adapun Fungsi dari Simple Past Tense yaitu :

- a. Untuk menunjukkan Aktivitas yang terjadi pada waktu lampau tertentu

Contoh :

- I **brought** a laptop to campus **yesterday** (saya membawa laptop ke kampus kemarin)
- b. Untuk menunjukkan kebiasaan dimasa lampau dengan kata keterangan (Often, always, never, seldom, dan sometimes)

Contoh :

- **When I was 11 years old, I often caught** grasshoppers in the grass with my friends. (ketika berusia 11 tahun aku sering menangkap belalang di rumput bersama teman-teman ku)
- c. Menggunakan kata bantu did dalam kalimat negatif dan kalimat tanya

Contoh :

- **Did rudi visit** my my house **yesterday**? (apakah rudi mengunjungi rumahku kemarin?)
- Lola **did not** buy the vegetables **last week** (lola tidak membeli sayuran minggu lalu)

2. Past Continious Tense

Rumus Past Continious tense = Subject + was/were + V-ing

Adapun fungsi dari past continious tense antara lain:

- a. Untuk menunjukkan aktivitas yang terjadi pada waktu tertentu dimasa lampau

Contoh :

- I **was Watching** television Last night **at 10 0'clock** (saya sedang menonton televisi semalam pada pukul 10)
- b. Untuk menunjukkan dua aktivitas yang terjadi secara bersamaan dimasa lampau.

Contoh :

- Some children **were playing while** their parents **were sleeping** (beberapa anak sedang bermain ketika orang tua mereka sedang tidur)
- c. Untuk menunjukkan aktivitas yang terjadi pada waktu tertentu ketika aktivitas lain terjadi

Contoh :

- I **was taking** a bath **when** my mother knocked the door (aku sedang mandi ketika ibuku mengetuk pintu)

3. Past Perfect Tense

Rumus dari past perfect tense = Subject + had + Verb3
--

One use of the past perfect tense is:

- a. to list activities that were completed within the specified time period but were not completed. Contoh :
- **By the time (when) i was six, i had learnt** how to ride bicycles. (ketika aku berumur enam tahun, aku sudah belajar bagaimana mengendarai sepeda).
- b. Untuk menunjukkan aktivitas pertama dari dua aktivitas yang terjadi pada waktu lampau.

Contoh :

- She **had saved** her money **before** she bought a big house (ia telah menabung uangnya sebelum ia membeli rumah besar.)
- c. Untuk menunjukkan harapan yang belum terpenuhi

Contoh :

- I **wish i had had** much money. (aku berharap aku memiliki banyak uang)
- d. Past Perfect Continuous Tense

Rumus dari past perfect continuous tense : Subject + had been + V-ing
--

Adapun fungsi dari past perfect continuous tense adalah

- a. Untuk menunjukkan suatu aktivitas yang sedang berlangsung pada waktu lampau ketika aktivitas lain dilakukan.

Contoh :

- I **had been washing** the jacket for two hours **when he started** to study

1.1.3 The Future Tense

(Petunjuk waktu masa yang akan datang)

Future tense adalah petunjuk waktu dimasa yang akan datang dan terdiri dari 3 bagian yaitu

1. Simple Future Tense

Rumus dari Simple future tense = Subject + shall/will + V1

Adapun fungsi dari simple future tense sebagai berikut :

- a. Untuk menunjukkan aktivitas yang akan dilakukan dimasa yang akan datang.

Contoh :

- I will review this article tomorrow (aku akan meriview artikel ini besok)
- b. Untuk menunjukkan sebuah aktivitas yang pasti dilakukan dimasa yang akan datang menggunakan kata bantu/ tobe (**am/is/are**) + **going to**

Contoh :

- They **are going to** travell to Jakarta **next** holiday because they have bought the tickets. (mereka berencana jalan-jalan ke Jakarta pada liburan selanjutnya karena mereka telah membeli tiket)
- c. Untuk menunjukkan sebuah aktivitas yang akan segera dilakukan menggunakan kata bantu 'about to'

Contoh :

- The bus **is about to** leave the terminal (Bus itu akan segera meninggalkan terminal)

2. Future Continious Tense

Rumus dari Future continious tense = **Subject + shall/will + be + V-ing**

Adapun fungsi dari future continious tense adalah sebagai berikut :

- a. Untuk menunjukan sebuah aktivitas yang akan sedang berlangsung.

Contoh :

- They **will be travelling** in Japan next year.
(mereka akan sedang melakukan perjalanan di Jepang tahun depan)

- b. Untuk menunjukan sebuah aktivitas yang telah direncanakan untuk masa yang akan datang.

Contoh :

- I **shall be waiting for** my mom after school. (saya akan menunggu ibuku setelah pulang sekolah)

3. Future perfect Tense

Rumus dari future perfect tense adalah **Subject + will + have + verb 3**

Adapun fungsi dari future perfect adalah:

- a. Untuk menunjukan sebuah aktivitas yang akan telah dilakukan pada masa yang akan datang.

Contoh :

- The class **will be dismissed when** you arrive there (kelas itu telah akan dibubarkan ketika anda tiba disana)

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CHAPTER 2

POST INTERMEDIATE GRAMMAR

By Yusmalinda

2.1 Introduction

English sentences can consist of one clause or more . A sentence which consists of one clause is called a simple sentence. For example, ***Jane likes apples so much.*** Moreover, sentences which consist of more than one clause is called complex sentence, compound sentence and compound complex sentence. First, a complex sentence is a sentence which has one independent clause and one dependent clause. For instance, ***Julia is going to move to Jakarta after she gets married.*** This sentence has one independent clause (*Julia is going to move to Jakarta*) and one dependent clause (*after she gets married*). Second, a compound sentence is a sentence that has two independent clauses. For example, ***Robert woke up so late this morning, so he didn't have time to eat breakfast.*** Finally, a compound complex sentence is sentence which at least has two independent clauses and one dependent clause. For example, ***Linda is very hungry, but she can't eat because she is attending a class.***

This chapter will focus on discussing about complex sentences using adjective clauses and noun clauses .

2.2 Noun Clauses

A noun clause has the same uses in a sentence as a noun: it is used as a subject or an object (Azar and Hagen, 2009). When there is a noun clause in a sentence, the sentence will have one independent clause (main clause) and one dependent clause. For example :

I don't know who she is.

In the sentence above, there are two clauses. The sentence is a complete sentence, with a main subject (I) and verb (know) followed by dependent clause. Who she is a noun clause (dependent clause) which functions as an object of the verb know. A noun clause can also function as a subject in a sentence. For example,

What she said is true.

The sentence above is a complete sentence with a noun clause (what she said) as the subject of the verb is.

Exercise 1

Underline the noun clause in each sentence. Some sentences don't have one.

1. She didn't know what she had to do with the problem.
2. George is thinking about when he can finish his study.
3. Nobody knows where the teacher is.
4. How she goes to school everyday is none of my business.
5. When did he move to Jakarta?
6. Why she came late to the meeting needs to be asked.
7. Do you know what is in her hand?
8. Will you do what you have planned?
9. We need to know who they are.
10. Where we live is very interesting.

Noun clauses can be divided into three: noun clauses beginning with question words, if/whether and that (Azar and Hagen, 2009).

2.2.1 Noun Clauses Beginning with Question Words

Noun clauses can begin with question words such as who, whom, what, when, where, whose, which, how, and why.

Tabel 2.1. Noun Clauses with Question Words

Questions	Noun Clauses	Explanation
a. Who did he visit yesterday?	b. I wonder <u>who she visited yesterday</u> .	<u>Who she visited yesterday</u> is a noun clause and becomes the object of the verb wonder . Question word order is NOT used in noun clause. Incorrect: I wonder who did he visit yesterday.
c. What does she do?	d. <u>What she does</u> is also my question.	<u>What she does</u> is a noun clause and becomes the Subject in the sentence. Incorrect: What does she do is also my question.
d. What is in her hand?	e. Do you know <u>what is in her hand</u> ?	Question word order is the same as noun clause word order if the question word is used as the Subject.

EXERCISE 2

Change each question in parentheses to a noun clause.

- 1. (Who are they?) I wonder _____
- 2. (Whom is he going to meet today?) Let's ask him _____
- 3. (Which pen is yours?) I wonder _____.
- 4. (Why did they leave the class earlier?) Please tell me _____.
- 5. (Whose dictionary are you using?) I want to know _____.
- 6. (How did you go to work this morning?) I don't know _____.
- 7. (Who is in the toilet?) Please tell me _____.
- 8. (What is he doing?) _____ is dangerous.
- 9. (Where were you born?) I want to know _____.
- 10. (When did Jane die?) _____ is still not known.

2.2.2 Noun Clauses Beginning with If /Whether

Noun clauses can begin with if or whether. In other words, If/ whether can be used to introduce noun clauses, but whether is more commonly used than if in formal English.

Tabel 2.2. Noun Clauses Beginning with If /Whether

Questions	Noun Clauses	Explanation
a. Does he teach English?	b. I don't know <u>if</u> <u>he teaches English.</u> c. I don't know <u>whether</u> <u>he teaches English.</u>	If he teaches English is a noun clause and becomes the object of the verb know Incorrect: I don't know <u>if</u> <u>does he teach English.</u>

Questions	Noun Clauses	Explanation
d. Is she married?	e. Please tell <u>me if/whether she is married.</u> f. Please tell <u>me if/whether she is married or not.</u> g. Please tell me <u>whether or not she is married.</u>	<u>Or not</u> can be used as in examples e , f , and d .
h. Can he swim?	i. <u>Whether she can swim or not</u> is not important to me.	The noun clause <u>Whether she can swim or not</u> is used as the subject in the sentence.

EXERCISE 3

Change each question in parentheses to a noun clause beginning with if/whether.

- (Are you hungry?) Why do you want to know _____?
- (Will you be here tomorrow?) I want to know _____.
- (Is John in class?) I wonder _____.
- (Did the teacher give us homework?) I can't remember _____.
- (Has Sally been to Bali?) I don't know _____.
- (Was Ann at home last night?) _____ is important for me.

2.2.3 Noun Clauses Beginning with That

Noun clauses can also be introduced by **that**. **That** clauses are usually used after certain verbs such as know, believe, think, agree, promise, find out, forget, remember and explain or adjectives such as afraid, happy, angry, amazed, confident, disappointed, sorry, sure and surprised.

Tabel 2.3. Noun Clauses with That

Noun Clauses	Explanation
Verb + That Clause a. I believe <u>that she is honest</u> . b. I know <u>John can speak English</u> .	<u>That she is honest</u> is noun clause and functions the object of verb know . That in noun clause as in (b) can be omitted.
Person+ Be+ Adjective + That Clause c. I'm happy (that) he's going to come today.	<u>That he's going to come today</u> is a noun clause that follows adjective (happy) when the subject refers to person.
It + Be+ Adjective + That Clause (amazing, clear, wonderful, strange, likely, nice, possible, lucky, good) d. It is true (that) the <u>world is round</u> .	<u>That the world is Round</u> is a noun clause that follows adjective in sentences beginning with it + be .
e. That I won the lottery is not true.	In sentence (e), that clause can be used as the subject even though it is uncommon. The word that cannot be omitted. When that clause is the subject as in sentence (e).

EXERCISE 4

Complete the sentences with your own words.

1. I promise that _____.
2. Do you remember that _____?
3. She is sure that _____.
4. It is surprising that _____.
5. It is very important that _____.
6. That _____ is interesting.

2.3 Adjective Clauses

An Adjective clause (called a relative clause) is an dependent clause which describes a noun and which must always be used with an independent clause (main clause). In addition, it gives more information about a noun or pronoun (Azar, 2003). The adjective clause mostly comes directly after the noun it modifies. The adjective clause is introduced by adjective clause pronouns such as ***that, which, who, whom, whose*** that connect the clause to the noun or pronoun it describes.. These pronouns are used as subject and object pronouns in adjective clauses, and they show the connection between the clause and the antecedent.

2.3.1 Using Adjective Clause Pronouns (Who, Which, and that) as Subjects

Who, Which, and that can be used as subject pronouns in adjective clauses and become the connectors that connect a dependent clause (an adjective clause) with an independent clause (main clause). For example, *the student who got the scholarship is from a poor family*. There are two clauses in the sentence: *the student is from poor family* (independent or main clause) and *who got the scholarship* is a dependent clause (an adjective clause modifying the student).

Tabel 2.4. Adjective Clause Pronouns (Who, Which, and that) as Subjects

Adjective Clauses	Explanation
Who and That refer to person (s) a. I know the man <u>who is talking to the teacher.</u> b. I know the man <u>that is talking to the teacher.</u>	<u>Who is talking to the teacher</u> is an adjective clause modifying man (antecedent). <u>Who or that</u> is the subject of verb in the adjective clause. sentence (a) and sentence (b) exactly have the same meaning.
Which and That refer to thing (s) c. The box <u>which is under the table</u> is empty. d. The box <u>that is under the table</u> is empty.	<u>Which is under the Table</u> is is an adjective clause modifying the box (antecedent). <u>Which or that</u> is the subject of verb in the adjective clause. Sentence (c) and sentence (d) exactly have the same meaning.

EXERCISE 5

Combine the two sentences into one sentence. Use **b** as an adjective clause. Use all the possible forms.

1. a. I am talking to the student.
b. She came late to my class.
I'm talking to the students who came late to my class.
I'm talking to the students that came late to my class.
2. a. The man is friendly.

- b. He is talking to the teacher.
3.
 - a. I will meet the girl.
 - b. She will help me do the project.
4.
 - a. I'm writing an article.
 - b. It will be published in a national journal.
5.
 - a. The novel is the bestseller.
 - b. It was written by my headmaster.

2.3.2 Using Adjective Clause Pronouns (Who(m), Which, and that) as Objects

Who(m), Which, and that can be used as object pronouns of verbs or prepositions in adjective clauses and to connect a dependent clause and an independent clause (main clause). For example, I'm looking at the student who(m) I'm talking about. The clause, I'm looking at the student is an independent clause (main clause), and the clause who(m) I'm talking about is a dependent clause (adjective clause modifying the student). The pronoun who(m) in the adjective clause functions as the object of preposition on in the adjective clause.

Tabel 2.5. Adjective Clause Pronouns (Who(m), Which, and that) as Objects

Adjective Clauses	Explanation
Who(m) and That refer to person (s) a. The boy <u>who(m) we met yesterday</u> is from Japan. . b. The boy <u>that we met yesterday</u> is from Japan. c. The boy <u>we met yesterday</u> is from Japan	<u>Who(m) we met yesterday</u> is an adjective clause modifying boy (antecedent) . <u>Who(m) or that</u> is the object of verb in the adjective clause. Sentence (a), (b) and

Adjective Clauses	Explanation
	sentence (c) exactly have the same meaning. An object pronoun as in sentence (c) can be omitted.
Which and That refer to thing (s) d. The chair <u>which I'm sitting on</u> is wet. e. The chair <u>that I'm sitting on</u> is wet. f. The chair <u>I'm sitting on</u> is wet. .	<u>which I'm sitting on</u> is an adjective clause modifying the chair (antecedent). <u>Which or that</u> is the object of preposition <u>on</u> in the adjective clause. Sentence (d), (e) and sentence (f) exactly have the same meaning. An object pronoun as in sentence (f) can be omitted
g. The man to whom Susan is talking is my sister. h. The bench on which I'm sitting is wet.	Only whom or which is used when the preposition is used at the beginning of the adjective clause. A preposition is never followed by who or that.

EXERCISE 6

Combine the two sentences into one sentence. Use **b** as an adjective clause. Use all the possible forms.

1. a. The child is crying.
b. I'm persuading her.
The child who (m) I'm persuading is crying.
The child that I'm persuading is crying.
The child I'm persuading is crying.
2. a. The professor is from Japan.
b. Mr. Jack is talking to him.
3. a. The books are good.
b. I bought them at Gramedia.
4. a. Sandy gave me a gift.
b. I like it so much.
5. a. The child is sitting over there.
b. I told you about her.

2.3.3 Using Whose in Adjective Clauses Pronouns

Whose in adjective clauses is used to show possession and has the same meaning as possessive adjectives such as his, her, their and its.

Tabel 2.6. Whose in Adjective Clauses

Adjective Clauses	Explanation
a. The man is calling the police. His car was stolen. The man <u>whose car was stolen</u> is calling the police.	Whose car was stolen is an adjective clause to describe the man. Whose is used to show possession and must be followed by a noun (car).
b. I like the cat. It's tail is long. I like the cat <u>whose tail is long</u> .	

EXERCISE 7

Combine the two sentences into one sentence. Use **b** as an adjective clause.

1. a. The girl is behind us.
b. We are using her dictionary.
2. a. I'm looking for a bag.
b. Its color is black
3. a. I need to meet the man.
b. I accidentally took his pen.
4. a. Mr. Robert is teaching the students.
b. Their English is still bad.
5. a. The laptops are expensive.
b. Their technology is high.

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BAB 3

PARAGRAPH AND ESSAY WRITING

By Sri Yulianti Ardiningtyas

3.1 Why writing Paragraph and Essay?

It appears that, throughout time, writing has been devalued as a talent in and of itself in favor of its role as a tool for acquiring grammar and vocabulary. Trainers and methodologists have recently reexamined the relevance of writing in the foreign language classroom and proposed new approaches to instruction. Having strong writing abilities is important in all three of these realms. Students require strong writing abilities so that they may effectively demonstrate their knowledge in the form of essays, reports, analyses, and research papers. Memos, business letters, and reports must be written to effectively convey information to and from coworkers, upper management, and even personnel at competing businesses. Of course, someone has to prepare resumes and cover letters to send out to companies before they can acquire that position. Good note-taking, letter-writing, and emailing skills are also essential for doing private business. As a result, writing skills have become even more crucial for effective communication in a digital environment (Feng-Checkett and Checkett, 2010).

However, of the four skills, English writing is regarded as the most difficult to master since it necessitates a strong command of accurate grammar and vocabulary. More writing practise exercises are needed for the students. Because writing is a continuous process that includes drafting, revising, composing, and reviewing, students require time and review activities to create a strong composition.

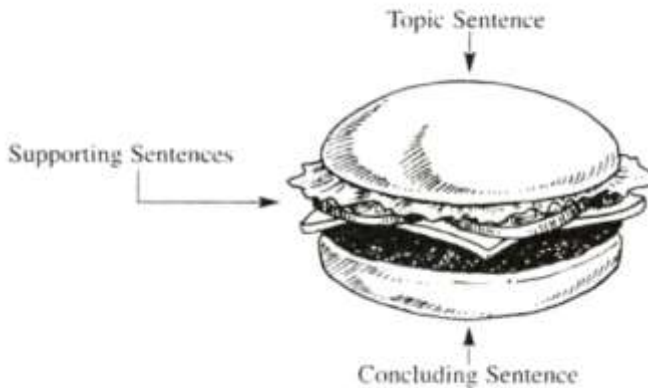
3.2 Paragraph Writing

Before writing, you need to know the major elements and processes necessary to write effective paragraphs: 1) understanding the structure of paragraph; 2) prewriting; 3) creating an outline; 4) writing first drafts; 5) proofreading; and 6) correcting sentence fragments, run-ons, and comma splices.

A paragraph, however, are usually grouped together in longer pieces of writing, for example, essays, letters, reports, research papers, and chapters in a novel or nonfiction work (Feng-Checkett and Checkett, 2010). But in this section the focus will be on the single paragraph.

3.2.1 Understanding the structure of paragraph

A **paragraph** is a group of related sentences about a single topic. The topic of a paragraph is one, and only one idea. Furthermore, a paragraph has three main parts: 1) Topic sentence; 2) Supporting sentences; and 3) concluding sentence. **Topic sentence** is the first sentence in a paragraph that names the topic and tells what the paragraph will explain about the topic. **Supporting sentences** is the middle sentences in a paragraph, it gives examples or other details about the topic. Meanwhile, the last sentence in a paragraph is called **Concluding sentence**. It often repeats the topic sentence in different words or summarizes the main points. To make it clear, you can imagine a paragraph as a cheese burger which consists of two pieces of bread (the topic and concluding sentences) and enclosing the filling (the supporting sentences)(Hogue, 2008).



Picture 3.1. Source: (Hogue, 2008)

a) The Topic sentence

The topic sentence serves key roles in a paragraph: 1) Topic sentences explain what the paragraph is about; 2) Topic sentences make a general statement supported by the rest of the paragraph; 3) Topic sentences indicate the kind of detail that readers should expect in the paragraph; 4) topic sentences signal shifts in the writer's train of thought; and 5) Topic sentences dramatize a writer's main points, making writing easier to read and remember (Conelly, 2013).

Topic sentence is made up of two parts: a **topic** and a **controlling idea**. The **topic** part names the topic. Meanwhile, the **controlling idea** part tells what the paragraph will say about the topic. It tells the reader: This paragraph will discuss these things—and only these things—about this topic. The rest of the lines give facts, details, comments, and notes that back the basic idea. Most of the time, topic sentences go at the

beginning of paragraphs to explain the main idea and show what support will come next.

Normally, the topic comes first and the controlling idea comes second in the topic sentence. But the controlling idea that is in charge may come first. The topic comes first in the a lines. In the b lines, the controlling idea that is most important comes first.

- a. **English** *borrowes words from other languages.*

(Topic) (Controlling idea)

- b. *Other languages give words to* **English.**

(Controlling idea) (Topic)

Source: (Hogue, 2008)

To be successful, topic sentence need to be carefully written. General comments introduce a topic, but they do not have a main point. When you have a clear topic sentence, it is easier for people to understand what you are trying to say. Also, you cannot highlight the main idea of every text. But each paragraph should have a major idea or point that drives it. Check the example below:

In October, Patton Industries was sued by a group of investors who claimed the company owed them money. Two months later, a fire destroyed its main warehouse in San Diego. Unable to meet customer demands. Patton Industries lost several highly profitable contracts. Facing the loss of commissions and lowered bonuses, nearly 20 percent of the sales force left the firm. Several leading catalog companies dropped Patton products in the fall. Source: (Conelly, 2013)

Patton Industries has a clear controlling idea, which is shown by the list of problems it has, so the paragraph does not need a topic sentence like "Patton Industries has a number of serious problems."

When you revise paragraphs, examine the topic sentences to make sure that they state a clear controlling idea. For example:

WEAK TOPIC SENTENCE	IMPROVED TOPIC SENTENCE
College is tough.	My college courses are more difficult than I expected.
High school sports benefit students.	High school sports teach students the importance of teamwork, discipline, and self-reliance.
The United States needs more tools to fight terrorism.	The United States needs greater intelligence, more cooperation from foreign governments, improved diplomatic relations with Islamic countries, and enhanced security technology to fight terrorism.

Picture 3.2. Source: (Conelly, 2013)

Practice 1: Circle the topic and underline the controlling idea in each of the following topic sentences. There is one topic sentence in which the topic comes *after* the controlling idea.

1. Good writer have four characteristics.
2. University students take many kinds of tests.
3. Toyota cars have several advantages.
4. Jeep cars are safer than other cars for two reasons.
5. A football player must master several skills.

b) The Supporting sentences

After topic sentence, the next part is the middle sentences of a paragraph called **supporting sentences**. Supporting sentences that back up the idea in the topic sentence explain or prove that idea. The biggest part of a paragraph is the supporting sentences, just like the biggest part of a sandwich is the filling.

The inclusion of specifics, such as facts, numbers, witness testimony, personal experiences, and observations, is what contributes to the persuasiveness of a topic phrase and

ruling concept. If the subject sentence does not have sufficient evidence to support it, then the sentence cannot be demonstrated. When a paragraph contains a great deal of material that is not essential, the overall efficacy of the paragraph is diminished. When you are writing, you need to be able to differentiate between supporting material and restating the main line. This is an important skill to have. A subject phrase is used to introduce the primary concept, as was previously indicated. Therefore, the other lines in the paragraph should not just repeat the primary thought; rather, they should include specifics that support, clarify, or verify the argument.

Topic sentence	The chemistry building must be renovated if the college wants to compete with other universities.	
Supporting details	<i>facts:</i>	Building never renovated since it opened in 1967. Newest computer is three years old.
	<i>statistics:</i>	45% of equipment obsolete by national standards 50% of pre-med students transfer in sophomore year.
	<i>testimony:</i>	Chemistry professors' complaints to dean
	<i>personal experience:</i>	Students' inability to conduct experiments
	<i>observations:</i>	Numbers of students seen waiting to use equipment
Irrelevant details		Style of the chemistry building
		Price of textbooks and lab fees
		Reasons why students major in chemistry
		Professors who don't keep office hours

Picture 3.3. Source: (Conelly, 2013)

In writing a first draft, you may find yourself repeating general ideas rather than providing evidence:

The new stadium is a disappointment.

After spending nearly \$250 million, fans and taxpayers expected a lot more. Those who anticipated Opening Day this year were dismayed. The new stadium does not measure up to what the public wanted. More and more people are expressing their unhappiness with the situation. A quarter of a billion dollars should have given the city a landmark facility, not one that has disappointment fans and upset taxpayers. The new stadium is just a disaster.

Source: (Conelly, 2013)

The first line says controlling idea. But the next lines do not prove or explain it; they just say the same thing in different words. The text does not say anything about why the stadium is bad. A paragraph will be stronger and more persuasive if you get rid of any repetitions and back up the topic lines with facts and observations. Study the example below:

Compare it with the paragraph below.

The new stadium is a disappointment.

After spending \$250 million, taxpayers expected a state-of-the-art venue with ample parking, comfortable seating, appealing shops, and decent refreshments. Those attending Opening Day soon discovered the same parking problems they faced at the old stadium. The seats are small

Unlike the last line, this one gives the reader facts, opinions, and explanations about why the public is disappointed with the new stadium. It goes right along with the topic line. Remember that a topic sentence is not a writing suggestion that tells you to write whatever comes to mind. Instead, it is a clear statement

<u>and uncomfortable. Several sections are poorly lit and have blocked views. Vendors operate from pushcarts rather than from stores. Most of the refreshments consist of microwaved hot dogs and frozen pizza. The public expected a lot more for a quarter billion dollars.</u> Source: (Conelly, 2013)	that needs specific proof.
--	----------------------------

Facts are things that can be seen, analysed, and written down by others. **Opinions**, on the other hand, are personal opinions, points of view, or attitudes. Meanwhile, **Statistics** are facts stated in numbers. It can provide powerful support because they are easy for readers to understand and remember. When you say, "The Andersons live in a five-bedroom house worth \$900,000," you are giving information that can be checked (facts). Saying that their house is "spacious" or "luxurious" is a personal view. However, opinions can be used to back up what you say, but they should never be thought of as facts.

Here are some tips on using personal observations and experiences as support. First, personal observations and experiences are best suited for personal essays. Second, makes sure that your observations and experiences directly support the topic sentence. Third, since personal experiences and observations are only one person's opinion or story, balance this support with facts, statistics or other people's experiences. Last, use personal observations and experiences to humanize impersonal data such as numbers and statistics (Conelly, 2013).

Also, if you want to use examples to back up the topic of your text, keep these tips in mind. First, make sure that none of your examples are outliers. Just saying that half a dozen users who lived past 80 proves that tobacco is safe is not enough. Second, use examples that people will be able to relate to. Do not use as examples things or people that need long explanations. Third, if you can, give more than one examples. Last, mix examples with facts to back up your points. To show that your experience is not a one-off, you can use data or ask people to testify.

Furthermore, if you intend to use facts as support, you should think about these points. First, facts should directly support the topic line or main idea and not bring up other problems. Second, use information from trustworthy sources that your readers will know and value. Facts from government publications, encyclopaedias, and popular magazines are more likely to be believed than facts from someone's home page or an ads. Third, use facts to balance your own thoughts and cases to give your views more weight. Last, make sure you use facts that show what you mean. Do not just choose facts that back up your point of view. Try to see the whole picture and be fair with the facts. Do not take things out of their proper place (Conelly, 2013).

In addition to facts, views, personal observations, examples, and figures, you can also use testimony (quotes) to back up your topic. The words, feelings, thoughts, ideas, and views of participants, eyewitnesses, or experts are all part of testimony. It can be shown in direct quotes that repeat what someone wrote or said word for word, or it can be shown in vague descriptions. Because each type of support has its own pros and cons, writers often use more than one (this is called "blending support") to back up a topic statement.

Practice 2: Fill supporting details for each topic sentence.

Makeover shows give the public unrealistic expectations about cosmetic surgery.

- a. Testimony_____
- b. Fact_____
- c. Personal observation _____
- d. Example_____

c) The Concluding sentences

Paragraph that stand alone (that is, paragraphs that are not part of a longer composition) often have a **concluding sentence** at the end. A concluding sentence closes the paragraph so that the reader is not left expecting more (Hogue, 2008).

There are two different ways to end a paragraph with a sentence. First, by **restating the topic line in different words** to remind the reader of the main point, and second, in the last line, you should **sum up the main points**. Make sure you do not bring up a new idea in your last statement. Just go over or repeat the things you have already talked about. Do not add anything new.

Also, use a transition signal to tell your reader that this is the end of your paragraph. Some signs for the end of a piece of writing are: *To conclude*, *In conclusion*, *To sum up*, *To summarize*, *In Summary*, *In brief*, *In short*, and *Indeed* (Hogue, 2008).

Practice 3: Read the following paragraph. Then choose the best concluding sentence for it.

There are two reasons I love big cities. First of all, big cities are alive 24/7. You can go shopping, see a movie, exercise at a gym, get something to eat, or go roller skating at any time of the day or night. Second, I love big cities because of their anonymity. You

can be completely invisible in big cities. No one watches your daily comings and goings. Neighbors do not bother you as long as you do not bother them. You can stay out all night or stay home all day, and no one cares.

- a. To sum up, I love big cities because you can be independent.
- b. In short, big cities attract me because there are so many things to do.
- c. In brief, I like big cities because of their energy and anonymity.

Source: (Hogue, 2008)

3.2.2 Prewriting

There are a variety of techniques that you can use to develop specific details for writing assignments. The development of a topic is influenced by the **purpose** of the assignment, as well as the **audience**. Often, more than one method of expanding a topic or developing details is necessary for writers. The techniques are **listing**, **clustering**, **cubing**, and **cross-examining** (Feng-Checkett and Checkett, 2010).

In the **Listing** approach, write the topic at the top of a fresh sheet of paper (or at the top of your computer screen). Then quickly write down any ideas that come to mind. This is a type of free association, so do not change, fix, or edit anything.

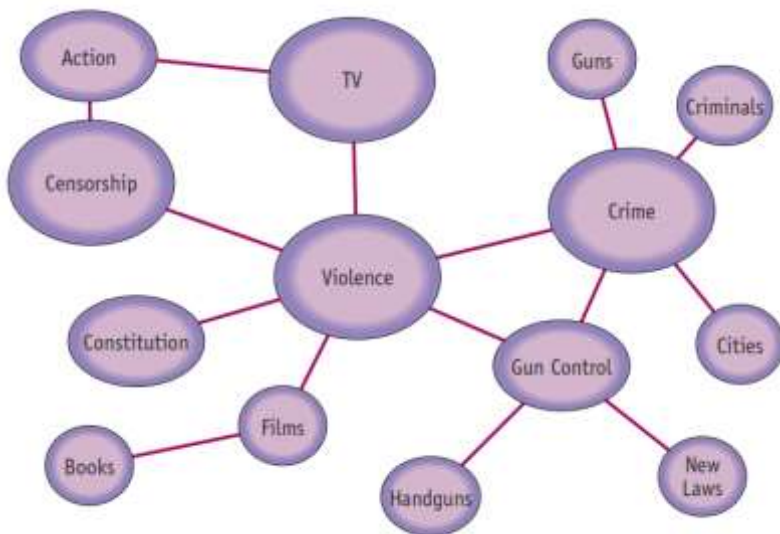
A list about music might look something like this.

Musicianship

performance	attention	strings	practice
anxiety	phrasing	cello	technique
concerts	dynamics	violin	emotion
conductors	interpretation	flutes	control
rehearsal	crescendo	brass	tension
orchestra	audience	oboes	tone
solo	musicians	percussion	intonation

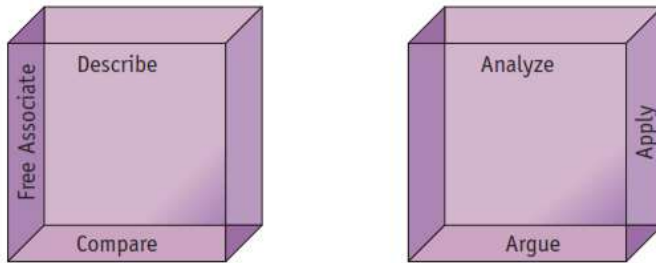
Picture 3.4. Source : (Feng-Checkett and Checkett, 2010)

Clustering is like listing, but it is less organized. In clustering, you put your idea in the middle of a piece of paper. Group ideas that seem to go together by putting them in shapes close to each other and then drawing lines between them. Look at the picture below to learn more about *violence*. You can make this method using a number of softwares you can find on the internet, such as Mindmeister



Picture 3.5. Source : (Feng-Checkett and Checkett, 2010)

A **Cube** is used in another type of brainstorming to come up with new ways to look at a topic. Imagine a square with six sides. Each side has one of the following questions: *Describe the topic*, *Compare or contrast it*, *Free associate it*, *Analyze it*, *Argue for or against it*, and *Apply it*.



Picture 3.6. Source : (Feng-Checkett and Checkett, 2010)

Give yourself ten to fifteen minutes to examine each of the aforementioned six angles on your issue. Freewrite your responses like you would when using the strategies of listing or clustering.

The Cross-Examining approach can be applied either alone or in pairs. It is a different way to ask a question. Depending on the style of essay that is required or that you would want to write, the questions might be divided into groups. You can ask your partner or yourself questions on the topic. Here is the example of the questions you might think about.

Definition :

1. *How is the topic defined or explained by the dictionary or encyclopedia ?*
2. *How do most people define the topic informally ?*
3. *How do I define the subject ?*
4. *What is the history, origin, or background of the topic ?*
5. *What are some examples of the topic ?*

3.2.3 Creating an outline

Making an outline is an important part of prewriting before writing a paragraph. Once you have thoughts for what to write, you need to put them in order. This can help you figure out if you have a topic, a main idea, and ideas to back up your main idea that all

work well together. To make a working plan, make a ladder-like list of your topic, main idea, and supporting ideas.

Example

Topic: Dieting

Controlling idea: Can cause harmful effects

Support ideas: bulimia

malnutrition

psychological problems

Picture 3.7. Source : (Feng-Checkett and Checkett, 2010)

This line talks about the bad things that can happen when you eat. This topic is built on and backed by the fact that dieting can lead to bad things like bulimia, hunger, and mental health problems. This is how the finished paragraph might look :

Dieting can cause many harmful effects. It can lead to a potentially deadly eating disorder called bulimia. This disorder is characterized by eating binges followed by self-induced vomiting or laxative abuse. Because the body is not ingesting the proper amounts of nutrients, malnutrition often occurs. Of course, physical problems are not the only negative effects caused by dieting. Stress and a poor self-image can lead to self-destructive psychological states requiring long-term medical help. The safest and most effective method to lose weight is eating balanced meals combined with a consistent exercise program.

Picture 3.8. Source : (Feng-Checkett and Checkett, 2010)

3.2.4 Writing first draft

To write your first draft of any one paragraph, combine the topic and the main idea from your working plan to make the topic sentence. Then, for each unique detail idea, write a sentence. These are the words that will help you build on the topic sentence. When you match up your topic sentence with your support sentences, you will have a first draft, or rough draft, of a paragraph.

Example

Topic: Civil War

Controlling idea (reporter's question—*who?*): Leaders having an impact on war.

A. Lincoln

B. Grant

C. Lee

Rough Draft Paragraph

The Civil War had three great leaders. President Lincoln believed that all men should be free. General Grant enjoyed drinking whiskey and smoking cigars. General Lee symbolized the belief that an aristocratic class should govern men of unequal status.

Picture 3.9. Source : (Feng-Checkett and Checkett, 2010)

3.2.5 Proofreading

After you have changed your rough draft into a final draft, there is one more thing you need to do before you can turn in your work. Take your time to make sure there are no mistakes in your work that will make it look bad. Having someone else read your finished writing is a great thought that even professional writers use. Sometimes it is easier for someone else to spot mistakes and flaws than it is for the writer himself or herself. In the end, it is up to you to find and fix any mistakes in your work. In particular, you should look for these kinds of mistakes : a) sentence fragments, ; b) run-on sentences and comma splice sentences ; and c) spelling.

3.2.6 Correcting sentence fragments, run-ons, and comma splices.

Sentence Fragments

A simple sentence has only one phrase that stands on its own. A sentence with a subject, a verb, and a full meaning is called an independent phrase. This means that the phrase can be read as a simple sentence on its own. When you write phrases, make sure that each separate clause has a subject, a verb, and a full meaning.

If the independent phrase is missing the subject, the verb, or the whole meaning, this is a sentence fragments mistake.

Examples of Sentence Fragments

1. Kicked the football. (no subject—who or what kicked the football?)

To correct, add a subject:

The football player kicked the football.

2. The chef the fettuccine Alfredo. (no verb—what did the chef do in relation to the fettuccine Alfredo?)

To correct, add a verb:

The chef prepared the fettuccine Alfredo.

3. The announcement of the new dress code caused all the employees. (insufficient meaning—what did the dress code cause the employees to do?)

To correct, add additional information to create complete meaning:

The announcement of the new dress code caused all the employees to buy uniforms.

Picture 3.10. Source: (Feng-Checkett and Checkett, 2010)

Run-Ons

A run-on sentence usually happens when two full ideas (independent clauses) are put together without a comma and a coordinating conjunction to link them.

Example

Joan rides the subway to work the bus is too slow.

This sentence announces two complete ideas:

Joan rides the subway to work—the bus is too slow.

Picture 3.11. Source: (Feng-Checkett and Checkett, 2010)

There are two ways to fix a sentence that does not make sense or run-on. First, make two completely different lines. Second,

connect the two ideas with a comma and a matching conjunction to make a complex sentence with correct punctuation.

Comma Splice

A comma splice is a sentence with two separate sections that are joined by a comma but do not have a connecting word/coordinating conjunction. To fix a comma splice, you need to add a coordinating conjunction after the comma to create a correctly punctuated compound sentence.

In the end, the topic sentence in a body paragraph announces the subject of the paragraph, the attitude the writer has toward the subject, and the controlling idea by which the subject will be discussed. Therefore, all support sentences in the body paragraph should explain, clarify, and directly relate to the topic sentence. This is called paragraph unity. So, unity means that all the information in your body paragraph should act as “one unit” to help reader understand what you are telling him or her about the subject (Feng-Checkett and Checkett, 2010).

Along with unity, paragraphs should demonstrate Paragraph coherence. Just as “adhere” means for things to stick together, “cohere” means, for paragraph, that the elements in the paragraph should “stick together.” There are five elements that you should consider to show coherence in your paragraph: *a) logical order of events; b) transitional expressions; c) key concept repetition; d) substituting pronouns for nouns; and e) parallelism* (Feng-Checkett and Checkett, 2010).

3.3 Essay Writing

An **Essay** is a group of paragraphs written about a single topic and a central main idea. It must have at least three paragraphs, but a five-paragraph essay is a common length for academic writing (Zemach and Rumisek, 2005).

According to Conelly, an essay is a group of organized paragraphs that support a thesis. Formal essays inform readers about an idea or persuade them to accept a point of view, while Informal Essay share a writer's personal feelings, thoughts, or experiences. Whether written to inform, entertain, motivate, or express an opinion, essays must have a clear goal, address a specific subject, and logically arrange supporting details (Conelly, 2013).

3.3.1 The Structure of an Essay

Commonly, there are three parts of an essay: The Introduction, The main body, and The conclusion. The introduction is the first paragraph of an essay. It explains the topic with general ideas. It also has introductory sentences and thesis statement. The main body, these are the paragraphs that explain and support the thesis statement and come between the introduction and the conclusion. Body of paragraphs consists of a *topic sentence* followed by *support sentences*. There must be one or more paragraphs in the main body of an essay. Last, the Conclusion, is the last paragraph of an essay. It summarises or restates the thesis and the supporting ideas of the essay (Zemach and Rumisek, 2005).

You can write an essay in the same way you wrote a single line. Even though an essay can have any number of paragraphs, we will use a five-paragraph model to explain the main parts of an essay in this section.

3.3.2 The Thesis Statement/Sentence

The most important part of any essay is the thesis statement, or main idea. Just as the topic sentence expresses the controlling idea of a paragraph, a thesis statement explains the controlling idea of an essay. The thesis statement presents the writer's position and serves as the essay's mission statement. A thesis is not simply a narrowed topic—a thesis expresses a point a view. It is a declaration of purpose (Conelly, 2013).

Topic	Narrowed Topic	Thesis Statement
TV shows	Reality shows	Reality shows are popular because they allow viewers to relate to people like themselves.
being a smart consumer	Using credit cards wisely	Credit cards should be used for emergencies and necessities, not meals, fashion items, or impulse purposes.
job search	Job interview skills	Job applicants can improve their chances of success through preparation, honesty, and persistence.

Source: (Conelly, 2013)

Moreover, according to Zemach and Rumisek (2005), to write a strong thesis statement, you need to consider these things:

1. A thesis statement gives the author's opinion or states an important idea about the topic. It should give an idea that can be discussed and explained with supporting ideas:

The qualifications for getting into university in my country are unreasonable.

When studying a foreign language, there are several ways to improve your use of the language.

These are strong thesis statements. They can be discussed or explained.

2. A thesis statement should not be a sentence that only gives a fact about the topic:

In the Northern Hemisphere, the summer months are warmer than the winter months.

This is not a strong thesis statement. It cannot be discussed or argued about.

3. A thesis statement should not state two sides of an argument equally:

There are advantages and disadvantages to using nuclear power.

This could be a topic sentence, but it is not a thesis statement. It gives two sides of an argument without giving clear opinion of support or disagreement. It could be revised like this:

Although there are some advantages, using nuclear power has many disadvantages and should not be a part of our country's energy plan.

This is a strong thesis statement. It clearly gives the writer's opinion about nuclear power.

(Zemach and Rumisek, 2005)

Practice 3: Read these thesis statements below. Write S (Strong thesis statement), F (Fact only—a weak thesis statement), or N (No clear opinion—a weak thesis statement).

1. ____ The top government official in my country is the prime minister.
2. ____ Some people prefer digital cameras, while others like traditional cameras.
3. ____ India became an independent country in 1947.
4. ____ To be successful student, good study habits are more important than intelligence.
5. ____ There are several advantages ow owning a car, but there are also many disadvantages.

(Zemach and Rumisek, 2005)

3.3.3 Introductory Sentences

The introduction should make a strong, clear statement that grabs the reader's attention and gets them ready for the details that

come next. Avoid weak openers that only tell the topic and serve as titles.

This paper is about job interviews. Job interviews are very important. Many people, however, fail to prepare themselves and do poorly. (Weak)

Job applicants can improve their chances of success through preparation, honesty, and persistence. (Open with a Thesis Statement)

In a 2012 survey of two hundred business owners, nearly a third cited poor interviewing skills as the main reason they failed to hire recent college graduates. (Open with a Fact or Statistic)

Speaking before the alumni association, Ivan Bettelheim, president of the American Management Association, warned that “your best graduates simply do not know how to sell themselves to get the jobs they deserve.” (Open with a Question)

(Conelly, 2013)

3.3.4 The Main Body

The facts, observations, personal experiences, figures, and quotes in the paragraphs that make up the body, or major part, of the essay support the thesis statement. All the words in a paragraph should connect to the topic sentence, and all the paragraphs in an essay should support the thesis statement.

To be effective, these paragraphs have to be logically organized so readers can follow your train of thought. There are three common methods of organizing details: by time, by parts, or by importance (Conelly, 2013).

Organizing the ideas by Time

An essay can be set up like a series of events. Essays that are set up as stories or tales are easy for readers to follow. Also, flashbacks and flash-forwards can be used to bring attention to

important events in an essay. If someone were to give tips about job interviews, they could arrange the information in a timeline:

1. *Before the Interview*
2. *Conducting the Interview*
3. *After the Interview*

(Conelly, 2013)

Organizing the ideas by Parts

The supporting details of an essay can be organized by grouping them into parts or subdivisions. Putting an essay together in parts makes it easier for people to follow your train of thought. It also gives them a chance to stop and think about details before going on to the next section. For example, there are different kinds of questions that could be asked during a job interview:

1. *Questions about Training and Education*
2. *Questions about Employment and Experience*
3. *Questions about Skills and Abilities*

(Conelly, 2013)

Organizing the ideas by Importance

You can put thoughts or facts in order of how important you think they are if you think some are more important than others. You can start with a small point, move on to bigger ideas, and then end with your most important point for a powerful effect. You can also start with your most important point to grab your readers' attention and then add more information to back it up. Don't put your most important points in the middle of your essay, where they might be missed. There are three groups of traits that companies look for in job applicants:

1. *Mandatory skills employers demand of all applicants.*
2. *Secondary skills employers find desirable.*

3. *Unique skills employers seek but do not expect in most applicants.*

3.3.5 The Conclusion of the Essay

In the end of an essay, you should give a memorable fact, thought, or comment, ask a question, or ask the reader to do something.. In a short essay, there is little need to repeat or summarize what readers have just read (Conelly, 2013). Here are the example:

In conclusion, being prepared is important to succeed in job interviews. (Weak conclusion)

Students who completed job interview coaching received, on average, 45% more job offers than those who did not. (Conclude with a Significant Fact or Statistic that readers will remember)

Karen Rogo, CEO of Quinn Electronics, reminds graduates: "A job interview is not an oral exam. You are not there to answer questions, but to sell yourself." (End with a Meaningful Quotation)

After spending four years in college preparing for your career, how much time have you spent learning how to interview? (Pose a Final Question)

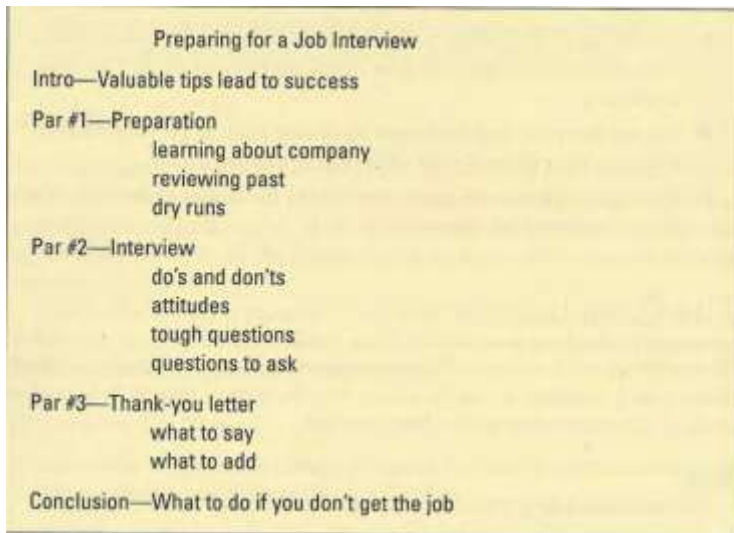
Before sending out a resume, determine how you will sell yourself in person (End with a Call to Action)

(Conelly, 2013)

3.3.6 The Outline

You do not have to make an official outline with Roman numbers and capital letters in order to plan out an essay. A simple list of thoughts, key words, and facts can be a useful outline. Think of it as a rough sketch, a plan, or a map that will help you write your first draft. Taking a few minutes to plan your essay can help you

find new ideas, organize your thoughts, and save time once you start writing:



Picture 3.12. Source : (Conelly, 2013)

3.3.7 Topic Sentence Outline

Outlines with topic sentences are helpful for planning because they make it clear what the main idea of each piece is. Before you start writing your essay, write out the thesis statement and each topic sentence. This will give you a clear plan for how to write the first draft:

Preparing for a Job Interview	
Intro/Thesis	Job applicants can improve their chances of success through preparation, honesty, and persistence.
Par #1	Applicants should research employers, rehearse for interviews, and conduct a dry run to build confidence.
Par #2	Maintaining a positive attitude and demonstrating genuine interest in the employer as well as the job are essential in making you stand out from other applicants.
Par #3	Although often overlooked, the thank-you letter is critical to securing a job offer.
Conclusion	Don't become discouraged if you don't get the job.

Picture 3.13. Source: (Conelly, 2013)

Having written out the thesis and topic sentences, you can complete the essay by adding details to support each topic sentence.

Preparing for a Job Interview

Job applicants can improve their chances of success through preparation, honesty, and persistence. Many talented people fail to get hired because they make common interview errors. They arrive late, are disorganized, appear selfish or defensive, and often show little interest in the employer's goals or problems. Following these simple tips can help improve your chances of getting a job.

Applicants should research employers, rehearse for interviews, and conduct a dry run to build confidence. Learn as much as you can about the company you are going to interview with. Search the Internet for information about the company's history, products, problems, goals, and organization. Rehearse what you want to stress about your skills, experience, and education. Think of three or four key accomplishments you can explain in detail. Consider making a dry run of the interview. Make sure that you know how to get to the employer's office, where to park, and what to wear. Visit the employer a few days before, if you can, to become familiar with the environment. The more you know about the location, the more confident you will feel.

Maintaining a positive attitude and demonstrating genuine interest in the employer as well as the job are essential in making you stand out from other applicants. A job interview is a sales presentation. Don't simply discuss your skills and experience, but suggest how they can benefit the employer. Avoid being boastful or defensive. Answer questions directly and honestly. If you lack a skill or do not know the answer to a question, admit your lack of knowledge, but point out situations in the past that demonstrate your ability to learn quickly. Don't focus only on the job, but show interest in the employer by asking about the company's overall aims and current challenges. Demonstrate how your background or interests will help the company achieve its goals.

Although often overlooked, the thank-you letter is critical to securing a job offer. As soon as you leave the interview, plan a letter or e-mail. Thank the interviewer for taking time to meet you, and stress why you believe you can benefit the company. Include any details you forgot to mention during the interview. Less than 10 percent of applicants send a thank-you letter, so even a brief note will make you memorable.

Don't become discouraged if you don't get the job. Don't allow yourself to become angry, disappointed, or depressed if a seemingly successful interview does not lead to a job offer. The job may have been filled by a transfer or promotion. The fact that you were not hired does not mean that you may not be hired in the future. Send a letter or e-mail to the employer reminding them of your skills and suggesting that you are willing to consider other positions. Call the employer, and ask for suggestions about finding other jobs. Use this person as a contact to find other job openings you may not know about. If you don't get the job, use the interview to learn something to help find the next opportunity.

Picture 3.14. Source: (Conelly, 2013)

Remember that you might get new thoughts as you write. You might find that your essay needs to be longer or that you are trying to cover too many topics in one essay. Be open to making changes to your plan to help your essay stay on track. Review the task and your goals to make sure that any changes or improvements you make will make your paper better.

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CHAPTER 4

WRITING FOR PUBLICATION & PRESENTATION

By Andi Rachmawati Syarif

4.1 Introduction

Those who just finished or are still working on their doctoral thesis or dissertation will find it hard to switch to writing for publication. It may involve multiple dimensions of transformation. Many new writers need to learn more about rhetoric, which is the art of writing in a way that persuades them. It is the basis of academic writing. Hence their initial documents may need to be corrected. It was found to be consistent across disciplines. The following are common mistakes made by young writers:

1. Overwriting 'the problem' in our writing
2. Making exaggerated claims about the issue and the solution
3. Exaggerating criticism of other people's work
4. Writing indirectly and losing concentration
5. Including too many concepts in a single document

We don't have to isolate ourselves in our early steps toward ultimate publication, although far too many of us do. We do our best thinking (and writing) when interacting with others. Why do we wait so long to seek advice about our writing? A significant reason is that we are reluctant to ask others to waste time on ideas that we know are only partially formed. Another reason is that we are respectful of our colleagues' time.

However, we fear they will believe we are not as intelligent as we would like them to believe we are, that our emerging ideas

could be stifled by premature exposure to others, and that these ideas are not as valuable as we hope.

We also offer advice less frequently. Once again, we hesitate. We wish to ensure the presence of our colleagues and their ideas. We recognize and appreciate their efforts. However, time constraints are the primary reason we do not offer advice more frequently. Numerous factors influence our writing; focusing on the writing of others distracts us from our primary writing goals.

Both dynamics impede scholastic discourse and, consequently, the advancement of scholarship. The desired solution is simple to state but difficult to implement. First, you must be strong. People are hesitant to seek or give advice due to the need to adequately separate ideas from their carriers. However, what we are contemplating today is only a small part of who we are, and what we are contemplating today reveals little about who we are. When we have the highest regard for scholarly research, we are engaged in a joint effort to comprehend the world. This is an excellent illustration of writing as a conversation for the world of everyday writing. Remember that expanding comprehension is a shared objective. Second, minimize the burden. Ask for help often, but keep requests to read an entire manuscript to a minimum (Lea and Street 1998)

Many people consider writing to be a discipline-specific activity, and they will wonder how this material will appeal to new authors in all professions. The answer lies in a generic approach that reveals how, while each subject is diverse in many respects, journal papers published across disciplines share similarities. Nonetheless, each discipline has its own rhetoric, and each journal has its genre, dominant customs, and principles. A detailed examination of journal articles from numerous areas demonstrates how to determine precisely what editors and reviewers of journals seek.

On a different level, if we look at practice – what people do when they write and how they manage to get it done - writing once again provides problems to beginning authors in all different disciplines:

1. Writers in all fields, especially those just starting out, find it hard to get started and find time to write.
2. Academics in all fields need to get better at writing and publishing as they move from graduate school to a job in academia and as they move up in their careers.
3. It's hard to write on a daily basis if we don't have any good habits or don't even know what that might mean.

4.2 Why write for academic journals?

Are you forward-thinking? Do you wish your writing to be published in a specific journal as opposed to another and believe your writing cannot be accepted? Although developing a research profile may appear premature, our initial article can introduce us to the scholarly society. We must be able to coexist with it. Even better is if we deliberate, even if it is a compromise between where we believe we can be published and where we want to be published.

For novice writers, this might be a barrier to publication because they usually have ambivalent sentiments about academic publications, even journals expressly relevant to their profession. At this stage, it is critical to address the topics that come up most frequently in dialogues; if the concerns are not addressed, there will most likely be no writing. As a result, addressing the most often discussed issues is essential.

If we do not write on a consistent basis, we may have what is known as counter motivations, which are things, people, or techniques that prevent us from writing. Alternately, our successes could be the result of our lack of writing, and we might be concerned that we will lose these accomplishments if

we are forced to dedicate more duration and effort to inscription. Last but not least, the kind of inscription that is typically published in the journals that are associated with our area might not be our first choice.

On the bright side, the majority of new authors already have something "in the locker" or something they have planned to write about but haven't gotten around to doing so yet. As a consequence of this, individuals may have feelings of guilt and will need to begin by overcoming the impression of having failed to make sufficient progress in their situation. In order to accomplish this goal, it is possible that the individual's drive will require some sort of adjustment.

The impulse to write might also be influenced by factors from the outside. In a twist of irony, these might occasionally get in the way of one's intrinsic or internal goals. Every writer is responsible for formulating their own response to the question of why they should write for academic publications. Developing our profile, making headway in our careers, and gaining a deeper understanding of our fields are all important responses. Once the ambiguity surrounding writing has been dissociated, it will be viable to transfer writing as something precious, achievable, and pleasurable.

According to Brew (2001), academic research - not just published literature - is constrained and requires better linkages to doubt, ambiguity, and actual research procedures. Brew, in calling for more reflexivity and 'critical questioning,' opens up new chances for the serious evaluation of research and the rise of new ways of thinking in particular disciplines: 'We cannot avoid recognizing an obsolete epistemology permeating practice.' There is also room for practice analysis here. In addition, while knowledgeable classmates may dismiss our concerns about the limitation of academic writing in our subject due to immaturity and naiveté, we have legitimate reasons for criticizing existing work

and established principles. Such critique will inevitably exist in our field; we will not be the first to have these thoughts or ideas about academic writing.

According to Brew (2004), if we wish to publish findings on a regular basis, we must cultivate a routine of writing throughout the research process. We should not, however, try to achieve everything on our own; our social position, especially the social backdrop of our professional life, can either help or hinder our writing. This fourth criterion may be as no amazement; many academics who intend to write require further assistance. However, we must take steps to modify this: we must invest energy in developing peer alliances to provide a critical and supportive arena for our study. Develop some of this 'trading' mindset and look for individuals who share it. According to the author, the trade variant is more likely to be published.

4.2.1 Reasons for Writing

Because it is capable of producing such a diverse range of results, writing can serve a wide variety of personal and/or professional purposes, including the following:

1. figuring out what we think, gaining clarity on our reasoning, or beginning to think;
2. holding a "rant," releasing fume, or "uncluttering" our mind;
3. sharing our thoughts with others.
4. Convincing others to agree with us and support our proposal

This list is nothing more than a beginning point for thinking about where we are on what may be regarded as a continuum between writing for ourselves and writing for others. Which is more essential to us now? Which one are we more prepared to undertake? What do we want to do in the short term? Which one do we want to do more of? Starting today? If, like many other

people, we have always had the idea that we wanted to write about something, but we lacked the knowledge to do it, then now is the perfect time to get started.

The overarching goal of this paper is to argue for two types of writing: writing for ourselves and writing for others. Writing for others, especially academic publications, might feel overly constrained at times; writing for ourselves, if we can mute our internal editor, is an important approach to ensure that we grow our idea, expression, and assurance.

Many writers believe that they like writing and have enough self-confidence, but they see no purpose in getting their work published in print. They argued that there were other avenues for professional recognition and communication besides academic journals. Nevertheless, this is always an option so long as we are honest and abundant with any potential career repercussions. And what are the implications for our learning? Where can we discover the type of harsh criticism offered by journal reviewers?

4.2.2 Reason for Publishing

Our motivations for publishing may be much more strongly tied to external causes and the criteria of other people, or perhaps it is because we are aware that such a link is required of us. Such as listed below;

1. Career advancement – climbing the next rung on the career ranking
2. Receiving recognition for work that we have done
3. Stopping others from using our creations or taking credit for our work
4. Experiencing the personal gratification of achieving a new aim
5. Giving ourselves a new exception
6. Assisting our pupils in receiving acknowledgment for their work

7. Enhancing our ability to compose texts at a higher level
8. Making a contribution to knowledge
9. Elevating the status of our institution
10. Develop a profile for ourselves and our organization

The generosity of some of these motives is greater than that of others. Co-writing with other students, for example, can assist graduates in finding high-quality jobs after they receive a degree in a particular field. They will surely gain knowledge from publishing, given that we permit them to take part in the process; we will also serve as an example of continuous professional development. Also, if you've never published anything, this is an excellent approach to producing a short piece for a journal, especially if you have no publishing experience.

4.2.3 External and Internal Motives

Writing, like other types of skilled work, is motivated by a complex combination of factors both inside and out. It is interesting to note that these reasons are in conflict with one another when it comes to writing for academic publications and might even work against one another. Even in debate, there may be pushback from individuals who have the intention of writing for journals.

External and internal motivations may coexist if we wish to advance in our careers, but this may be complicated by our ambivalence toward the journal articles we read in our field. We may have mixed feelings about joining what we perceive as a grand 'competition.' We may develop animosity toward those who publish frequently, especially if they are encouraged. This can be exacerbated by our or others' skepticism of the entire upgrading process, which can also detract from our writing.

We may be conflicted about the input we receive from colleagues and critics despite our desire to improve our writing skills in an authentic way. We may spend hours studying a journal

only to discover that they missed the purpose of our paper, were overly severe in their criticism, or appear to have mistaken it with another paper. We may differ with the input outright. The reviews may be unjust and unhelpful, but our response may also be influenced by the emotive aspect of acquiring writing criticism. After all, we have poured so much of ourselves into it. Until we have gone through the procedure multiple times, we may take criticism personally.

As our understanding of journal writing grows, we may discover additional levels of ambiguity: We now understand what we are doing and despise reviewers who continue to presume we do not. This indicates a persistent effort to close the distance between our internal and external drivers. We may endure believing that our once-typical voice has evolved into paper-speak. It will be necessary, especially when we are just beginning, to run a method for refocusing on the benefits of publishing in academic journals (Mantel in Roberts et al. 2002).

Even if we aim to "move ahead" in our careers but do not necessarily desire to reach the peak - possibly not even close - some will characterize us as "ambitious." Even if we desire to be appreciated for our efforts through advancement, some will regard us as selfish. No matter how much time and effort we put into other roles, like helping students when no one else will, illustrating our institution on more than our fair share of groups, and being an instructor leader for additional courses than two or more of our peers, there will always be peers who refuse to recognize our efforts. They ponder, "How did we find the time to write when we are so busy?" There may be a cataclysmic consequence if we postpone a mission in order to complete a paper. For the remainder of our careers, we may be labeled as prone to "dropping the ball."

The purpose of this unbalanced account is to describe another category of external motive: the more unfavorable

reactions that our writing may provoke in others (actual or imagined, both might have a meaningful impact). These factors can work contra our writing, persuading us to devote less time to it rather than more. At some point, we must make writing more essential than everything else in order to complete it. If we do not prioritize it, we will never complete the task. We must question ourselves, exactly what are we waiting for?

While this viewpoint may appear harsh to some, it raises the question of how long we have if we hold off another year or two to start writing for academic journals and becoming regular contributors.

4.3 Before writing begins: Finding a topic

It is helpful to have tactics that were developed particularly for the purpose of allowing us to write when we do not feel properly ready or acquainted with our topic, even though we have been contemplating it and tutoring it for years. If this is our first time writing for publication or if we have previously had our submissions rejected, we most likely get the impression that we need to do a great deal more reading before we can even begin to consider the possibility of penning a piece for an academic magazine. To begin, though, we can begin to write with the information we already have.;

1. *What interests me is...*
2. *I have conducted a few small investigations on...*
3. *I could do better than...*
4. *That paper on... by... is precisely the assignment I'd love to complete.*
5. *I would love to write about... but that has already been done by...*

In a number of fields, these are subjects for writing, not just for contemplation. Some new topics, such as the last on this list,

come with old barriers and concerns for new writers. Even more, the incentive to begin writing immediately to get the ball rolling.

4.3.1 Finding a topic

A significant point - especially if the preceding paragraphs do not persuade us - is that writing for publication requires us to think about our ideas in a different way; we are about to enter an ongoing discussion with our thoughts. We have something to say that we believe needs to be heard, something that we believe will improve circumstances in some way. We must not only establish our case for our idea, but we must also justify why our idea was needed in the first place. We may justify that what we perceive as a 'problem' or 'issue' that needs to be addressed is, in truth, a problem: why is it a problem? What caused it to become a problem? Who else thinks it's a problem? Last but not least, who does not? We must negotiate with what others have already said in order to communicate what we intend to say about this topic of our work.

This does not imply dismissing the work of those who have previously been published, as many new academic writers do at first, but rather arguing that 'aspects of our subject matter stay in the dispute... [and] remaining request contention' and that we have recognized an area that 'has not been adequately explored' (Selzer, 1981). In some fields, and maybe for some, but not all, of the papers in our field, we have to learn how to find a point of disagreement without becoming too controversial ourselves; in others, it is more cut and dried, but we must yet grasp a case for our work in writing - perhaps as we did for our entitlement proposal - without being unjust, false, or agitator in our evaluation of others' work and writing. We may need to determine what the literature holds and where the gaps be, but this is sometimes a retroactive writing activity; once we have begun to evolve our topic, it does not have to be our initial chapter in writing our paper.

There is a possibility that there is a requirement for an essential reorientation, which would involve reconceiving our activity in relation to possible articles. Some people have a very mechanistic view of this, but the purpose is to get us to conceive other about the work that we perform, which is something that is most certainly not mechanistic:

1. What will we be discussing?
2. How many have the potential to become paper?
3. Is there a possibility that any of them could be broken up into multiple papers?
4. Which one do you think could be developed the quickest and easiest?

Here, the plan isn't to look for topics in the books but to start with what we already know and build new topics from those. The subject is formerly present before we begin. If we locate the appropriate journal for our topic, we can write a diurnal for a theoretical journal grounded on the manifest of knowledge we currently possess, the body of skill we already have, and the interpretation we have already completed. This will likely necessitate modifying our topic to ensure a strong "fit" with one target journal. This will enable us to expand our knowledge incrementally rather than all at once and to see for ourselves that doing so prior to writing is unnecessary. It is challenging to rethink our subject matter for specialized, high-level scholarly consumers, but if we can determine our emphasis early on, we will be able to make work on our article rather than merely reading more.

Then, we may extend our reading by conducting an achingly targeted quest and some highly particular reading in order to affirm our concentration. This is effortless said than done, as seeking out more new-to-us reading can be distracting and diverting. However, some may argue, "Mustn't we immerse ourselves in literature before writing?" Some will tell us that we

should not write until we have a comprehensive understanding of the literature; this could be a method for postponing writing. Every academic understands the significance of citing sources. It is not merely a contest of who cites whom and who mentions the most prominent figures. Linking our writing to that of others is conceptually challenging, especially in the earliest period we do it for publication. However, the significance of literature in our discipline must not lead to its reliance. The literature delivers a framework or configuration upon which to construct our work.

It is acknowledged that this conversation is appropriate for some fields of study but is heretical in others. Some old and modern writers have been proven to be firm in their 'immerse oneself in literature early' position. This implies that they might not begin writing their essays for six to eighteen months or until they have done adequate reading. This is an appropriate way, and in some disciplines or where there are several authors, it may be the only option. However, this path may also enclose writing as we read and gaining comprehension as we read. Even though we or an authority in our discipline have stated that we must 'immerse' first and write second, this does not aim we should not write as we read. If we do not write during this stage, we run the peril of discovering that the initial idea has decreased to the criterion where there is no longer a compelling conclusion to write about it. In addition, we will have missed out on all the other potential advantages of writing, such as clarifying our understanding and developing a writing routine.

Obviously, we must contextualize our work in the literature for our paper; however, this means that our writing assignment is to create an achingly selective piece of whatever length our aim journal prefers for literature reviews. We can presumably write the summary of our literature review now since we are already familiar with the "big names," and we will add their more recent work in due time, but only if it is immediately applicable to our paper. It could not be.

4.3.2 Choosing a topic

Work is required to identify a topic that will sustain our interest for the years necessary to advance our knowledge. In addition, many individuals compose self-serving papers that garner little interest from others. However, two actions increase the likelihood that our audience will personally assimilate and relate to our topic:

1. Brainstorming techniques that increase the diversity of topics from which to choose;
2. Comparing our interests, the interests of others in the field, the subject's demands, and our other obligations to choose among writing alternatives.

Many people must consider alternatives before beginning a research or writing project. Although it is possible to become frozen in the headlights of too many choices, it is well worth generating and analyzing alternatives before beginning work. Many people must consider alternatives before beginning a research or writing project. Although it is possible to become frozen in the headlights of too many choices, it is well worth generating and analyzing alternatives before beginning work.

In fact, the most essential thing we can do to increase scholarly productivity and influence is to make deliberate decisions. However, fate is unpredictable, and intuitive leaps should be valued. Unfortunately, planning is not emphasized in the majority of graduate institutions or academic conversations. Instead of planning, many scholars concentrate on the fascinating complexities of the tasks at hand.

The bibliography contains a few books on ideation techniques that should be read as a crucial step toward more deliberate consideration of alternatives. Hopefully, we are familiar

with the fundamental principles, but it is worthwhile to reiterate them.

1. *Independently generated ideas without evaluation.*

As we commence the brainstorming process, we must define our ideas so that the parameters of our thinking are not overly influenced by external sources. We should move away from the literature describing previous work and what prominent scholars in our field believe should be done next in order to give our inherent creativity room to "play" with research and subsequent writing alternatives. We move away from the opinions of our advisors, our most brilliant colleagues, and other influential individuals. Refrain from considering our thoughts. The fundamental rule of ideation is to generate ideas before evaluating them.

2. *Varied inputs from other sources.*

After generating several alternatives for a research assignment or specific piece of writing, we should incorporate the perspectives of others. The purpose of brainstorming is to generate a larger reservoir of ideas than we would ordinarily generate. Interacting with others, ideally in face-to-face fanciful discourse, is one of the most reliable means of doing so; interaction with written materials can also be generative. The greater our exposure to uncommon sources and modes of conversation and the greater our desire for novelty, the greater the likelihood of encountering something novel.

3. *Development and playful curiosity.*

Examine what transpires when ideas are juxtaposed, combined, and expanded upon. The objective is to generate a large number of workable alternatives, including some "off-track" material that may add an intriguing twist to our contribution to the field.

4. *Delayed evaluation.*

Suppressing judgment entails censoring internal doubts and external remarks that impede the pursuit of novel territory. Fun and playfulness are the desired forms of behavior. Nevertheless, choices are ultimately chosen. The brainstorming session concludes when evaluation criteria are specified and a selection is made from the plethora of alternatives generated. The outcome of this deliberate process of stretching and collapsing is highly productive for some difficult and lucrative endeavours, such as the creation of new products and the resolution of difficult scientific problems.

4.3.3 Four Parameters for Evaluating Topics

When selecting alternatives, we depart from brainstorming and enter a very distinct logic. The more effort we invest in generating research ideas, the harder it will be to narrow them down to a single option and commit to writing one item immediately. However, there are numerous advantages to contemplating the merits of multiple viable alternatives. First, evaluating viable alternatives will give us confidence that we are pursuing the best project and insight into which aspects of this project are of particular importance. Second, selecting alternatives deliberately reduces the likelihood that another commitment or opportunity will impede us. Thirdly, selecting a project with care will also help develop a sense of our place in our field of scholarship, something that becomes more difficult to discern as

we progress through the writing process. Finally, contemplating viable alternatives will assist us in establishing a portfolio of research objectives that will be balanced and diverse over time.

The basic idea is that we must consider and reconsider our interests, the current discourse in our field, the issues raised by the topic, and our portfolio of other projects until we are confident that the writing project we are about to select makes sense from all four points of the critical diamond. Thus, the decision between viable alternatives will be difficult but genuine.

4.4 Using Exemplars

An exemplar is a previously published document that effectively completes the task we are attempting to complete. It need not pertain to the topic that interests us. However, it is frequently beneficial to search for examples of similar work outside our immediate area of interest.

It has been said that imitation saves the imitator time while flattering the person whose work is imitated. Similarly, examples of scholarly writing offer guidance on how to approach unfamiliar communication duties. When attempting to determine how to present our material, how much background to provide, or how much information to provide, examples provide a compendium of possible solutions. They provide instruction on the most essential aspect of scholarship, ensuring that our contribution to knowledge is plainly stated.

To put it another way, there is a tried-and-true formula for virtually every style of academic writing that we can think of. When searching for exemplars, we are looking to the people who came before us for guidance and instruction.

The diligent student may be concerned about plagiarism. Plagiarism is a grave offense because it undermines the necessary trust for scholarly discourse. However, the author believes it is permissible to use the examples provided. We contribute our

perspective to everything we write, and our distinctive subject matter will leave its mark on everything we produce. The author suggests using exemplars because it is beneficial to adhere to fundamental conventions, but only a few of us are as knowledgeable about these conventions as we should be (Ware, 2009).

Starting a scholarly project as if we were on a desert island does not make sense. Virtually every academic task has been tried before-sometimes more successfully than others. To find a good example that we can learn from, however, we first must define what we are trying to do.

4.4.1 Specify Our Intent

A valuable statement of purpose is more detailed than "Write a case study," but it does not have to be complex. What do we hope to add to the literature with our case study? A sufficient elaboration might read:

1. Describe the observed behavior not easily explained by current theory.
2. Focus on the unusual environmental forces that may have elicited that behavior.
3. Outline a set of questions for the reader to consider.

The purpose of a different article from the same inquiry could be as follows:

1. Examine the present theory regarding X.
2. Consider recent studies that indicate the theory's flaws.
3. Summarize my case study's perplexing empirical evidence.
4. Outline a plan for future research.

Note that the first set of objectives will likely result in a paper that is distinct from the second. Even though both are based on the same research and aim to reach the same audience, they are distinct contributions that require distinct structures. In the second

effort, discussion of the literature will predominate, whereas it may be absent in the first. The latter is presumably more formal than the former, which is more conversational. Before commencing to write, it would be useful to make a conscious decision.

Many scholars began writing and discovered that (a) they do not have a clear idea of what they wish to convey, (b) they are attempting to do too much or too little, (c) they are not concentrating on what they do best, and/or (d) what they initially propose to do is not the most exciting thing they could do.

If one or more of these perplexing conclusions applies to us, we should remain optimistic. The work we are doing or have done can be communicated to various audiences in numerous methods. We must determine the best approach to frame the writing assignment and the appropriate audience. Perhaps we will determine that additional research is required to write the paper we have in mind; if we make this determination now, we will not waste time on a writing endeavor that is unlikely to be completed.

Nonetheless, some individuals believe that if they must know what they will do, they will never begin. Only we can determine whether this strategy will work for us or if we will begin with a crippling lack of direction.

4.4.2 Select Published Examples of Related Work

If we can identify published works that have accomplished the same task, it is a good indicator that we have defined a writing project that will be readily understood by other academics. The most valuable examples can be found in the targeted journal. Alternatively, if we are considering a book or book chapter, the most valuable examples will likely be accepted by the editor and published by the publishing house we hope will approve our manuscript.

There are two potential advantages to examining the conventions for writing a specific type of article, dissertation, or

book in greater detail. First, if we wish to be effective communicators within a scholarly group, it is useful to understand and adhere to established conventions. Second, avoiding convention deliberately is frequently the most effective method to surprise and inform a group.

This exercise should be conducted with the proverb "garbage in, garbage out" in mind. Ensure that we have identified examples that can serve as models for discussing a project similar to ours. So many published works could be more exceptional. In addition, keep in mind that we do not need to be concerned with locating examples in our particular area of study. The purpose of an example is to provide insight into how something is performed, not what to do, which must come from us.

4.4.3 Examine the Organization and Tone of Exemplary Writing

People who formally analyse articles in this manner are typically surprised by how many similarities they discover, mainly because they are examining works on various topics, possibly published in different publications. The extent of various components, such as the literature review or the discussion of the findings, is frequently comparable. Even trivial similarities, such as examples, may be observed. These similarities are characterized by the "rules of the game."

When we present our work in a manner that people anticipate, they are more likely to perceive that we are knowledgeable and trustworthy. Readers can recall what we have said and anticipate what we will discuss next with greater ease. Why challenge these presumptions if there is no reason to do so? Save our ability to astonish for a section of the paper that contains surprising material.

We must also maintain our internal compass functioning properly. Although an example may be useful as a whole, it is likely

to be less effective in every endeavor it undertakes. Thus, it is beneficial to examine our examples in greater detail.

4.4.4 Move Beyond Your Exemplars

Every aspect of these papers, from title to references, is a potential source of help in our writing project. Not only the overall outline but precise details, like the structure of topic sentences, the number of examples offered, and even the tense and length of sentences, are a potential source of help. Even when it is impractical, an exemplar can be helpful because it pushes us to articulate what we think will be meaningful more clearly.

The goal, however, is to go beyond mechanically copying these examples. Instead, use our analysis to figure out where we are making a distinctive contribution to the literature and consider ways to usefully diverge from our models to better communicate the main point of our paper.

One necessary caution: When looking at other work, we see things we wish we had done. Not only do they exemplify good scholarship, but the fact that what we are reading is published might be a sign that certain things are required. Writing is a simplification anyway, and ideas and actions are often presented out of their historical sequence. It can seem easy to add a hypothesis we did not have, introduce literature we had not considered, or otherwise "doctor" what we are working with. I have a critical piece of advice.

4.5 Presenting Data

The majority of individuals would concur that images can significantly improve reading comprehension. However, one of the challenges we frequently confront is creating figures that effectively illustrate our data and conclusions. Moreover, we frequently struggle to convey to our readers the intent of these replicas.

Figures and tables are not merely supplementary data; they should be able to stand independently. A reader should be able to glance at the picture, read the heading and legend, and comprehend the primary idea without resorting to the primary text. Indeed, people frequently examine the illustration elements of an article before deciding whether to read the remainder. Therefore, it is essential that our legends tell a straightforward story on their own.

For our convenience, we have separated the information in the table below into five categories: overall narrative structure, heading, components and procedures, outcomes, and definitions. Each component should be regarded when writing captions for our figures (Ware, 2009).
(Ware, 2009).

Table 4.1. Guidelines for Composing an Efficient Figure Legend

Legend Appearance	List
Overall	• Maintain the standard length between 100 and 300 words. • Use whole words to increase understanding, but phrases are acceptable. • In Methods and Results, use the same acronyms, vocabulary, and units used in the main part of your work. • Always consult your journal's Author's Guide for precise guidelines on graphics and annotations.
Title	• For every illustration, ensure that the title appropriately describes all

Legend Appearance	List
	of the panels in that image. There is no such thing as a universal title; examine how you group the photographs. • Highlight the methodologies or kind of investigation used by using descriptive language (e.g., "Structural comparison of peptide-activated XY receptor"). • Use declarative language to underline an inference or significant discovery (for example, "Compound ABC accelerates insulin production"). • When using powerful verbs, use the active voice.
Materials and Methods	• Keep it short. Only put in the data that is needed to understand what the figure is showing. Details like the procedures and circumstances used or the models used could be in the summary. It should have enough information that the reader doesn't have to look in the method part for more information. • Find out if the journal asks us to put information about the techniques and resources used in the legends or not. • Use the past tense when talking about studies that have already been done.

Legend Appearance	List
Results	• In a single sentence, summarize the main point. • If you choose a declarative title, think about whether or not you should reiterate your findings in the legend's body. • If applicable, provide sample size, p-values, and the number of repeats. • For verbs, use the past tense..
Definitions	• Identify any signs, acronyms, shading, lines, scale, error bars, etc., in the figure (not the legend). Label any other aspects of your illustration that may be difficult to understand. • Avoid using name traditions that are unique to your organization. Instead, choose simple or conventional names that anybody can comprehend.

Source; Research Writing and Journal Publication Guide (Wordvice, 2018).

4.6 Replicable Methodologies

Theoretically, the Methods section is typically written earlier because we would have written a significant portion of it through the earliest stages of our study endeavor. Typically, this segment is the remainder to be confirmed following our investigation. We must revise the variety to (1) remark on any modifications we made during our investigation and (2) merge co-author and reviewer feedback.

The Methods section should describe how our research query was answered. Fundamentally, we must describe how we selected the trial subjects and items, manage or inspect them, gathered data, and analyzed the antecedent data.

When writing this section, consider the standard W-H queries (who, what, when, where, why, and how). However, remember that we do not record every step we take. Instead, we wish to provide a comprehensive overview of the essential duties required for others to replicate our experiment.

4.6.1 How should the Methods section be formatted?

Each journal has specific formatting requirements for the Methods section, so please review the Author's Guide for our intended journal. Typically speaking. Nonetheless, we ought to have regions roughly corresponding to the preceding:

1. *Study design.* This section should delineate how we intended to resolve the goal of our study and answer our research question, as well as any feasibility concerns. In addition, we intend to assess how well the study design we utilized controlled aimless, and regular errors. By negotiating these points, our readers will recognize the precision and reliability with which we reached our conclusions.
2. *Subjects for testing (selection criteria and procedures).* The intent of this section is to answer any questions the reader may have about the outcome we contributed previously in the paper.
3. *Data gathering (criteria and methods). Demonstrate the trustworthiness of our approaches. Were we able to effectively account for subjectivity and adjust for any parameters that may have influenced the findings reported in our paper?*
4. *Data examination.* We will treat some of the reader's questions regarding the inference we made from the obtained data by detailing how we examined it.

Table 4.2. Considerations for Writing the Methods Section

Subsections	Factor considerations
Study design (often an introductory paragraph)	• What do we presently apprehend around the theme of the research? • What kind of investigation are we carrying on? • Which fickle will be utilized, and which motives will be displayed to each variable? • When and how frequently will the data be collected? • How can we manage all the variables influencing prediction models and outcomes? • Do we need to modify the design due to practical constraints? If so, what variables?
Test subjects (selection criteria and methods)	• Ethical factors (all animal or human experiments must talk about getting approval from an ethical committee, getting full authorization from human participants, etc.). • Study context (duration, location, etc.), as appropriate. • For living objects (humans and animals): demographic and clinical conditions, sex, size, species, age, unique features, circumstances of existence, etc. • Any provisions made to subjects prior to conducting tests. • Method of sampling, encase population to be sampled, selection frame, medium utilized, and any stratification,

Subsections	Factor considerations
	assembling, or pressure. • Method of recruitment and its efficacy, encase profiles of any refused subjects (where applicable). • Procedures for batch distribution and randomization are required for comparative investigations. • Procedures for longitudinal study follow-up
Data collection (criteria and methods)	• Measured variables (list simply the most essential factors and all the results for each variable). • The techniques and devices used to collect data (include details like the maker and model of an instrument, how it was calibrated, and any other information needed to repeat your experiment). • Measures to avoid bias, such as blocking,
Data analysis	• Stats that describe the data, such as means, medians, and standard deviations. • Inferential methods, such as confidence intervals, hypothetical testing methods, regression models, and additional common modelling processes. • Ways to deal with the problem of "confounding" in empirical research. • Procedures for interim research. • Changes to how samples are taken and how they are weighted.

Subsections	Factor considerations
	• Missing info. • Sample size. • Power determination. • Software employed

Source; Research Writing and Journal Publication Guide (Wordvice, 2018).

When writing the Methods section, regards the coming ***dos*** and ***don'ts*** in light of the aforementioned considerations.

1. Use the past tense (since we are writing about past actions, this makes sense).
2. Do not combine results and methods; merely portray methods in the Methods section.
3. Count extensive clarification and setting information (which should be included in the Discussions section).
4. Include simply the necessary details required to reproduce our test. Reduce our protocols to the absolute least necessary. If we believe we are omitting a crucial point, require ourselves, "If a reader followed my notes, would they produce definitively different results without the information I wanted to exclude?" If so, encase those specifics.
5. Provide exact proportion, including units, and reveal any proportion inaccuracies.
6. Do not duplicate previously published method descriptions. Instead, use numbered sources to show that the approach has been outlined somewhere else, merely consisting of details on any changes we made to the primary method.

Keeping these guidelines in our intention, we will be well on our journey to writing a distinct and informative Methods section.

4.7 Transparent and Reliable Result

The Results section of the manuscript presents the significant findings from the research. Yes, this may seem apparent, but there are several traps to cancel when writing this section of our scientific document.

General advice

1. Utilize past tense. Our Results section depicts observations of occurrences that have previously occurred, so the past tense is appropriate.
2. Ensure that our data and figures are uniform over the script. The final thing we need is for someone to stop and say, "Wait a minute. Earlier, didn't you say...?"
3. Number icons and lists sequentially in the category in which they are mentioned. We wish to avoid forcing the reader to navigate back and forth. Eyes that wander result in bewilderment!
4. Label all figures and other images clearly (and adequately).

In the table below, we associate familiar errors people compose when writing their Results section (the "Don'ts") and propose solutions (the "Dos") to these issues.

Table 4.3. Don'ts and Dos' in Writing Result Section

Don'ts	Dos'
Don't include all our data. (Clearly, we won't have enough space!)	Choose only the information most pertinent to the query we wish to address in our manuscript. Include data that might or might not back up our theory. We need to show our readers that we carefully thought about all the information that is relevant to our inquiry.
Don't describe everything with text.	Some information might be easier to understand if it is shown in a table or picture. In theory, the writing in the Results section could be one of the shortest parts of our paper if most of our data can be shown in simple visuals and charts that show what they mean.
Don't repeat the same information in figures, tables, and legends.	The data should match the graphs, and the plots should match the data. If we can't explain things like controls, statistical analyses, real p amounts, and important evaluations in the image captions, they should go in the Results section.
Don't discuss various types of information in a disorganized manner.	Organize our data in the arrangement shown in the Methods section (usually chronological) or in descending order of importance. Regardless

Don'ts	Dos'
	of how the Results section is organized overall, the most significant information should be presented first within each paragraph.
Don't make our answers too long.	maintain our descriptions compact. Remove expressions that create passive-voice structures. When we use the active voice and select robust verbs, our sentences will become shorter, and our communication will be more comprehensible.
Do not use precise statistics that are meaningless when taken out of context.	Consider using percentages and other comparison-oriented statistics to describe the significance and magnitude of the data when applicable. By doing so, we will be better able to emphasize pertinent drift and aid our readers in assimilating our content. What, after all, is more memorable? A series of arbitrary numbers or percentages?

Source; Research Writing and Journal Publication Guide (Wordvice, 2018).

This cheat document will assist us in drafting or revising our journal manuscript. Moreover, if we implement these ten tips, the Results section of our paper will be more precise and concise, making it easier to properly share our findings with the world.

4.8 Craft of Powerful Discussion

In the introduction of our paper, we explain why the reader should care about our research. Then, we lead them toward a number of complicated pictures and diagrams that display all the pertinent data we gathered for our research. They may initially be astounded and impressed, but none of that matters if our Discussion section conclusion is dull!

As we declared previously, the purpose of our Discussion section is to respond to the issues posed in the Introduction by analyzing the research findings. Then, the substance we cage in the Discussion fragment should mirror the following facts:

1. *Remind them why this research endeavor should interest them.*
 - a. Describe the nature of the knowledge lacuna that our study was attempting to address.
 - b. Avoid duplicating our Introduction. Instead, emphasize why this particular study was necessary to cover the gap we identified, as well as why the gap existed in the first place.
 - c. Primarily, we want to emphasize how our research will expand our knowledge and affect others to administer additional research.
2. *Clearly explain what this missing element of information was.*
 - a. Respond to each question posed in the Introduction and explain how our findings support our conclusions.
 - b. Ensure that all pertinent results are considered (even if they are not statistically significant).
 - c. Emphasis on the content of the most significant outcomes.
 - d. If contradictory conclusions can be derived from our results, evaluate the validity of each one.
 - e. Do not repeat what has already been stated in the Results section. Instead, we should debate our judgment when

testing our hypothesis. Instead of saying "[The first result] was this...," say "[The first result] suggests [conclusion]."

3. *Are our findings consistent with the existing literature?*
 - a. Discuss whether or not our findings align with trend understanding and assurance
 - b. Remember argumentative skills, like pointing out the good points of our cases and the bad points of the other side.
 - c. If we detect relatively unforeseen, please provide explanations. If our conclusions contradict the current research, please provide an explanation.
4. *Discuss any limitations of our study and the extent to which they impact the interpretation of our results and the validity of our findings.*
 - a. Admittedly, to confess any flaws in our results and propose venues for future study on that facet of our analysis.
 - b. Make it clear that our ideas were not put into action during our study! Because of this, our original study design and methods may be called into question.
 - c. Keep the same critical, but not sorry, tone. We want to convince our readers that we have thoroughly looked at and fairly judged our results so that we can help scientists achieve their goal of learning more.
5. *Recommend following procedures*
 - a. Our suggestions should encourage other experts to do additional research that builds on what we know.
 - b. Limit the list to no more than two items.

And how should the Discussion part be written? Below, we give some guidelines and broad concepts about the technical aspects of writing and structuring information that we might

discover helpful as we write or change the content described in the previous section.

A. Technical Writing Features

1. *Passive voice gets rid of the strange wording and complexity that come with it.*
2. *Use the present tense, which is also appropriate for the introduction.*
3. *Occasionally use first-person pronouns, but expel them whenever possible. We wish to concentrate on our results.*
4. *Maintain a tone that is objective and analytical.*

B. Organization

1. *Maintain continuity between the Results, Methods, and Discussion sections.*
 - a. When we read, we get into a rhythm, and patterns that are similar to each other help us understand. When we put evidence in each of these linked parts of our journal work in the same way, we can quickly figure out how that particular outcome was understood and check the techniques that were used to get it.
 - b. Using a parallel structure gets rid of the need to explain things in the Discussion section because we can guess how our ideas will move based on what we read in the Results section. When we have merely a few lines for the Discussion section, it's important to keep things short.
2. *In each part of the Discussion, the information should go in this order: (A) the main point first, (B) the pertinent findings and how they link to the nutshell, and (C) the pertinent literature.*
 - a. End with a short review of how our study has helped us understand the topic as a whole. At the beginning

of our Discussion section, we talked about the reason this particular study was needed to address the void we found, along with the reason the void existed in the initial place. Now is the time to say, "How has our research filled that gap."

As we revise or write our study papers, we expect each author to follow these rules to make the Discussion part better.

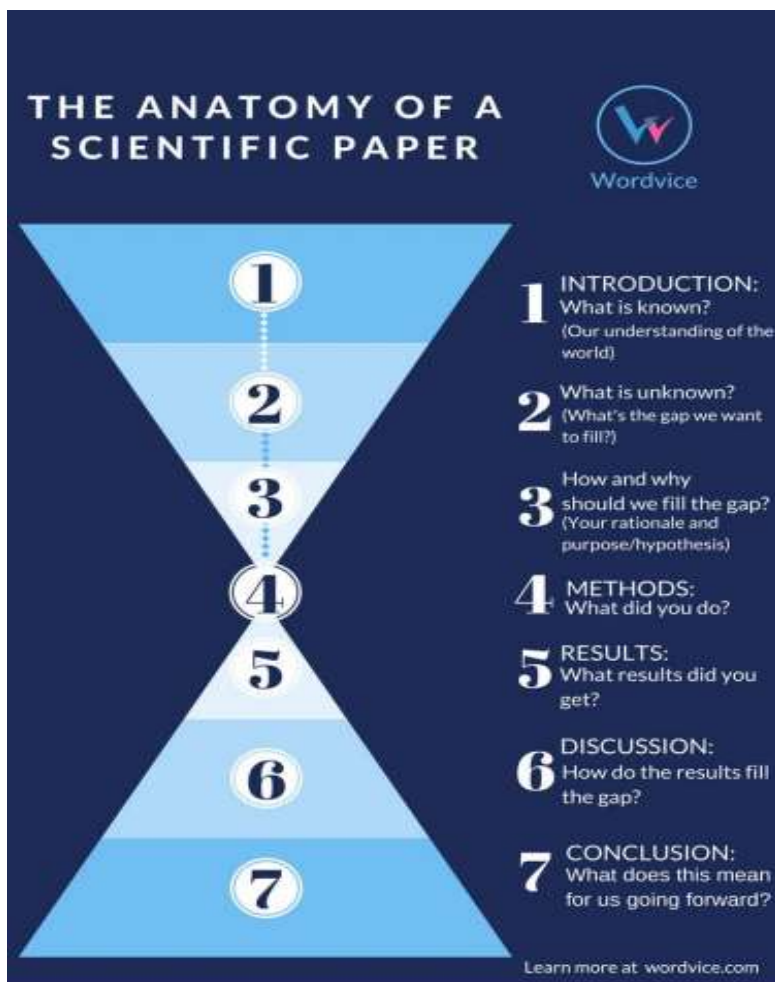
4.9 The Goal of the Introductory Paragraph: Captivating Audience

After the Abstract (the final section of the paper we should compose) and visible aids such as pictures, the Introduction is the first proper interaction a reader has with our work. As with any other story, we must create a captivating setting that welcomes our readers into the world of our investigation. In essence, our Introduction will lay the groundwork for how our readers will approach our work. If our manuscript follows the ideas in this section, viewers should be able to employ the regulations of interpretation in a logical way to all parts of our paper, involving our Discussion section's conclusion. Before we talk about what should be in the portion of our work that sets the scene, let's talk about the actual part of writing the Introduction.

The Introduction should be written second to last because it is one of the more challenging manuscript sections. We, therefore, **advise composing the Introduction in two phases**. First, write a brief Introduction in which the theory (the queries our study answers) is stated explicitly. Then, write the rest of our manuscript, involving a discussion of our data in the Discussion section and rough conclusions that will be improved eventually. Then, after completing the other sections, we will return to the Introduction and include the information outlined below. Then, revise the Discussion's conclusion and revise the entire document.

Our paper must be written in chronological order, beginning with point A (the Introduction) and progressing to point B (the Discussion and Conclusion). If we repeat from our previous article, the Discussion should address "why this particular study was necessary to fill the current gap in scientific knowledge and why that gap needed to be filled, to begin with." The Introduction addresses concerns that are similar but distinct. In the opening paragraph, we must initially point out a gap in our comprehension and then explain how and why we plan to fill it.

Think of our paper resembling an hourglass, as shown in the image below. The dirt of current understanding is in our Introduction (the highest bulb), and as the dirt drips within the neck (our study), it forms a fresh foundation of knowledge (the bottom bulb). So, our paper takes the route from the highest point of the hourglass to the bottom, addressing the questions from the infographic as we go. As part of this trip, our Introduction answers the first three questions in a short way.



Picture 4.1. The Anatomy of a scientific paper
(Source; Research Writing and Journal Publication Guide
(Wordvice, 2018).

Now, let's scrutinize more closely how we can accomplish this idea circulate.

A. What is known?

1. *Began the preface with a powerful proposition that reflects the topic of our research. Use keywords from our title to help us narrow our focus and avoid a comprehensive introduction.*
2. *Avoid stating too many apparent facts that our audience would already be aware of. Before diving into our paper, readers should be able to correctly orient themselves by having a clear understanding of the area of focus.*
 - b. As a strategy for avoiding a too-broad introduction, it is helpful to draft our hypothesis or purpose first.
 - c. Then, consider what antecedent information our reader requires to understand the significance of our study.
 - d. Stop going backward when our readers are able to comprehend the statements we make but are unsure of their ability to convey all of the facts involved.
3. *Cite pertinent, up-to-date basic sources to back up our present knowledge base explanation. Provide any important works that might disagree with our case and talk about why the other side is wrong. We want our readers to think that our plan is more likely to work than other ideas.*
4. *Be careful to cite our sources. In the academic community, plagiarism is a severe offense that will harm our credibility (not to mention that it violates copyright laws). Direct duplication or highly similar language should be avoided. Instead, when paraphrasing what we have read in the literature, we should use our terms and encase denotation.*
5. *Remember that the Introduction is not intended to be an exhaustive literature review! Do not drown the viewer in an abundance of references. Use important initial sources, like journal papers, to quickly move the viewer from the*

broad field of study to the particular data our hypothesis addresses. In simple terms, the works we cite should make the viewer ask the identical kinds of questions that led us to do our study. About half a page should be enough, but check the journal's author rules to be sure.

B. What is the gap?

1. *When describing our grasp of the pertinent topic, we should **emphasize sets where we lack info**. Continue to argue, however, that "little is known about..." We have to clarify to our viewers the reason we should look into this knowledge gap further.*
2. *Alternatively, we should highlight the reasonable next steps that can be generated based on the current studies described in our Introduction. Finally, the goal of sharing research is to stimulate fellow scholars to pursue new avenues of inquiry and to improve our understanding of a given area. We demonstrate to our peers that we are aware of the way in which our discipline is evolving and are trusting in our choice to go after the research envisioned in our paper by indicating that we have reviewed present data and developed a method to discover innovative uses and draw new inferences.*

C. How and why should we fill that gap?

1. ***Clarify our goals and theories.** Amazingly many individuals must recall doing so! "The purpose of this study was to examine/study X" will suffice if all else fails.*
2. *We are aiming for an explanation of a problem (the lacuna) that we identified in our current body of knowledge. Consequently, **our Introduction must persuade our audience that this problem requires a solution.***

- a. Particularly, when we are writing with a specific journal's audience in memory (or, at least, we should be!), be sure to direct the relevance of our endeavor to the viewer's concerns.
- b. To put it another way, **what information will the readers acquire if this gap is filled?** The promise we make to our readers is the response to this query. In the final section of our Discussion, we will confirm our findings and elucidate on what our viewers can do with the data that our project has donated to the scientific community.
3. ***DO NOT derive any conclusions or include any data based on our research.*** These considerations pertain to additional sections of our paper.
4. ***Correspondingly, DON'T discuss particular strategy in our Introduction because the majority of our readers should already be familiar with them.*** If a novel technique was utilized in our research and its development was crucial to our findings, then by all means provide a concise summary.

To conclude our supervision of writing the Introduction section of our journal article, we afford a number of prevailing advice regarding the technical appearance of composing the Introduction section.

1. Use the active voice.
2. Be succinct.
3. Don't turn words like adjectives and verbs into nouns (this is called "nominalization"). Instead, whenever you can, use the word. When we get rid of nominalizations, our sentences will be shorter, our voice will stay active, and our sentences will run better.

4. Does our draft have these very long sentences? Change them. Sentences with more than three or four lines are silly, and they shouldn't be used often. When our words are clearer and less lengthy it's easier for people to understand what we're saying. Consequently, do not compress every sentence. Use different lengths and patterns of sentences.
5. In the same way, get rid of long lines with semicolons and commas between each clause. The goal of our study is to give a CLEAR justification of what we found.
6. Abandon first-person pronouns excessively. Use them sparingly at the outset of the section and liberally when discussing our hypothesis and the justification for our study.
7. As described in the previous section, organize our thoughts from general to specific.

POINTS TO BE REMEMBER

#1. As with any other form of writing, the Introduction should begin with an engaging anchor.

- A comprehensive of our investigation should not be tedious to write. A boring introduction will cause our readers to stop reading long before they reach the results and discussion! So how do we create a compelling hook? Consider creative nonfiction techniques, such as beginning with a provocative story, quotation, or exciting evidence. We are, after all, telling a story, so make it fun!

#2. According to the advice of a former author, reviewer, and editor, our Introduction should shun dictions such as "novel," "first ever," and "paradigm-shifting."

- Our scheme may not be paradigm-shifting (few studies actually are), but if our notion is not novel to begin with,

should we be writing the paper now? If our research does not make a significant contribution to current knowledge, we may consider conducting additional research prior to confronting the drafting table.

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CHAPTER 5

READING STRATEGIES

By Innes Septa Nindiarini

5.1 Introduction

As the same with any other languages, English has four important skills which are listening, reading, speaking and writing. Listening and reading skills are defined as receptive skills as they receive information from spoken and written text and then convey the meanings to understand the information. Meanwhile, speaking and writing skills are characterized as productive skills since they produce and share information to others both in spoken and written text (Al-Jarrah and binti Ismail, 2018)

Reading can be defined as a complex process that combines the ability and the prior knowledge of the reader to convey meaning and construct information from written text (Frankel, et al, 2016). Reading becomes an essential activity in human lives, both in academic and outside academic context (Hosseini Karami, 2008). Reading is a basic skill that people have to acquire in order to get knowledge and information. People need to use reading skills on many occasions. At school, students have to read books and articles from journals and the internet to grasp important knowledge. At work, people use reading skills to answer important letters, agreements, and e-mail. For daily activities, people need to read street signs, maps, advertisements, and important notices.

5.2 The Purpose of Reading

Every language learner reads a text with different intentions. They read for gaining knowledge, completing education or just simply getting entertainment (Musdizal, 2019). Whatever

the initial intention of reading is, the purpose of every reading activity is to comprehend text.

Reading comprehension is the ability to read, process, and grasp the meanings of written texts and connect it to our social life. It is not just understanding the word but also understanding the context and relating it to real life.

Having the ability to comprehend a text is an essential skill to master in our social life. However, reading comprehension skill is not an automatic skill. It needs to be practiced on a daily basis. Some scholars defined many reading strategies that help readers to have reading comprehension skills.

5.3 Reading Comprehension Strategies

The main goal of reading is to be able to construct meaning from a text or comprehension. Language learners in their attempts to comprehend a text may use these seven strategies for effective reading as suggested by McEwan (2004). The strategies are shown at the table below.

Table 5.1. The Seven Reading Strategies

Strategy	Definition
Activating	This strategy needs to use readers’ prior knowledge. These are needed to build and arrange meaning from the text.
Inferring	This strategy needs to combine what is written in the text and what is unwritten in the text to interpret the meaning of the text.
Monitoring-Clarifying	This strategy can be applied before, while, and after reading activity. It enables learners to

Strategy	Definition
	identify which part is incomprehensible and then apply appropriate strategies to fix it up.
Questioning	This strategy can be done through self-questioning, creating questions, and answering questions
Searching-Selecting	This strategy utilizes many available sources to gather information, answer questions, and fix misunderstanding.
Summarizing	This strategy needs the reader to make a summary about the text.
Visualizing-Organizing	This strategy uses help from pictures and graphics to help readers gain text comprehension.

(Taken from McEwan, E.K. available at adlit.org)

5.3.1 Activating

The activating strategy believes that background knowledge and experience of learners is one of important factors that give successful contribution in reading comprehension (Dhespande, 2016). Learners are asked to use their background knowledge and experience and make a connection to the text being read. This strategy can be applied before reading and during reading.

When applying this strategy before reading, learners can use their background knowledge and experience to guess the topic being discussed. Learners or teachers can develop a series of questions to make the text self-familiarized (Dhespande, 2016). Learners can ask themselves some questions to better understand the text or the author.

Ask Questions to yourself:

What is the author trying to say?
What is the message of this piece?
Do I know something about this topic?
What do I think I will learn from this text?
How could this be explained to someone else?
What predictions do I have about this reading?

Adapted from the work of Beal, Keene, and Tovani, Scholastic.com

By knowing what will be on the text, the learner can be more understanding in building the meaning of the text. This strategy is also related to using new vocabularies. Finding new vocabularies before reading is believed can improve comprehension (Miller and Veatch, 2011).

5.3.2 Inferring

Inferring strategies combines the information written from the text with the personal knowledge to achieve deeper understanding about the text. Learners are expected to use their knowledge and draw connections with the meaning from the text to be able to grasp meaning between the lines. To do inferring strategies, scholars have suggested some inquiries for learners when using inferring strategies as seen below.

To do inferring, learners practice to read between the lines. By inferring, learners then draw conclusions by asking following questions yourself:

I wonder why...

I wonder how...

I wonder if...

Find detail from the text that might be hints to the answers and combine with prior knowledge for possible answers.

(Adapted from Scholastic.com)

These questions are aimed to stimulate learners' prior knowledge and logical thinking while reading texts. It is hoped that by combining what learners already know can help to achieve better comprehension about the text and what the author is trying to convey.

5.3.3 Monitoring and Clarifying

This strategy pays attention to how and what learners read (McEwan, n.d.). Monitoring means that learners should check whether they understand the text being read or whether they still have confusion. Clarifying means that learners should apply other strategies to help them achieve comprehension. Learners should stop reading and think about the text and know what they should do if facing confusion.

When using this strategy, learners can help themselves by asking questions:

1. Does it make sense?
2. What have I learned?
3. Should I slow down or speed up?
4. What do the words mean?
5. What can I do to help me understand the text?

Asking these questions will prompt learners to check whether they have gained comprehension about the text. After examining, learners can apply fix up strategies. Here are some strategies that learners can use.

Table 5.2. Monitoring and Clarifying Prompts

Monitoring	Clarifying Questions	Fix Up Strategies
Unfamiliar with the topic	What is?	a. Looking up in the dictionary. b. Search in the internet
Unfamiliar words	What does this word mean?	a. Context clues b. Word root c. Dictionary, Thesaurus
Misunderstand the details of the text	Why do ...?	a. Reread b. Read ahead c. Use resources d. Use picture, headings, question-answer relationship
Misinterpret the text	- What is the main idea? - What do I want to learn?	a. Text Structure b. Use resource c. Reread d. Use simplified text e. Use picture, headings, question-answer relationship

(Adapted from schoolwires.net)

As seen from the table above, fix up strategies can be applied after learners are aware where meaning breaks down. Monitoring and clarifying strategies work well with other reading strategies to gain reading comprehension.

5.3.4 Questioning

Questioning strategy is believed to direct and focus students' reading comprehensions (Amalia & Devanti, 2016). This strategy uses questions to help readers achieve comprehension. It can take the form of self questioning, questioning the text, or questioning the author. Readers can use this strategy before, while, and after reading activities.

When doing questioning strategy before reading, it helps readers to activate their prior knowledge about the topic. It also can straighten misconceptions which might occur because of unfamiliarity of the readers about the topic (Amalia & Devanti, 2016). Before reading the whole text, readers can start looking at the headings, sub headings, pictures or keywords from the text and ask self questions such as "What is the text about?" "Am I familiar with the topic?" "What can I possibly get from the text?". Asking these types of questions before reading can also clarify the readers' purpose in reading the text.

During reading activities, readers can also ask questions. Readers can ask questions with prompts such as "Is there anything I'm wondering about right now?", "Do I find the information I'm hoping for?". Asking questions during reading activities can help the readers observe if they have met the purpose they set before reading.

In post-reading activities, readers can ask questions such as "What questions would I like to ask about the text?", "Do I have any questions about what has happened in the text?". Asking questions after reading is aimed to check readers comprehension about the text.

5.3.5 Searching and Selecting

Searching and Selecting is a strategy in which readers search for various information and select the most appropriate information that fits the purpose of the reading. Some strategic actions of Searching and Selecting strategy suggested by Fountas and Pinnell (in Erin, 2019) for readers are (1) focusing on the title of the text, (2) focusing on the characters in the text, (3) utilizing clues on the text, (4) checking the back cover or description, (5) focusing on the settings matter.

Table 5.3. Searching and Selecting Prompts

Strategic actions of searching and selecting	What to do
1. Focusing on the title of the text	Read and remember the title. During reading, think about information or details that have connection to the title.
2. Focusing on the characters in the text	During reading, think about what is happening with the character or person. This may lead to problems within the text.
3. Utilizing clues on the text	As readers read the text, find main ideas.
4. Checking summary or back cover (of books)	Asking yourself questions such as “Is this text what I’m looking for?”, “What will I get from this text?”, “What does the author feel about the topic?”

Strategic actions of searching and selecting	What to do
5. Focusing on the settings matter	Pay attention to the settings of the story (place and time). Sometimes, settings can reflect the characters, problems, and solutions.

Searching and Selecting Strategy can be used to define answers, solve problems, or find clues. This strategy is used frequently by readers in beginner level (Erin, 2019).

5.3.6 Summarizing

Summarizing strategy can improve readers' deep comprehension and learning (Khoshima, 2014). This strategy can be applied after reading by rewriting the essential information from the text. This strategy is aimed at focusing only on the necessary information and omitting the irrelevant information. To apply this strategy, readers should be able to downsize the big amount of information into only the relevant and important details from the text.

In applying this strategy, at first, readers should recall the detailed information of the text and determine which parts of the information are the main and important ideas. Then, readers should be able to put them into a summary using readers' own words. By using readers' own words, readers can measure how far they understand the text well.

To scaffold readers' skill in summarizing, it is best to practice it regularly as a routine. This strategy can shape readers' reading skills which is beneficial since summarizing skills are applicable in almost every area.

5.3.7 Visualizing-Organizing

Visualizing and Organizing reading strategy is a strategy that needs the reader to create mental images while they are reading a text or a story. Afterwards, readers organize and save them to be drawn to the conclusions. Creating mental images during reading needs prior knowledge of the readers. As stated by Manning in Hanna (2021), readers who lack prior knowledge will find difficulties to visualize during reading. This reading strategy can help the readers to connect in a social way. The purpose of this strategy is targeting the long term memory of the readers.

To apply this strategy, readers can use all their five senses to help them draw the text in their minds. While readers are reading the text, readers can stop at the point of interest. After making images in their minds, readers are also encouraged to draw the image on a paper. The images can depend on the type of the text. If the readers are young readers and are reading story books or narrative texts, readers can make images based on the setting of the story to help them understand. Meanwhile, if readers are reading cross-curricular text and the purpose of their reading activity is to get knowledge, readers can create a mind map to achieve comprehension. Many scholars believe that Visualizing and Organizing strategy can help readers to increase their motivation and interest in reading (MUSDIZAL, 2019)

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CHAPTER 6

READING FOR LITERATURE AND CULTURE

Oleh Citra Prasiska Puspita Tohamba

6.1 Introduction

Literature and culture play a vital role in shaping the identity and values of a society, which in turn impacts its progress and development. Culture shapes the identity of a nation and provides a sense of belonging to its citizens, promoting unity and social cohesion. It also preserves the heritage and traditions of a society, passing them down from generation to generation (*The Importance of Culture as the Foundation of the Nation's Character*, 2020). A nation that neglects its literary and cultural heritage risks losing a significant part of its history and collective memory. Books are windows to the world, while literature is a window to culture.

Culture encompasses a broader concept than literature, so in the context of language teaching, it has a role in combining literature and culture. By incorporating literature into language teaching, students not only improve their language skills but also gain a deeper understanding of the cultural context in which the language is used. This can lead to greater empathy and appreciation for different cultures and ways of life. Therefore, in this sense, literature can be seen as a window into the cultural values, beliefs, and practices of a particular society, allowing students to gain a deeper understanding of the complexities of that culture. Additionally, by examining literature from different cultures, students can develop cross-cultural awareness and empathy. The main way teachers can strengthen students' cultural

empathy is through strengthening cross-cultural teaching and literature that effectively raises students' awareness (Guan, 2018). The degree to which students can empathize with cultural empiricism will directly influence how well they can comprehend English literature and, in turn, how quickly they can develop cross-cultural awareness. Cultural empiricism depends heavily on empathy because it enables people to truly comprehend and value the perspectives and experiences of those from other cultures.

Literature and culture are two interrelated sciences. Literature provides a unique insight into the values, beliefs, and customs of a particular society, making it an essential tool for understanding and appreciating different cultures. The role of literary texts in providing insight into the people experience cannot be overstated. Through the use of vivid imagery, symbolism, and characterization, authors are able to transport readers to different times and places, allowing them to experience the hopes, fears, and struggles of people from all walks of life (Moecharam & KartikaSari, 2014). In this way, literature serves as a powerful tool for fostering empathy and understanding between individuals from diverse backgrounds. Moreover, by shedding light on the universal human desires for love, hope, and security, literary texts have the potential to bring people together in a shared appreciation for our common humanity.

Through literature, we can gain a deeper understanding of the world around us and develop a greater sense of empathy and respect for others. Culture touches on people's daily lives, while literature reveals various issues related to humans. Literature is the embodiment of thoughts conveyed both orally and in writing. Writing describes the medium of thought that is expressed through language. The social function of literature can describe the way a person involves himself in the midst of community life. The mindset of a person or group of people is

influenced by literature. Literature can arise because of social changes in society. However, social change can also result from the creation of a work of literature. Uncovering literature and culture is a lesson for the future. We need to pay attention to a wise word that says, history will always be actual because it keeps repeating itself and literature always records and reflects civilization.

6.2 Literature

6.2.1 Overview of Literature

Literature can be defined as a body of written works of artistic and cultural value, which are recognized as having enduring importance and lasting artistic merit. This includes a wide range of literary genres such as poetry, drama, fiction, non-fiction, and essays. It is a craft that requires skill and creativity, as well as a deep understanding of human experience. Whether it is through the written word or spoken aloud, storytelling has the power to evoke emotions and connect people in a unique way. It is a universal language that transcends cultural boundaries and has been used for centuries to share knowledge, entertain, and inspire (Halimah et al., 2020).

Literature is often considered to be a reflection of society and culture, as it explores the human condition and the complexities of the world around us (Albrecht, 1954). It is a means of expression that enables writers to convey their ideas, beliefs, and emotions to readers. Moreover, literature can be appreciated for its aesthetic value, as well as for its ability to challenge and expand our understanding of the world and our place in it. It is studied and analyzed in academic settings to gain insight into the historical, social, and cultural contexts in which it was produced.

Literature is beautiful language writing, which is the result of beautiful language creation and the embodiment of soul vibrations in written form (Lianawati, 2019). Literature is divided

into oral literature and written literature. People who do not know letters do not have written literature, they only have oral traditions. Based on this opinion, it can be concluded that literature is a work that is born from a person's feelings in his social life and then arranged systematically and delivered orally and in writing. Literature is an expression, thoughts, feelings and even events experienced by the creator that are poured into the form of literary works.

6.2.2 Literary works in Language Classroom

Literary works are a means to convey messages about the truth. The messages in literary works are conveyed by the author in a very clear or subtly implied way. Literary works can also be used to describe what the author captures about the life around him. Literary works can be likened to a "portrait" of life. However, "portrait" here is different from a mirror because literary works are human creations that contain the author's views (from where and how the author sees life). Literary works are the author's expression, through literary works, an author conveys his views on life in the surrounding environment.

Literature is written with full appreciation and a touch of soul that is packaged in the imagination in the literary work. Many values of life are commonly found in literary works. Therefore, appreciating literature means trying to find the values of life reflected in literary works. Literary works use words as a medium to create linguistic imagery. Literature is writing with aesthetic value, which does not mean that this view can fully explain the meaning of literature.

Literary works have the function of conveying ideas or ideas of a writer of poetry, prose, and drama. The author's ideas can be in the form of social, political, cultural, and defense and security criticism related to the problems that exist around his place of residence. The Literary works that are included in the imaginative

are literary works that in the process of creation emphasize things that become a fact or element of the story.

The incorporation of literature and literary texts into language classrooms is a suitable approach for the context of events. This method provides EFL/ESL learners with a unique opportunity to develop all aspects of their English language proficiency (Khatib & Nourzadeh, 2011). By engaging with novels and short stories, students can improve their reading comprehension, writing skills, and vocabulary acquisition. Moreover, literature offers an authentic representation of culture and society, which enables learners to gain a deeper understanding of the English-speaking world.

This approach also fosters critical thinking skills as students analyze characters, themes, and plot development. By integrating literature into language classrooms, teachers can create an immersive learning environment that promotes creativity and imagination. Overall, incorporating literature into language teaching is a valuable tool for EFL and ESL learners to enhance their language proficiency while gaining insight into the cultural context of the English-speaking world.

In addition to the linguistic benefits, using literary works as learning resources can also enhance critical thinking skills. By analyzing and interpreting complex texts, foreign language learners can develop the ability to present well-reasoned arguments and make insightful comments (Rahman & Weda, 2018). Furthermore, exposure to culturally rich literature can broaden learners' perspectives and deepen their understanding of different societies and historical periods. This not only improves their literary appreciation skills but also fosters empathy and cultural sensitivity. Additionally, reading literature in a foreign language can be a fun and engaging way to improve language proficiency, as it provides an opportunity to learn new vocabulary in context and practice grammar structures in a meaningful way. Overall, incorporating

literary works into foreign language learning can have far-reaching benefits beyond just improving language proficiency.

6.2.3 Genre of Literature

Genre is the French term for a type, species, or class of composition. A literary genre is a recognizable and well-established category of written work, which uses common conventions that will prevent readers or audiences from mistaking it for another type.

The term "literary genre" is a complex and multifaceted concept that encompasses a wide range of artistic expressions (Klarer, 2013). It refers to the various modes of literary art, including lyrical, narrative, and dramatic forms, as well as the broadest categories of composition such as poetry and prose. Additionally, it encompasses more specialized subcategories that are defined according to several different criteria. These subcategories include sonnets, novellas, epigrams, satires, comedies, science fiction, and many others. Each genre has its own unique characteristics that distinguish it from others within the larger category. For example, sonnets are typically composed of 14 lines with a specific rhyme scheme and meter, while science fiction often explores futuristic or speculative concepts through imaginative storytelling. The diversity of literary genres allows for a rich and varied landscape of artistic expression that continues to evolve and expand over time.

Literary genres can be categorized into two groups: imaginative and nonimaginative literature. In practice, nonimaginative literature consists of works in the form of essays, criticism, biography, autobiography, and history. Imaginative literature is prose fiction including short stories, novelettes, novels or romances; poetry including epic poetry, lyric poetry, and dramatic poetry; and drama in the form of comedy drama, tragedy drama, melodrama, and tragicomedy drama (Rohman &

Wicaksono, 2018). Literature is not just a reflection of our culture and tradition, but it also shapes people's understanding of themselves and others. It has the power to inspire empathy, foster critical thinking, and spark social change. In this way, literature is an essential part of humanity, connecting people across time and space through shared experiences and ideas.

6.3 Culture

6.3.1 Overview of Culture

Culture is a way of life that develops and is shared by a group of people. It is then passed on to the next generation. Culture is formed from several complex elements. Among them are customs, language, works of art, religious and political systems. Language is the same as culture, which is an inseparable part of humans. Therefore, many groups of people tend to think of it as something that is genetically inherited. One can communicate with people of different cultures and adjust to the differences between them, proving that culture can be learned. In addition, culture is an overall pattern of life. Culture has an abstract, complex, and broad nature.

Meanwhile, according to KBBI (Kamus Besar Bahasa Indonesia), culture is a thought, intellect or customs. Grammatically, the meaning of culture is derived from the word culture which tends to lead to the way humans think. There are several cultural aspects that determine communicative behavior. These socio-cultural elements are scattered and cover many human social activities. Some of the reasons why people experience difficulties when communicating with people from other cultures are seen in the definition of culture which suggests that, Culture is a complex set of values polarized by an image that contains a view of privilege. The compelling cultural image provides its members with guidelines for appropriate behavior and establishes logical meaning and value. Thus, it is culture that provides a related

framework for organizing one's activities and the behavior of others.

Culture, literature and language have an interrelated relationship. Literature contains cultural elements through the medium of written language. Culture in literature is reflected through language which is part of culture. Language is one of the invaluable cultural assets (Nurgiyantoro, 2014: 6). Cultural assets are not only in the form of artifacts or historical objects. Language is one way to recognize the culture of a nation. Literature that uses written language contains cultural elements that will form a cultured society.

Culture is a reflection of people's lives that are expressed in literature by the author in the form of language based on experience. Culture, literature, and language become a unified whole that builds on each other. Literature uses language as a medium and language is a cultural asset. Literary language is considered a form of language art in understanding the content of the story. Literary works are language arts, their substantial and functional abilities are exploited for the sake of aesthetic properties. This means that literary language in its function is utilized as aesthetics. Aesthetics in literature are more in the use of sentences that contain connotations. The form of beauty in literature can use foreign vocabulary and local languages into language arts that are interesting to learn. Learning the language of a nation is essentially learning the culture of that nation. Literature provides knowledge about culture through the use of language in it. Knowledge can take the shape of learning experiences in literature, which provide readers with an indirect cultural recognition experience.

6.4 The Relationship between Literature and Culture

Attributed to western languages, all of which are derived from the Latin "litteratura", literature means anything that is written. In contrast, culture, also from the Latin "colere", means to cultivate, to work, which is broadly defined as human activity to cultivate nature. Culture cultivates nature through reason, through technology, including economics and politics, while literature cultivates nature through writing. Cultivating in literature, in this connection, is interpreted as building nature, building a new world, as a 'world in words'. The result is the types of literary works, such as: poetry, novels, kakawin, and so on. The new realms built by culture are, for example, housing, agriculture, forests, tourism areas, elite areas, and so on. Literature and culture, as described above, both etymologically definitive and practically pragmatic, are closely related. Both terms are in a group of words that pay attention to the spiritual aspect, as the enlightenment of the human mind. If in the following developments literature needs to be given a narrower definition, namely human activity in a beautiful form, more specifically the form by utilizing language, both oral and written, this is not the case with culture. This means that culture still has a broader scope, and in fact tends to be given the opportunity to expand because human activities become wider and more diverse.

6.5 Reading for Literature and Culture

6.5.1 Overview of Reading for Literature and Culture

Culture is a complex and multifaceted concept that encompasses various aspects of human life. It is a heritage that is passed down from one generation to the next, encompassing traditions, customs, beliefs, and values. Culture reflects the way people live their lives and interact with one another. It encompasses everything from language and art to religion and

social norms. Literary works are an essential part of culture as they provide insight into the beliefs, values, and customs of different societies. They not only explain the culture but also offer a glimpse into other aspects of human activities such as politics, economics, and history. By studying literature from different cultures, people can gain a deeper understanding of their own culture and broaden their perspectives on the world around them. In this way, literature plays a crucial role in preserving and promoting cultural diversity while also fostering empathy and understanding between different communities.

Like other works, literature is created to convey messages and human values to its readers, whether they are children, teenagers, or adults. In line with the target audience, literary works created for children are certainly not the same as literary works created for adults. As the name suggests, children's literature contains stories depicting children's lives that are packaged in the form of imaginative language. Therefore, literature for children emphasizes the entertainment and fun aspects but still inserts life values that can be useful in the future. The genre of children's literature is certainly not the same as the genre of adult literature. Children's literature genres are grouped into six types: realism, formulaic fiction, fantasy stories, traditional literature, and poetry (Nurgiantoro, 2018). Adult literature is a vast and diverse category that encompasses a wide range of genres. Realism is one of the most popular genres in adult literature, as it deals with complex human emotions and experiences in a realistic and relatable way. Formulaic fiction, on the other hand, often follows a predictable plotline and relies heavily on genre conventions to tell its story. Fantasy stories offer an escape from reality, allowing readers to explore imaginary worlds and creatures. Traditional literature draws upon cultural myths and legends to explore universal themes such as love, loss, and redemption. Finally, poetry is a form of artistic expression that uses language to evoke emotion and

create meaning. Regardless of the genre, adult literature tackles complex issues such as social inequality, human relationships, and the search for meaning in life. *Bumi Manusia* by Pramudya Ananta Toer is an excellent example of adult literature that explores these themes through its intricate plotline and richly drawn characters ("Perbedaan Sastra Anak Dan Sastra Dewasa," 2013).

6.5.1 Aspects of the Reading for Literature and Culture

Cultural elements can be found in some literary works. Indeed, cultural aspects play a crucial role in shaping literary works. The social, political, and historical contexts of a society influence the themes, characters, and settings of literary works (Rohman & Wicaksono, 2018). For instance, the Harlem Renaissance in the 1920s and 1930s saw African American writers exploring their cultural identity and experiences of racism through their works. Similarly, postcolonial literature reflects the impact of colonialism on the colonized people's lives and cultures. Moreover, cultural values and beliefs are reflected in literary works. For example, the Japanese concept of "mono no aware" or sensitivity to transience is evident in haikus that capture fleeting moments of beauty. Furthermore, language itself is a cultural aspect that shapes literary works. The use of dialects or slang can reflect regional or societal differences in language use. In conclusion, cultural aspects are integral to literary works as they provide insight into a society's values, beliefs, and experiences.

In the broad sense, culture refers to the collective development of the human being in all aspects of life. It encompasses the physical, mental, and spiritual dimensions of human existence (Apriyanti & Irawat, 2015). This kind of culture is achieved through training and experience. It involves the acquisition of knowledge, skills, and values that enable individuals to live a fulfilling life. In contrast, culture in the small sense refers to the specific beliefs, practices, and customs that define a particular group or community. This includes everything from language and

art to social norms and religious rituals. These cultural expressions are unique to each tribe, race or nation and are often passed down from generation to generation. Despite their differences, these two forms of culture play an important role in shaping human identity and understanding of the world around them. Both help people connect with others who share similar experiences, while promoting diversity and tolerance among them.

According to Koentjaraningrat's classification, culture can be divided into seven categories: religious system, social organization system, knowledge system, language, art, livelihood, and technology . Each of these categories plays a crucial role in shaping the way people live and interact with one another (Koentjaraningrat, 1987). Similarly, Bennet's theory of culture identifies seven aspects that are essential to understanding any given culture: knowledge, belief, art, morals, law, custom, capabilities, and habit (Bennett, 2015). These aspects help people to understand how they think about the world around them and how they make sense of their experiences. Whether people are studying ancient civilizations or contemporary societies, it is important to consider all of these aspects when trying to understand the complexities of human culture. By doing so, people can gain a deeper appreciation for the diversity and richness of human experience across time and space.

One of the way to appreciate the culture is by emphasizing the use of reading for literature and culture. This reading is a powerful tool for preserving cultural heritage and transmitting knowledge from one generation to the next. For example, folklore, it particularly plays a crucial role in storing cultural values and maintaining self-existence. Through stories, myths, and legends, people are able to connect with their past and understand their place in the world. These tales also serve as a means of explaining complex ideas and concepts to others, making them more accessible and relatable. Moreover, stories have the power to

inspire change and shape societal norms by conveying important messages about morality, ethics, and social justice.

The reading for literature and culture is not only used to tell a story but also to pass on various traditions and values, as well as other needs that cover almost all aspects of life, contained in the noble cultural insights of the Indonesian nation, which are very high in value. These noble values need to be transformed for children and the next generation in schools. Through literature learning, children are expected to have sensitivity and concern for the surrounding environment. Folklore is one part of literature that needs to be placed in its proper place. Therefore, literature learning or literacy programs that are currently intensively promoted in schools need to be pursued optimally. In addition to environmental sensitivity, literature learning can also promote empathy and understanding of diverse perspectives. By exposing children to a variety of stories and characters, they can develop a broader worldview and learn to appreciate different cultures. However, it is important for schools to prioritize diverse literature that accurately represents marginalized groups rather than relying solely on classic texts that may perpetuate harmful stereotypes. Furthermore, literacy programs should not be limited to traditional classroom settings but should also incorporate community outreach and partnerships with local libraries. By making literature accessible and engaging for all students, regardless of socioeconomic status, schools can help foster a lifelong love of reading and learning. Ultimately, a strong emphasis on literature in schools can have far-reaching benefits for both individuals and society as a whole.

In addition, for an adult literature, Anne Bradstreet's poem "Another Sore Fit" explores the theme of pain and suffering. The speaker reflects on the various hardships she has endured, from physical ailments to emotional turmoil. Despite these struggles, the speaker finds solace in her faith and the knowledge that her

suffering is temporary. This idea of finding value in difficult experiences is also present in Andrea Hirata's novels *Laskar Pelangi* and *Sang Pemimpi*, which emphasize the importance of education as a means of overcoming adversity. Mochtar Lubis' *Harimau! Harimau!* explores moral themes, particularly the idea that one's actions have consequences and that we must take responsibility for our choices. Raditya Dika's *Kambing Jantan* offers a lighthearted take on life's challenges, using humor to help readers find joy in difficult situations. Finally, Henry David Thoreau's *Civil Disobedience and Resistance to Civil Government* is a powerful critique of societal norms and an argument

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CHAPTER 7

ENGLISH FOR TRANSLATION

By Sunara

Penerjemahan merupakan suatu proses pengalihan suatu teks dari bahasa sumber ke dalam bahasa sasaran tertentu. Kegiatan menerjemahkan suatu teks berarti mencari padanan pada setiap kata, prasa, kalimat ataupun ungkapan bahasa sumber yang sepadan di dalam bahasa Indonesia agar dapat dibaca dan dipahami oleh pembaca. Karya terjemahan sebagai hasil penerjemahan sangat bermanfaat untuk transfer ilmu pengetahuan dalam teks yang berbahasa asing, maupun untuk tujuan mencari informasi dari suatu bahasa ke bahasa lain. Berbagai teks bahasa asing telah mengalami penerjemahan untuk memenuhi kebutuhan pembaca dari berbagai bangsa, bahkan dalam berbagai ilmu. Kegiatan menerjemahkan memberikan efek pertukaran berita, peristiwa yang terkait dari suatu negara tempat bahasa sumber itu ada, dengan negara lain tempat bahasa sasaran itu berada.

Peran penerjemah bahasa sumber ke dalam bahasa sasaran menjadi penting untuk menjaga keaslian makna dan kesamaan berita bahasa sumber dan bahasa sasaran. Penguasaan wawasan budaya bahasa sumber sebagaimana terhadap bahasa sasaran menjadi seperti belahan mata uang yang sama pentingnya untuk dimiliki penerjemah. Penguasaan teknik penerjemahan yang baik adalah hal lain yang harus dikuasai agar menghasilkan terjemahan dengan pesan yang baik dan dapat dimengerti pembaca.

Seorang penerjemah harus mengetahui berbagai hal seperti pengetahuan bahasa sumber, mengenali bahasa sasaran, mengetahui subjek yang akan diterjemahkan (*subject matter*), dan memiliki pengetahuan serta seluk beluk bahasa sumber (*source*

language) dan bahasa sasaran (*target language*) agar menghasilkan karya terjemahan yang komunikatif. Pesan bahasa sumber (*source language*) yang sudah diketahui padanannya dalam bahasa sasaran (*target language*) merupakan pesan yang sesuai dalam bentuk dan isi.

Permasalahan bagi penerjemah yaitu bahwa dalam setiap bahasa sumber tertentu yang berbeda dengan bahasa sasaran memiliki keunikan, karakter masing-masing yang tidak sama, (karena bahasa mencerminkan budaya suatu bangsa yang berbeda). Perbedaan ini menghasilkan pergeseran pada tata bahasa, diksi budaya, kelainan watak, dan tafsir terhadap sikap bangsa penuturnya dalam padanan bahasa sasaran.

Pergeseran terjemahan mempengaruhi penyesuaian padanan dari bahasa sumber ke dalam bahasa sasaran.

Catford (1965) menyatakan tentang padanan: *“it is impossible to build functionally features of the situation into the contextual meaning of the target language text.”* Permasalahan mengenai dapat tidaknya suatu padanan diterapkan dalam bahasa sasaran dapat timbul jika dalam bahasa sasaran tidak memiliki ciri-ciri situasional dalam makna kontekstual dengan bahasa sumber.

Padanan teks yang benar-benar mewakili konsep teks bahasa sumber menjadi penting artinya. Validitas suatu terjemahan dapat dipahami dari pertanyaan sejauhmana penerima bahasa sasaran tersebut mampu menanggapi pesan bahasa sumber. Apakah maksud pengarang bahasa sumber dapat dipahami dan bagaimana dengan teks terjemahannya. Kesesuaian terjemahan tersebut juga dapat dilihat dari faktor teks situasional. Kesesuaian dalam mencari padanan adalah hal yang wajar karena selalu ada beberapa elemen dalam bahasa sumber yang tidak dapat diterjemahkan ke dalam bahasa sasaran karena tidak adanya padanan yang sesuai. Padanan tidak harus dipaksakan

keberadaannya tetapi harus disesuaikan dengan kelaziman, dan tata bahasa sasaran dengan tidak mengubah makna dan tujuannya.

Terdapat beberapa cara untuk mewakili unsur-unsur teks bahasa sumber ke dalam bahasa sasaran, misalnya dengan padanan satu lawan satu, padanan secara kontekstual, atau padanan dengan mentransfer leksisnya seperti apa adanya, untuk mempertahankan *local color* bahasa sumber di dalam teks bahasa sasaran, dan lain-lain.

Dalam kegiatan penerjemahan sering ditemukan bahwa unsur-unsur dalam bahasa sumber tidak selalu harus diterjemahkan dalam teks bahasa sasaran, tidak ditransfer dalam bentuk utuh, ataupun tidak pula diterjemahkan dengan padanan lain dengan unsur padanan yang bermakna sama. Hal itu terjadi karena unsur-unsur dalam bahasa sumber tidak selalu memiliki padanan dalam bahasa sasaran, dengan istilah *zero equivalent* (padanan zero) dan *nil equivalent* (padanan nil).

Padanan yang demikian terjadi karena terkait dengan kelaziman, kolokasi, kesangkilan pengguna bahasa, serta tata bahasa bahasa sasaran yang bersangkutan.

7.1 Pergeseran Terjemahan Dalam Bentuk Kalimat

Pergeseran hasil terjemahan dari bahasa sumber (BSu) di dalam bahasa sasaran (BSa) bisa terjadi dalam bentuk kalimat (kalimat sederhana, kalimat majemuk, dan kalimat kompleks). Suatu kalimat (bahasa sumber (BSu)) bisa berubah strukturnya menjadi kalimat yang berbeda dengan struktur bahasa sasaran (BSa)), misalnya Kalimat majemuk dalam bahasa sumber, dalam terjemahannya (bahasa sasaran (BSa)) menjadi kalimat sederhana. Kalimat yang bermakna negatif (bahasa sumber) bisa juga diterjemahkan dalam bahasa sasaran menjadi kalimat positif atau sebaliknya. Kalimat sederhana adalah kalimat dengan satu subjek dan predikat (satu klausa utama). Kalima majemuk (*compound*

sentence) adalah kalimat dengan susunan dua *independent clause* (induk kalimat) dan terhubung dengan kata sambung (*conjunction*), misalnya *for, and, nor, but, or, yet*. Kalimat kompleks adalah kalimat yang terdiri dari satu *independent clause* dan satu atau lebih *dependent clause*.

1. Pergeseran Terjemahan Kalimat Sederhana (*Simple Sentence*) – Kalimat Majemuk (*Compound Sentence*)

Pergeseran terjemahan dari kalimat sederhana (satu subjek dan predikat bahasa sumber), menjadi kalimat majemuk (dua subjek predikat dengan *independent clause*) yang terhubung kata sambung (*conjunction*) dalam bahasa sasaran (BSa). Contoh *dependent* (yang bergaris bawah) dan *independent clause*: whatever I do, I do it for you. I will not go to school, if it is raining.

BSu; Kalimat Sederhana : *He must not attempt to escape, on pain of death.*

BSa; kalimat majemuk : Dia tidak boleh mencoba untuk melarikan diri, atau dia akan dihukum mati.

BSu; Kalimat Sederhana : *The teacher punished the boy for disobedience.*

BSa; Kalimat Majemuk : Anak itu tidak taat, dan gurunya menghukumnya.

BSu; Kalimat Sederhana: *Besides robbing the poor child, he also murdered her.*

BSa; Kalimat Majemuk: Dia bukan hanya merampok anak yang malang itu tetapi juga membunuhnya.

2. Pergeseran Terjemahan Kalimat Majemuk (*compound sentence*) - Kalimat Sederhana (*Simple Sentence*)

Pergeseran dari dua kalimat dalam bentuk *independent clause* menjadi satu kalimat (satu klausa utama) dalam bahasa sasaran.

BSu;kalimat majemuk : *We must eat, or we cannot live.*

BSa;kalimat sederhana : kita harus makan untuk hidup.

BSu;kalimat majemuk : *Not only did his father give him money, but his mother did too.*

BSa;kalimat sederhana : Selain pemberian uang dari ayahnya, ibunya juga memberikan hal yang sama.

BSu; kalimat majemuk : *You must either pay the bill at once or return the goods.*

BSa;kalimat sederhana: karena gagal dengan pembayaran sekaligus, Kamu harus mengembalikan barang-barang tersebut.

3. Pergeseran Terjemahan Kalimat Majemuk (*Compound Sentence*)-Kalimat Kompleks (*Complex Sentence*)

Pergeseran kalimat dari dua kalimat subjek predikat dalam bahasa sumber (*independent clause*) menjadi kalimat dengan dua subjek predikat yang mengandung *dependent clause* salah satu klausanya dalam bahasa sasaran (BSa). Kalimat yang bergaris bawah di bawah ini adalah *dependent clause*.

BSu; kalimat majemuk: *He aimed at winning the prize and worked hard.*

BSa;kalimat kompleks: Dia bekerja keras sehingga dia mungkin bisa memenangkan hadiah itu.

BSu; kalimat majemuk: *He saw the danger and pressed on.*

BSa; kalimat kompleks: walaupun dia melihat bahaya tersebut, dia tetap maju.

BSu; kalimat majemuk: *The lion was wounded but not killed.*

BSa; kalimat kompleks: Singa itu tidak terbunuh walaupun ia terluka

4. Pergeseran Terjemahan Kalimat Kompleks – Kalimat Majemuk

Pergeseran kalimat dua subjek predikat yang salah satu klausanya *dependent clause* (dalam bahasa sumber (BSu)) menjadi kalimat dengan dua subjek predikat yang *independent clause* (dalam bahasa sasaran (BSa)). Kalimat yang bergaris bawah adalah *dependent clause*.

BSu; kalimat kompleks : *I am glad that he has recovered from illness.*

BSa; kalimat majemuk: Dia sembuh dari penyakit, dan saya merasa bahagia dengan hal itu.

BSu; kalimat kompleks: *If he is at home, I shall see him.*

BSa; kalimat majemuk: Dia mungkin di rumah, dan dalam hal ini saya akan menemui dia.

BSu; kalimat kompleks: *Unless we do our work well our master will be angry with us.*

BSa; kalimat majemuk: Kita harus melakukan pekerjaan dengan baik, kalau tidak tuan kita akan marah kepada kita.

5. Pergeseran Terjemahan Kalimat Sederhana (*Simple Sentence*)– Kalimat Kompleks (*Complex Sentence*)

Pergeseran terjadi dari satu kalimat sederhana (satu subjek dan predikat) menjadi dua subjek predikat dengan salah satunya *dependent clause* (bergaris bawah).

BSu; Kalimat sederhana : *She owed her success to his father.*

BSa; kalimat kompleks : Inilah hutang budi dia kepada ayahnya bahwa dia telah berhasil.

BSu; kalimat sederhana : *He bought his uncle's motorcycle.*

BSa;kalimat kompleks : Dia membeli sepeda motor, yang itu adalah milik pamannya.

BSu; kalimat sederhana : *Only Americans are admitted.*

BSa; kalimat kompleks: Jika Anda bukan orang Amerika Anda tidak mendapat ijin.

6. Pergeseran Terjemahan Kalimat Kompleks (*Complex Sentence*)– Kalimat Sederhana (*Simple Sentence*)

Pergeseran dari kalimat dengan dua subjek predikat yang mengandung *dependent clause* menjadi kalimat sederhana dengan satu subjek predikat. Kalimat bergaris bawah berikut adalah *dependent clause*.

BSu; kalimat kompleks: *Except that he hurt his hand,* *he was lucky.*

BSa; kalimat sederhana: Kecuali dengan luka di tangannya, dia tetap beruntung.

BSu; kalimat kompleks: *Tell me where you live.*

BSa; kalimat sederhana: Katakan pada saya alamatmu.

BSu; Kalimat kompleks: *John said that she was innocent.*
BSa; kalimat sederhana: Dia menyatakan tidak bersalah.

7. Pergeseran Terjemahan Kalimat Negatif (*Negative Sentence*)– Kalimat Positif (*Positive Sentence*)

Kalimat positif berarti tidak mengandung kata negatif (not, never, no), dan kalimat negatif memiliki kata negatif di dalamnya, dan memberitahukan sesuatu yang salah, tidak sesuai, tidak benar, atau bertentangan.

BSu; kalimat negatif : *It is not so bad.*
BSa; kalimat positif: *Itu hal yang lumayan*

BSu; kalimat negatif: *She is not so beautiful in that way.*
BSa; kalimat positif: Dia berparas biasa-biasa saja dengan penampilan begitu.

BSu; kalimat positif: *Only you are admitted.*
BSa; kalimat negatif: Selain kamu tidak diijinkan.

8. Pergeseran Terjemahan Struktur Rema Tema

Pergeseran posisi struktur tema (bahasa sumber) yang terletak di bagian awal kalimat menjadi pada posisi rema (setelah tema) dalam bahasa sasaran.

BSu: *In the closet are the clothes that you want.*
BSa: Baju yang kau inginkan ada di lemari.

BSu: *Around the corner is Jack's house.*
BSa: Rumah Jak terletak di sudut.

BSu: *Beyond the mountains lies the village where he lives.*
BSa: Desa tempat tinggal dia terletak di balik gunung.

9. Pergeseran Terjemahan Dua Kalimat Menjadi Satu Kalimat

Pergeseran terjemahan dari bahasa sumber yang terdiri dari dua kalimat (dua subjek, dua predikat) menjadi satu kalimat (satu subjek, satu predikat) dalam bahasa sasaran, atau sebaliknya.

BSu : *He has to buy the car. The cost does not matter*

BSa: Dia harus membeli mobil itu berapa pun juga harganya)

BSu : *I found a long queue at the shop. I came back.*

BSa: Saya kembali karena antrian panjang di toko.)

BSu: *She is my friend. She will never betray me.*

BSa: Karena persahabatan, dia tidak akan mengkhianatiku)

10. Pergeseran Terjemahan Struktur Kalimat Aktif – Kalimat Pasif atau Sebaliknya

Pergeseran hasil terjemahan berupa kalimat aktif dari bahasa sumber yang berupa kalimat pasif (atau sebaliknya).

BSu; Kal. Aktif : *That is the present the government has given*

BSa; Kal. Pasif: Itulah hadiah yang telah diberikan pemerintah kepada masyarakat.

BSu; Kal. Aktif: *Clothes are something to wear.*

BSu;Kal. Pasif: pakaian adalah sesuatu untuk dipakai.

BSu; Kal. Pasif: *Bali is visited by millions of tourists each year.*

BSu;Kal. Aktif: Jutaan wisatawan mengunjungi bali setiap tahun.

11. Pergeseran Terjemahan Kalimat Inversi

Kalimat dengan pola urutan predikat (P) mendahului subjek (S) sebagai pelaku kalimat diterjemahkan dengan kalimat berpola subjek (S) predikat (P).

BSu: *Rarely have I eaten better food.*

BSa: Saya jarang makanan yang lebih baik.

BSu: *Hardly ever does he come to class on time.*

BSa: Dia hampir tidak pernah datang tepat waktu.

BSu: *Only this way could Alexander earn enough money to survive.*

BSa: Alexander bisa mendapatkan cukup uang untuk bertahan hidup hanya dengan cara ini.

12. Pergeseran Terjemahan Tataran Units

Hierarki unit dalam bahasa Inggris diantaranya *paragraph sentence, clause, group, word, morpheme*.

BSu; group : *Thanks for your watching.*

BSa; kalimat : terima kasih Anda sudah menonton.

BSu;group : *long time no see*

BSa;kalimat : kita sudah lama tidak bertemu

BSu;group: *Extremely good!*

BSa;kata : mantap!

7.2 Pergeseran Kelas Kata

Kelas kata (kata benda (*noun*), kata sifat (*adjective*), kata kerja (*verb*), kata keterangan (*adverb*), dll) dalam bahasa sumber bisa berubah kelas kata dalam terjemahan bahasa sasaran.

BSu; kata benda : *I know your health.*

BSa; kata sifat : saya tahu kamu sehat.

BSu; Verb: I have written the books for about three months.

BSa; noun : Saya membutuhkan waktu tiga bulan untuk penulisan buku itu.

BSu;adverb : *She smiles beautifully.*

BSa;adjective: Ia tersenyum indah

7.3 Pergeseran Leksikal Dengan Perubahan Makna

Pergeseran leksikal terjemahan (bahasa sasaran) dengan bahasa sumber namun dengan memiliki makna tertentu.

BSu: *Time is money.*

BSa: waktu itu sangat berharga

BSu: don't be *Pig-headed*

BSa: jangan keras kepala (kepala batu)

BSu: you are a *lucky dog in that situation.*

BSa: kamu orang yang beruntung dalam keadaan seperti itu.

7.4 Pergeseran Terjemahan Bentuk Paragraf Dengan Parafrase

Pengungkapan kembali suatu teks dengan kata-kata yang berbeda dengan isi dan maknanya yang tetap. Penerjemahan demikian biasanya berupa *summary* ataupun kesimpulan dengan tujuan membuat intisari dari topik bahasa sumber kedalam bahasa sasaran. Penerjemahan bisa dilakukan dengan perubahan kalimat langsung menjadi tidak langsung dengan perubahan kata ganti orang. Bentuk dan isi walaupun demikian tetap dijaga sedekat mungkin.

BSu : *My mother is everything for my life.*

BSa: Maksudnya dia berkata bahwa dia akan melakukan yang terbaik untuk ibunya.

BSu: *Please tell John that I am tied up in traffic so I am going to be about a half hour late for the nine oclock meeting. Ask him to bring up our question about the employee benefits plan.*

BSa: Saya kemungkinan akan datang terlambat setengah jam mengikuti rapat karena jalan macet. Ajukan saja pertanyaan kepada John tentang rencana tunjangan karyawan.

BSu: *similar rural technology centers are springing up elsewhere. In india, for example native researchers are developing small scale devices that convert biological wastes of all sorts into gas fuel for cooking and heating. Technicians sin Lesotho, southern africa, are developing low cost housing construction materials and techniques. In the philippines, manufacturers are producing locally designed machinery adapted for the farmer who has more land than he can work by hand but who cannot afford, or make good use of conventionally sized farm machinery.*

BSa: Teknologi pedesaan bermunculan dimana-mana, diantaranya di India dengan pengembangan perangkat skala kecil yang mengubah jenis limbah biologis menjadi bahan bakar gas, di Lesotho, Afrika Selatan dengan pengembangan bahan dan teknik konstruksi perumahan murah. Di Filipina dengan adaptasi mesin lokal untuk petani yang memiliki lahan dan penggunaan mesin pertanian konvensional.

7.5 Penerjemahan Adaptasi

Penerjemahan dengan menggantikan unsur bahasa sumber dengan unsur bahasa sasaran yang memiliki karakteristik sama, dapat diterima, dapat dikenali, akrab dengan pembaca sasaran.

Konsep yang tidak sama antara bahasa sumber dengan bahasa sasaran disesuaikan sedekat agar berkesuaian dan dapat diterima secara umum.

BSu: Cricket
BSa : baseball

BSu: *100 pounds*
BSa: 50 kg

BSu: *I will phone as you drop in jakarta, my son.*
BSa : Bapak akan telepon kamu sesampai di jakarta.

7.6 Penerjemahan Budaya Bahasa

Budaya berarti cara hidup yang berkaitan kebiasaan, nilai, adat, kepercayaan, cara berbahasa, teknologi sebagai kreasi masyarakat, yang kadang berbeda dengan tataran leksikal bahasa, dengan referensi kamus.

BSu: *Hi, you guys, good morning.*
BSa: hai kawan semua, selamat pagi

BSu : *Best wishes*
BSa: Teriring doa

BSu: *Ladies and Gentlemen*
BSa: saudara-saudara sekalian

7.7 Penerjemahan Bahasa Slang (Bahasa Inggris Gaul)

Bahasa gaul merupakan ragam bahasa dengan bermacam kata dan ungkapan yang memiliki makna tertentu bagi kalangan tertentu yang sudah mengetahuinya.

BSu: *What the hell you doing, son of a bitch!*

BSa: lagi ngapain kamu brengsek!

BSu: *I don't believe you, bullshit!*

BSa: saya tidak mempercayaimu pembohong besar!

BSu: *Go to hell you asshole!*

BSa: Enyahlah kau brengsek!

7.8 Penerjemahan Idiom Dan Peribahasa

Idiom adalah kelompok kata yang memiliki makna khusus, yang tidak bisa dipahami dengan mengambil makna per kata.

BSu: puppy love

BSa: cinta monyet

BSu: *That piece of clothing was out of date years ago.*

BSa: baju itu sudah tidak musim lagi sejam tahun –tahun yang lalu.

BSu: *he is a chicken –hearted person.*

BSa: dia adalah orang yang penakut.

7.9 Penerjemahan Kata Serapan Adopsi Atau Pinjaman (Borrowing)

Kata-kata serapan diambil bentuk dan maknanya dari bahasa Inggris dengan membiarkan bentuk padanannya serupa dengan bahasa sumber dengan sedikit perubahan penyesuaian penulisan baku dalam bahasa Indonesia.

BSu: *the activists have moved to the center of the town*

BSa: para aktivis sudah bergerak kedalam kota

BSu : *The boss of the supermarket is talking about the next mall here.*

BSa: Bos supermarket sedang membicarakan pembangunan mall selanjutnya.

BSu: *He is the actor of the bomber.*

BSa: Dialah aktor pengebom.

BSu: *Thanks for your durian. I love it.*

BSa: terima kasih buah duriannya, saya suka sekali.

BSu : *I usually go home by taxi.*

BSa: saya biaya pulang naik taksi.

BSu: *I like to watch tvone for its breaking news.*

BSa: saya suka nonton tvone karena breaking news nya.

7.10 Penerjemahan Kontekstual/Situasional

Pergeseran terjemahan dengan memperhatikan konteks atau hubungan kata, kalimat dengan kata atau kalimat lain dalam bahasa sasaran yang memiliki korelasi makna.

BSu: *fire!*

BSa: Kebakaran!

BSu: *Fire!*

BSa: tembak!

7.11 Penerjemahan Dengan Padanan Nil Dan Zero

1. Padananan Nil

Setiap bahasa memiliki keunikan masing - masing termasuk diantaranya tata bahasa yang berbeda. Bahasa Inggris memiliki unsur-unsur dalam tata bahasa yang tidak dikenal dalam bahasa Indonesia, seperti tenses (kala waktu), kata kerja bantu. Dalam bahasa sasaran kalimat perlu ditambah unsur lain misalnya keterangan waktu agar memiliki kesamaan

makna dengan bahasa sumber karena *tenses* dalam bahasa Inggris tidak diterjemahkan dengan hal serupa dalam bahasa sasaran kecuali penambahan unsur lain yang dapat memberi penjelasan.

Keunikan bahasa sumber dan bahasa sasaran yang berbeda memungkinkan banyak unsur tidak diterjemahkan. Unsur bahasa sumber tidak diterjemahkan kedalam bahasa sasaran karena unsur tersebut tidak ditemukan padananannya. Unsur “Nil” dalam tata bahasa berbentuk kata kerja bantu (*auxiliaries, modality*), *tenses* (kata kerja yang menunjukkan kala waktu tertentu), tidak dapat ditemui dalam bahasa Indonesia yang tidak mengenal hal itu dalam tata bahasanya.

BSu: *I went to Bali last week.*

BSa: saya pergi ke Bali minggu lalu)

Jika tidak ada kata keterangan waktu “minggu lalu” dalam bahasa sasaran, kalimat itu akan menjadi ambigu, apakah “saya pergi ke bali” itu suatu kebiasaan atau peristiwa sudah terjadi saja karena bahasa Indonesia tidak mengenal kata kerja dengan kala waktu. Dalam bahasa sumber kalimat “*I went to Bali*” akan cukup menunjukkan peristiwanya sudah terjadi (lampau) yang dikenali dari kata “*went*” (bentuk lampau) bukan “*go*”. Dengan demikian *tenses* tidak diterjemahkan dalam bahasa sasaran (*nil*).

BSu: *If I lived in the village, life would be come easier.*

BSa: Seandainya saya tinggal di desa, kehidupan mungkin akan lebih mudah)

BSu: *If I had come to Bandung, I would have met the man.*

BSa: seandainya saya sudah pergi ke Bandung, saya akan sudah bertemu dengan orang itu)

Kalimat pada bahasa sumber adalah kalimat pengandaian tipe II yang menunjukkan makna imajiner, ketidakmungkinan untuk terjadi peristiwa “saya tinggal di desa” karena kenyataannya, faktanya tidak tinggal di desa. Hal itu dapat diketahui dari *tenses* : *past tense* dalam kalimat pengandaian menunjukkan fakta makna sekarang tidak demikian. Demikian dengan kalimat pengandaian *past perfect* (perbuatan di masa lampau telah terjadi sebelum peristiwa lain yang juga lampau terjadi). *Tenses* yang menunjukkan waktu tidak diterjemahkan dalam bahasa sasaran.

2. **Padananan Zero**

Padananan zero dalam bahasa sasaran terjadi ketika unsur-unsur bahasa sumber sengaja tidak diterjemahkan dengan unsur serupa dalam bahasa sasaran walaupun padanannya ada. Unsur tersebut pada tata bahasa kedua bahasa sumber dan sasaran dikenali secara gramatikal, misalnya unsur kata ganti, kata sambung, kata depan, yang merupakan elemen bahasa yang paling dasar. Kekosongan padanan pada bahasa sasaran tidak mengurangi makna, rasa bahasa secara khusus maupun generik kalimat sebagai buah pikiran yang lengkap.

a. **Artikel ‘a’ (bahasa sumber) bermakna tunggal (bahasa Indonesia) :sebuah, seekor, seorang, sekuntum**

BSu: *a farmer is a man who will bear much until it comes to the matter of his land and his harvest.*

BSa: *Petani adalah orang yang menahan derita, kecuali bila menyangkut soal tanah dan hasil panennya.*

Frasa *a farmer* dan *a man* pada kalimat di atas tidak mengacu pada *petani* dan *orang* tertentu karena frasa *a farmer* bermakna *generic*. Mengatakan kegenerikan,

bentuk penggolongan *sebuah* tidak dapat diterima dalam kaidah yang baku sehingga *a* menjadi *zero*.

b. Artikel 'the' (bahasa Sumber), tidak diterjemahkan dalam bahasa sasaran.

BSu: *the woman is the root and the man is the tree. The tree grows only as high as the root is strong.*

BSa: *Wanita adalah akar dan laki-laki adalah pohon. Pohon hanya tumbuh setinggi kekuatan akarnya.*

Kalimat bahasa sumber tersebut bersifat *generic*, pernyataannya bersifat umum: *woman*, *root* dan *tree* bersifat *generic*, tidak dimaksudkan untuk mengacu pada *woman*, *root*, dan *man* tertentu (spesifik) di dalam teks. Kata *woman* mengacu pada umumnya *women* (di sini berarti *woman* = *all women*). Demikian juga kata *root* dan *man*.

c. Padanan Zero pada Pronomina It

BSu: *I tell you it is he who makes her able to disobey me.*

BSa: *Kukatakan padamu, dialah lelaki yang membuatnya tidak mentaatiku.*

it merupakan unsur awal kalimat yang secara gramatikal berfungsi sebagai bentuk sulih yang mengisi posisi subjek, dan subjek kalimat yang sebenarnya adalah berupa frasa yaitu : *who makes her able to disobey me* di akhir klausa. Pronomina *it* tidak dipadankan (*zero*) dalam bahasa sasaran, hanya berfungsi secara gramatikal saja.

d. Padanan Zero pada Pronominal *there*

BSu: *Day after day they waited to find whom they wanted and one day there came by a party of forty or more young men and women.*

BSa: Hari demi hari mereka menanti orang-orang seperti yang mereka inginkan, dan pada suatu hari datanglah sekelompok pemuda pemudi yang berjumlah sekitar 40 orang atau lebih.

Pronomina *there* pada *there came* di atas, merupakan subjek secara gramatikal. Dalam bahasa Inggris, pola kalimat *there* sebagai subjek merupakan pola standar, subjek kalimat yang sebenarnya tertunda (*postponed*). Predikat *came* tersebut mendahului subjek yang tertunda (*young men and women*). *There* menjadi *zero* dalam bahasa sasaran.

e. Padanan Zero pada Preposisi

BSu: *In the center of the field his two sons were bending over the water, their two fight arms thrusting together like the arms of one man.*

BSa: Di sudut sawah yang letaknya agak jauh kedua putranya sedang membungkuk, lengan kanan mereka bergerak serempak menancapkan benih benih padi seperti lengan-lengan yang berasal dari satu tubuh.

Pada Frasa *the corner of the field*, frasa *the corner* adalah *headword* yang diterangkan (D), dan *the field* adalah nomina yang menerangkan (M) dengan kontruksi frasa DM (diterangkan menerangkan), dan *of* membatasi nomina setelah *the corner*. *The* dan *of* tersebut tidak mengacu pada *corner* yang lain tetapi terbatas pada *the field* saja sehingga *of* berfungsi sebagai pembatas nomina

yang diterangkan yang diperjelas dengan nomina yang menerangkan (*the field*).

BSu: ...*they asked for help in digging trenches about the city.*

BSa: ...mereka meminta bantuan untuk menggali parit-parit perlindungan di seluruh kota.

f. Padanan Zero pada Possessive Adjective

BSu: *Once outside he gave his orders with correctness and dignity to those beneath him.*

BSa: Begitu keluar ia memberikan perintah yang tepat dan berwibawa kepada anak uanya

Dalam bahasa sasaran penerjemahan *dia memberikan perintah*, dan *his* dalam bahasa sumber adalah zero dalam bahasa sasaran karena sudah jelas yang memerintahnya adalah *he*, dia laki laki sebagai subjek.

g. Nomina Jamak

BSu: *He closed his eyes as he spoke and lay back in his chair.*

BSa: Sambil berbicara ia memejamkan mata dan membaringkan diri di kursi.

Pembentukan morfem *-s* pada nomina *eyes* mengandung arti bahwa *eyes* berjumlah dua atau lebih dari satu yang penerjemahannya menjadi *mata-mata*. Penerjemah tidak menerjemahkan bentuk jamak tersebut dalam bahasa sasaran melainkan dengan mata saja sebab *eyes* disini adalah bentuk generic bahwa *eyes* (sebagai organ tubuh umumnya dua) harus ditambah morfem *-s*. dalam Bahasa Indonesia kegenerikan tidak perlu dalam bentuk jamak

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CHAPTER 8

ENGLISH FOR TEACHING

By Eva Sulistiana



(<https://bridge.edu/tefl/blog/the-new-frontier-of-teaching-english-interactive-global-virtual-and-innovative/>)

8.1 English For Teaching Conversation

A Misunderstanding (Practice Conversation, 2023)

Rachel : I just need to get some information. Weight?

Desy : Oh sure.

Rachel : No, I mean weight.

Desy : No Problem I can do that

Rachel : Weight!

Desy : Wait for what?

Rachel : How many pounds do you weigh?

Desy : Oh.... Why don't you just ask?

Small Talks Conversation

(Small Talks conversation And Answers, 2023)

- Adam : How was your day today?
Lucy : It's been pretty busy, but I've had a good day. Thanks.
Adam :What did you do last weekend?
Lucy : Last weekend I visited my family in Bedfordshire and we celebrated my brother's birthday.
Adam : What hobbies or interests do you have outside of work?
Lucy : I really like running, I've just bought a treadmill so I'm enjoying using that.
Adam : Have you watched any interesting movies or TV shows recently?
Lucy : I've really enjoyed watching The White Lotus. It's quite relaxing because it's set in a holiday destination.
Adam : What Type of music do you enjoy listening to?
Lucy : I honestly don't listen to a lot of music, but I do like Taylor Swift.

At The Library (BBC Learning English, 2022)

- Librarian : Hello there, Can I help you with anything?
Angel : Hello, I am looking for a new book to read.
Librarian : You are in the right place, what kind of book what you are looking for?
Angel : I am looking for a book with a lot of action.
Librarian : Ouw I think You should look for something in the adventure section.
Angel : Can you show me where the adventure section is?
Librarian : Of course, just follow me.

8.2 English for Teaching Vocabulary

Educational Institution (Anon., 2022)

Kindergarten	: Pre-school education
	Primary School
	Secondary School
College	: Further education
Higher education	: University education: tertiary education
Post -graduate school	: University for students studying beyond degree level

8.2.1 School Subject

- Maths
- Language
- Literature
- Science
- Physic
- Biology
- Chemistry
- Natural Science
- Geography
- Religious Studies
- History
- Information Technology (IT)
- Physical Education (PE)
- Cookery:domestic/food science
- Handicraft
- Art
- Music

Vocabulary Exercises: School Subjects

1. One of the reasons that I didn't like was because of the lab work which sometimes involved dissection.
2. I've always enjoyed learning about how chemicals react with one another so I decided to choose as one of my main subjects.
3. When I was a child, we practicedthree times a week which was fine in summer but was freezing during the winter when you have to play football or hockey outside.
4. My teacher encouraged us to take part in.....in order to develop skills beyond what is taught in scheduled lessons.
5. I used to find complicated calculations difficult as well as algebra but when we got a new..... teacher, it all became much easier to understand.
6. One of my favorite subject was..... because you had a chance to get out of the classroom and learn more about the environment.
7. Teachers were really strict on..... in exams. The exam invigilators won't even let you have your bag in the exam room.
8. Poetry should be taught more in lessons in order to help students develop a deeper understanding of their language and culture.
9. I always love studying maps. We spent a lot of time in our..... lessons tracing the borders of countries and learning the capital cities of different countries.
10. My worst subject at school was..... because I was completely tone deaf.

Music- biology-geography-chemistry-literature-
physical education-cheating-extra curricular activities-
math's-natural science.

Useful Language & Collocations

Lab work : Laboratory experiments
Dissection : cutting up animals for scientific research
Scheduled lessons : lessons which are planned and written
into a school curriculum
Algebra : formulas and equation in mathematics

To give out or assign homework / to do or complete homework
To complete high school/ to graduate high school
To do, to participate or to take part in school activities or sport

Tracing : copying, outlining in pencil
Tone deaf : without an ear for music unable to
appreciate or hear different music and notes.

University Vocabulary

BA/BSc : Bachelor of Art degree/Bachelor of
Science Degree
MA / MSc : Masters of Arts/ Masters of science
PhD : Doctorate
Certificate : a lower level qualification often
offered at colleges rather than
universities. This is also the word used
for documentation received for
completing any type of course or
degree (she received her certificate for
her BA degree) Diploma Online Course

- Vocational course : a course which teaches you skills for a specific job, for example engineering.
- Non-vocational course : course which is not related to a job but to a general subject instead , such as biology.

Useful Verbs & Nouns For University

- To graduate from a university : complete a degree course/ to finish university
- To enroll on a degree course : put your name down for a degree course.
- To major in physics : to choose physics as your main subject at university
- To attend a lecture : to go to listen to a speaker at university often with a large audience in a lecture theater.
- To attend a tutorial : to go to a meeting with a professor usually in a small group held in his /her office.
- Deliver a lecture : to give a talk or presentation
- To lecture in media studies : to talk about media studies or to teach media studies at university.
- The faculty of business : a department specializing in business at university
- To read history : to study history
- To do or complete coursework : doing project work or assignments as part of your course
- Undergraduate : someone currently doing their first degree
- Graduate : someone who has completed a degree course

Note-taking : being able to take notes in a lecture while the lecture is talking

Keeping up with the workload : being able to maintain the level of studying required

Fall behind with studies : fail to keep pace with the school/university work.

University Work

Presentation

Lecture

Tutorials

Thesis

Dissertation

Hypothesis

Assignment

Project work

Research

Vocabulary Exercises: Universities

Complete the following sentences are university education using no more than word.

1. People who have..... from university stand a better chance of finding a good job
2. I hope to enroll a degree in law next year in the UK
3. There is a lot of competition to get a..... but without it I won't be able to afford the universities fees.
4. One of the keys to successful is knowing where to look for information and how to judge which information is most current and relevant. Knowing the best sources of materials is essential.

Other Useful Vocabulary for Education

Literate	: to be able to read and write
Illiterate	: unable to read and write
The literacy rate	: the percentage of people in a country or region able to read and write
Comprehensive education:	a well-rounded, broad education covering a variety of subjects
Scholarship	: an award of either free or supported education for high achievers.
Student loan	: money taken by a student to pay for their education which they must pay back after graduating
pay off a student loan	: to repay money borrowed for university education
Intensive course	: a course which runs over a short period of time but contains a lot of information and training
Play truant/truancy	: not attending school/being absent from school without permission
Gap year	: to take a year out between high school and university.

Vocabulary Exercises: Useful Education Vocabulary

1. The rate of..... is higher in developed countries than in underdeveloped countries.
2. Schools should offer a which includes subjects relating to all minority groups.

3. The rise in university fees has led to a large proportion of students taking out..... which can often be difficult to pay back.
4. Students who take a often find it difficult to get back into their studies again.
5. Rather than the government offering free university education for all people, they should, instead, ensure that a certain number of gifted individuals receive a.....

8.3 What To Say (BBC Learning English, 2022)

8.3.1 What to say if you are in a good health

I've never felt better

I am in a good shape

I am as fit as a fiddle

I am full of beans

8.3.2 What to say If Someone is ill

Let me know if you need anything

I hope you make a swift recovery

I hope you feel better soon

I'm sorry to hear you're unwell

8.3.3 What to say when you are ending a relationship

I don't want to go out with you anymore

We should stop seeing each other

I think we should split up

8.3.4 What to Say When you've done something wrong

I am so sorry

It's all my fault

Please forgive me

I owe you an apology

8.3.5 What to say when you are buying the drinks

It's my round

It's my shout

I'll get these

I'll get the drinks in

8.3.6 What to say If you don't Understand

I didn't catch that

I don't follow

Could you run that by me again

I don't know what you mean

You've lost me

8.3.7 Fifty Common English Phrases (Linguamarina, 2017)

- | | |
|-----------------------------|--|
| 1. How is it going | : when you meet someone |
| 2. Long time no see | : when you haven't seen somebody for a while |
| 3. What have you been up to | : what was going in your life |
| 4. Can't complain | : when everything is going well |
| 5. How do you know | : somebody tells you something that you haven't really mentioned it. |
| 6. That's a good one | : That's a good joke! |
| 7. It's very kind of you | : You thank somebody |
| 8. Thank you anyway | : You thank somebody who try to help you but couldn't get the result |
| 9. Thank you in advance | : You thank somebody that you really hope |
| 10. No worries | : Don't worry about it |
| 11. What's going on | : What are you doing here |
| 12. Did I get you right | : If you didn't catch something or didn't understand. |

13. Don't take it to heart	: Ask somebody to be upset
14. I didn't catch the last word	: You don't understand
15. Sorry, I wasn't listening	: Can you repeat it
16. It doesn't matter	: Don't worry
17. Fingers crossed	: If you want to wish somebody luck
18. Oh, that. That explains it	: You didn't get something then you get extra effect and you get it.
19. Things happen	: Tell person not to be upset.
20. Sorry to bother you	: Somebody's busy and you can always say sorry to bother.
21. I'll be with you in a minute	: You are in the middle of something's asking you to do something
22. Where were we	: When did we stop?
23. I'm sorry, I didn't catch you	: I don't understand
24. Lucky you	: The way of congratulating person
25. I freaked out	: To become very angry, scared or excited
26. Good for you	: Congratulating person
27. You've got to be kidding me	: You say it when something surprising you
28. Cheer up	: To tell somebody to be happy
29. Come on, you can do it	: Motivate person
30. Keep up the good work	: Continue being great
31. It's not the end of the world:	
32. That's lit!	: That's amazing!
33. There you go	: Motivate person after failures
34. Not a bit	: Not at all
35. There is no room for doubt	: Pretty sure
36. I'll text you	: I'll send you message

- | | |
|----------------------------------|---|
| 37. It's not worth it | |
| 38. You rock | : You are amazing |
| 39. You should go the extra mile | : When you ask people to work harder |
| 40. Step up your game | : Start performing better |
| 41. Pull yourself together | : Calm down and behave normally |
| 42. You sold me! | : You convinced me on something |
| 43. Couldn't care less | : Used to express total lack of interest in something |
| 44. This is a no-brainer | : Easy decision |
| 45. I screwed up | : Admit the mistake |
| 46. You are driving me nuts | |
| 47. Can you cover me? | : Can you work in my place? |
| 48. I'd better be going | : It's time to leave |
| 49. Thank heavens it's Friday | : Happy weekend |
| 50. Take care | : Saying goodbye |

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CHAPTER 9

ENGLISH FOR BUSINESS

By Dody Wahyudi Purnama

Business English merupakan bentuk komunikasi bahasa Inggris dengan orang lain dengan konteks kegiatan transaksi bisnis dengan bahasa *commerce, finance, industry, providing goods and services*. Berbisnis berarti orang berkumpul bersama-sama melakukan inovasi, membuat desain, mempertahankan hal yang bernilai, tradisi ataupun hal yang biasa. Berbisnis melibatkan orang dalam kegiatan kerjasama, negosiasi dan bahkan mengelola konflik. Banyak kegiatan berkaitan dengan sponsors, kegiatan mengumpulkan informasi untuk mendesain program atau materi berbagai konteks. *Business English* meliputi *everyday English, general business English, and ESP*, namun pada artikel ini fokus pada aspek komunikasi produktif dalam *English for business* yaitu aspek *speaking (presentation, negotiation, small talk, communication and telephone skill.), writing (email, cv)*.

9.1 Berbicara (*Speaking*)

1. *Speaking on the telephone*

Berbicara (*speaking*) merupakan bagian komunikasi bisnis yang sangat penting di tempat kerja baik secara formal maupun non formal. Dalam komunikasi telepon ungkapan sopan biasa digunakan untuk memulai dan mengakhiri percakapan. Ungkapan *informal greeting* diikuti ungkapkan menyebutkan nama sendiri, mengidentifikasi departemen perusahaan atau lembaga sendiri. Negosiasi umumnya dilakukana dalam tawar menawar mencapai kesepakatan jual beli. Negosiasi merupakan bagian komunikasi untuk mencapai

kesepakatan dua belah pihak untuk kepentingannya. Tahapan yang bisa dilakukan meliputi persiapan siapa lawan negosiasi, mengenali kebutuhan lawan dan sendiri, merumuskan penawaran. Negosiasi dilakukan untuk mencari solusi. Cermat dalam memilih dan pengambilan keputusan memberikan dampak positif keberhasilan negosiasi.

a. Bertanya, menjawab, menawarkan bantuan dan memberi salam

How can I help you?

Is there anything else I can help you with?

Hi, can I speak to Jan, please?

Can I ask who's calling, please?

Of course, it's Oliver Timms.

Thank you for calling Hospital

Hello. I wonder if you could help me.

Customer service. How can I help you? I'm calling about an order I placed last week.

Yes, of course. May I ask who's calling?

Hi, Johan speaking

Hello, Johan speaking.

Hi, Gunawan. It's Ahmad from finance.

Hello, IT department

It's Ramdhan from Ciereng Hospital.

Thank you. I'll just put you through.(mentransfer panggilan)

b. Meminta penerima telepon agar seseorang menelepon balik

Could you ask her to call me back today, please?

Yes, please. Could you tell him that I'd like to order the chairs.

Please, tell her that I called.

c. Menyampaikan berita negatif

I'm afraid my manager is away at the moment

I'm afraid my manager is having a meeting.

Would you like to leave a message?

d. Menolak bantuan, mengakhiri telepon

No, that's all. Goodbye.

I'd better be going

e. Pertanyaan di dalam kantor

How does the scanner work?

Where is the staff?

Go down to the second floor.

When does He start work?

She usually starts at eight.

Where is the cafeteria?

Who is giving the presentation?

What would you like to drink?

Why is he late?

When does the meeting start?

f. Menunda telepon

*I have to **hang up** now, but I'll **call you back** tomorrow*

Sorry, I am really busy. Can I get back to you in 10 minutes?

g. Mengatasi orang yang tidak mau berhenti berbicara di telepon

Cara menolak orang berbicara di telepon karena kita masih sibuk misalnya Anda mengatakan Anda mempunyai acara *meeting* atau acara lain dan akan menghubungi penelpon nanti, atau mengatakan "Could you speak louder please? (seolah olah suara telepon terganggu, tidak terdengar) kemudian telepon mati tiba tiba, jika penelpon memanggil lagi, tidak usah diangkat/diterima.

h. Mengatakan nomor telepon

You can contact me at 044**555**123

Pengucapan 0 (nol) adalah *Zero* dalam *US English*, *Oh* dalam *UK English*

044**555**123 diucapkan: *zero/oh/nought four four/forty four)/double four five five five/(treble five)/triple five/five double five)*

biasanya ditambahkan nomor kode area seperti 021 kode area jakarta di depan nomor telepon. Telepon internal atau PABX (Private automatic Branch exchange) yaitu telepon konvensional sistem analog. Komunikasi model ini masih dibutuhkan menunjang aktivitas perkantoran. Panggilan telepon ke Indonesia dari luar negeri digunakan format seperti panggilan ke telepon rumah, penelpon menekan +62 diikuti kode area dan nomor telepon dengan menghilangkan '0'. Misalnya +6221-xxxx-xxxx. Jenis pesawat telepon bisa dilihat dari aspek kapasitas alat yang digunakan, intercom, PMBX (Private Manual Branch Exchange), PABX (Private Automatic Branch Exchange), lokasi peletakan, telepon meja (tablephone), telepon dinding (wallphone), telepon mobil, kapal ataupun pesawat.

2. Berunding (Negotiation)

Contoh ungkapan:

Could you be more specific regarding your goals?

Could you give me....?

How does our objectives compare to yours?

How far...

Let's begin with...

Let's get down to ...

May I know ..

we would like to welcome....

a. Menyetujui dan tidak menyetujui

Alright I would go along with your...

I could't agree more with your...

I think that seems like a...

That seems fine to me

It seems to me that...

That's actually a good point

b. Tidak menyetujui

For me, that solution is out of the question

I accept your view, but...

I understand your point, however I...

I would prefer that...

I'm afraid I can't go along with that

I'm afraid that we have...

Yes, I would go along with that up to a point, but I must...

c. Konfirmasi dan kompromi

As I understand it, your offer is...

I am not sure I understand your position on reducing the shipping fees

If I understand you correctly, what you're saying is that

Please correct me if I'm wrong, but...

So what you are saying that...

What do you mean by....

I am willing to give you a discount if you ..

In exchange for discounts, would you agree on ...

Provided that you give us a discount for our orders, ..

We are ready to accept your offer, however ..

We might be able to work on ...

d. Tawar menawar dan kesimpulan

I'm afraid that we can only go as high as 10% discount for...

From where we stand, an acceptable price would be ..

Our absolute bottom line is that ...

We would like to make a proposal that will ..

Would you consider taking us as your ...

Let's take a look at the points that ...

Shall we summarize the main points for you?

This is where we currently stand with ...

The main points that ..

I would say that ..

UK English menggunakan istilah *mobile* atau *mobile phone*,
US English dengan istilah *cell* atau *cellphone*

3. **Socializing**

Ungkapan *socializing* adalah interaksi seperti di restaurant, airport, sebelum dan sesudah rapat, *standing chatting*, bisa berupa ungkapan memberi pujian, transisi percakapan untuk tema lain tertentu dengan ungkapan yang baik. Membangun kesan pertama yang baik untuk memulai berbicara dengan *business partner* untuk menciptakan *good business*. Ungkapan misalnya *how are you? how was the trip? How did you start your business? that is a very nice dress. You look so amazing. By the way...I want to talk about...*

4. **Small talk:**

Small talk merupakan dilakukan ketika kita bertemu seseorang karena tidak sengaja misalnya di tempat parkir, kantin, dsb. Komunikasi sangat penting untuk membangun hubungan bisnis dengan tema obrolan yang ringan dan bukan tentang pekerjaan. Tema *Small talk* bisa hal hal sederhana, tentang iven-iven dengan sapaan menarik untuk dibicarakan, obrolan sesaat sebelum acara rapat dimulai, obrolan di koridor, saat menunggu seseorang di kantor, bahkan sosialisasi dengan *client*, obrolan saat atasan bertemu dengan staff di lift. *How was your party? When would you have birthday party? What do you say? Good game, was it?*

5. **Presentation**

Kegiatan presentasi berpengaruh terhadap masa depan bisnis. Tim bisnis dan masyarakat harus mengetahui tujuan sehingga bisa memahami dan fokus tujuan bisnis perusahaan. Presentasi yang holistik dan terstruktur membantu karyawan memahami peran dan tanggung jawab dalam mengimplementasikan strategi bisnis tersebut. Materi presentasi harus meliputi

gambaran umum tentang strategi dan tujuan akhir bisnis. Alasan yang kuat, manfaat, arah tujuan yang utama, presentasi strategi akan memotivasi tim kerja dan paham meraih tujuan dan tanggung jawab tugas. Presentasi memberikan komunikasi visual yang efektif dengan menggunakan template presentasi strategi tentang informasi strategis, dengan *customized template*, presentasi dengan mode presentasi profesional dan mengembangkan presentasi strategi dengan proses kolaboratif agar mendapat *feedback* dalam tim. Bahan untuk presentasi merupakan hasil *research* yang tepat, bukan klaim tanpa *research*. Kolaborasi dengan orang lain akan sangat dibutuhkan untuk mengatasi hal tersebut. Posisi pemateri penting untuk disampaikan agar jelas perannya dalam menyampaikan presentasi. Pendengar harus dapat memahami strategi yang berisi prinsip-prinsip utama, gagasan, taktik dan brainstorming yang menarik. Prinsip dan metode tersebut harus didiskusikan terlebih dahulu. Memulai presentasi tentang pekerjaan pada saat ini yang berisi permasalahan yang harus dipecahkan pada saat ini, yang bisa diimplementasikan selanjutnya.

Presentasi media sosial bisa dilakukan untuk meningkatkan daya tarik. Gunakan *templates* presentasi powerpoint dengan infographic. Slide yang dinamis bisa dibuat oleh ahlinya dengan model *customization* yang berwarna, mudah diedit, *drag and drop*. *Sante-infographic template powerpoint* sangat mudah diedit, memiliki *transition animation*, *company profile slide*, dan *portofolio slide*. 35 *template new infographic powerpoint* untuk presentasi diantaranya 1) *infographic-powerpoint PPT* (dengan *charts, diagram, graphic presentation graphics*). 2) *PPTx Infographics* (template bagus dengan *charts, timelines, dan icons*), 3) *Tech-Multipu-Multipurpose* (dengan 100 slide dinamis dan mudah), 4) *Sante* (mudah diedit, animasi dan transisi, slide profil, dan portofolio), 5)

Eargo (baik untuk keperluan business planner, untuk investor), 6) *Quantum education* (berisi 30 slide unik dan banyak grafik yang berguna: bagan, peta, dan maket perangkat), 7) *Infonova* (bagus untuk agen dan kreator), 8) *water* (dengan ragam topik), 9) *Gets travel* (untuk presentasi travel), 10) *Foodism* (berkaitan dengan makanan di restoran), 11) *3D Finance* (dinamis untuk financial), 12) *Portofolio* (pilihan slide yang unik), 13) *Headline* (presentasi bisnis multiguna). *Infographic* lainnya sangat bagus: *A New, Project management, Pitch-Deck, Business Plan, Flanify, Kopikoe, Imperial, Juici, Intensive, Osprey, Edulacty, Gatzruts, mental concept, Realth, Maps, PUCKUP, Brand guidelines, nursing, funnel infographic, mental health, market research, HOT-Pitch Dect Infographic PPT*. Jenis desain slide *infographic* yang paling populer diantaranya : *the Brain Infographic, the SWOT Infographic, the Puzzle Piece Infographic, the Gantt Infographic, the Funnel Infographic*. Tips presentasi yang bisa direkomendasikan diantaranya adalah buatlah desain *slide* yang sederhana, jelas dan fokus, berbeda dan bermakna, pilihlah jenis *slide infographic* yang sesuai kebutuhan dan tema presentasi, sampaikan narasi presentasi dengan gambar visual. *Flat design* dengan 3 dimensi, ilustrasi dan karakter menarik, animasi, berwarna dan cerah, tipografi yang dinamis, akan membantu presentasi terbaik.

9.2 Menulis (Writing)

Menulis harus bisa memberikan pesan sesuai tujuan yang diinginkan. Menulis secara detail dengan baik dan benar, membuat laporan, membuat presentasi dan bukan asumsi yang kurang jelas, *check spelling* dan *grammar* bahasa Inggris surat akan mempermudah pemahaman dan kejelasan.

1. Penulisan tanggal bulan tahun

Penulisan tanggal bulan dan tahun ketika komunikasi bisnis, misalnya untuk *booking international transport*, akomodasi hotel, merencanakan pengiriman, rapat dan lain sebagainya sangatlah penting. Format menulis tanggal dengan *UK English* dengan pola DD/MM/YY (*day, month, year*). Penulisan Model US yaitu MM/DD/YY. Mengutamakan kepentingan dan kebutuhan customer lebih utama ketika terjadi perbedaan.

Contoh penulisan dalam *UK English*, 21 January 2020; 21st January, 2020; 21 Jan 2020; 21st Jan 2020; 21/01/20. Penulisan 03/07/08 dalam *UK English* berarti 3 Juli 2008, dan menurut *US English* berarti 7 Maret 2008. Jika ada keraguan, tulislah tanggal dalam bahasa Inggris secara internasional dengan format berikut: YYYY-MM-DD, dengan YYYY menunjukkan *year* (tahun) semua angka seperti misalnya 2020, MM berarti menunjukkan bulan (*month*) 01 sampai dengan 12 dan DD menunjukkan hari (*day*) 01 sampai 31. Membaca tanggal di atas, dengan *the twenty-first of January, two thousand and twenty*. Penulisan biasanya dalam dokumen legal seperti surat kontrak.

2. Penulisan nama hari dan bulan

Penulisan hari dengan huruf kapital di awal, bisa dengan *abbreviation* misalnya *Mon (Monday); Tues (Tuesday); Wed (Wednesday); Thurs (Thursday); Fri (Friday); Sat (Saturday); Sun (Sunday)*. Tanda baca di akhir bersifat *optional* misalnya nama singkatan hari bisa dengan titik, *Fri*. Penulisan bulan bisa ditulis dengan *abbreviation* dan huruf kapital di awal, seperti berikut: *Jan (January); Feb (February); Mar (March); Apr (April); May* (tidak ada *abbreviation*); *Jun (June)* (jarang ditulis singkat); *Jul (July)* (jarang ditulis singkat); *Aug (August); Sept (September); Oct (October); Nov (November); Dec (December)*. Penulisan tanda baca di akhir dengan titik atau dihilangkan.

Penulisan *a couple of weeks* berarti dua minggu. *Next Monday week* berarti satu minggu dari *Monday* (hari Senin). *Over a week* berarti lebih dari waktu satu minggu. *A fortnight* berarti dua minggu. *A long weekend* berarti dimulai hari *Friday* (Jumat) dan berakhir pada *Monday*. Hari libur dalam UK English yaitu *holidays*, dan US English dengan *Vacation*. Waktu tidak bekerja untuk *holidays* disebut *leave* (cuti), misalnya *sick leave* (cuti karena sakit), *maternity leave* (cuti karena melahirkan) dan *paternity leave* (untuk ayahnya), dengan dibayar dan tidak dibayar (*paid leave* dan *unpaid leave*). *Public holiday* merupakan libur resmi oleh kebanyakan negara. Untuk UK English, *Bank holiday* digunakan jika *public holiday* bertepatan dengan hari bank itu tutup.

3. Penulisan Waktu

Penulisan waktu dalam UK English misalnya *the meeting starts at 09.00*, berarti rapat dimulai jam 09 pagi atau jam 09 malam.

The meeting starts at 9am/9 am/9 a.m. berarti *meeting* dimulai jam 09 di pagi hari.

09.00 berarti jam 09 tepat di pagi hari; 21.00 berarti jam 09 di malam hari. Jam 24 berarti juga jam 0.00. Jika *the meeting starts at half past eight* berarti *the meeting starts at 08.30* atau *20.30*.

4. Penulisan Angka

Penulisan angka misalnya *billion* dan *trillion* berbeda makna. *A zillion* berarti bilangan tak terhingga atau tak tentu. *Dozen* berarti 12. Penulisan dari kanan ke kiri dengan menempatkan koma setelah setiap tiga digit. Misalnya 1,000; 10,000; 100,000,000.

5. Penulisan Desimal

Penulisan UK English berupa titik setelah angka yang mewakili unit dalam pecahan desimal misalnya 9.8. Poin desimal dalam bahasa Inggris di beberapa negara dalam mata uang desimal menggunakan koma ketika ada pecahan desimal: £1,80. Penulisan tarif dalam bahasa Inggris yaitu £1.80

6. Pengukuran (*measurement*)

Pengukuran dalam bahasa Inggris yaitu *metric* dan *imperial* (US English), UK English menggunakan baik *metric* dan *imperial*. *Metric System*, misalnya *length* (ukuran panjang) : *centimetre, metre, kilometre (US Spelling): meter*. *Weight* (ukuran berat) : *gram, kilogram, tonne*. Kapasitas : *millilitre (ml), litre (US Spelling: liter)*. *Temperatur: centigrade* atau *celsius*.

Imperial system, misalnya dengan ukuran ***length*** (panjang) : *inch, foot, yard, mile*. Ukuran ***weight*** (berat) : *ounce, pound, ton*. Kapasitas (***capacity***) : *fluid ounce, pint, gallon*. Ukuran suhu (***temperature***): *Fahrenheit*. Walaupun dalam sistem imperial, ukuran ton dalam *US English* berbeda dengan ton *UK English*. Demikian pula se gallon *US English* berbeda dengan gallon *UK English*. Centrigade atau celsius: *freezing point* air murni 0° (degrees), dan *boiling point* 100°. *Fahrenheit: freezing point* air murni 32°, dan *boiling point* 212°

7. Penulisan Alamat

Penulisan alamat dengan *UK English* menggunakan *postal codes* dan *US English* menggunakan istilah *ZIP codes* untuk kode area dalam kota, dan negara, yaitu serangkaian karakter angka atau huruf pada alamat surat dan paket untuk mempermudah proses pemilahan surat. Dokumen tujuan surat harus berisi : *full name of the sender, full address, street*

name, house number, sub-district, district, city/regency, state or province, postal code, ZIP code, country.

Contoh:

ATTN: George Bush, VP

Global World Co.

90013 Broadway Blvd.

Nashville, TN 37011-5678

ATTN berarti *attention* menunjukkan nama penerima

Jason Hernandez

Notting Estate

431 notting Lane

Nottingham

NG1 1AJ

England

Istilah yang berkaitan dengan jalan, misalnya *road* berarti jalan yang menghubungkan dua titik, *street (St)* jalan umum dengan gedung-gedung disisinya, *avenue* :jalan tegak lurus dengan bangunan di sisinya, *boulevard* :jalan raya dengan median di tengahnya misalnya ditumbuhi pepohonan, rerumputan, bunga- bunga di tengah dan sisinya, *lane*: jalan kecil, *driveway*: jalan pribadi akses rumah. *Cul-de-sac*: jalan buntu, *crescent* : jalan berbentuk bulan sabit, *walkway*: jalan untuk berjalan bersama, *Beltway*:jalan lingkaran, *causeway*: jalan terangkat di atas tanah basah, *artery* : jalan berkapasitas tinggi, *dual carriageway*: jalan jalur dengan memisahkan dua atau lebih jalur lalu lintas yang bergerak berlawanan arah, *single carriageway* : jalan satu jalur, *freeway/motorway*: jalan dirancang lalu lintas bergerak cepat, *expressway*: jalan akses terbatas dan cepat, *service road*: jalan samping sejajar jalan utama, *parway*: jalan dengan pepohonan dan rerumputan di

sisi dan di tengahnya, *turnpike/toll road* : jalan lebar dengan biaya, *alley*: gang sempit, *back road* : jalan kecil, *byway*: jalan kecil tidak rata, jarang digunakan, *dirt road*: jalan tak beraspal dari tanah, gravel road: jalan tak tak beraspal dari kerikil. Bagian-bagian jalan. Bagian jalan diantaranya *carriageway*: bagian jalan digunakan oleh kendaraan, *Lane*: bagian jalan untuk pejalan, *pavement*: bagian jalan untuk pejalan kaki, *crossroads/intersection*: pertemuan, perempatan jalan, *median strip (central reservation)*: area beraspal memisahkan dua jalur lalu lintas. Singkatan jalan *Boulevard (BLVD)*, *street (St)*, *Parkway (PKWY)*, *Lane (LN)*, *Drive (DR)*, *Road (RD)*, *North (N)*, *East (E)*, *Sourth (S)*, *West (W)*, *Apartment (APT)*, *suite (STE)*.

8. Menulis *email*

Membaca ulang email dan pastikan email komunikatif dengan bahasa Inggris sesuai dengan tujuan, dan profesional. Tidak mengirim email yang sama yang pernah dikirim yang isinya tidak sesuai penerima. Lampiran sertakan sesuai bahasa pengirim. Pastikan mudah dipahami dengan ukuran dan style *font* nya. Email perusahaan harus diperlihatkan dibaca orang lain (tim) agar yakin tidak ditemukan kesalahan. Email juga tidak menimbulkan masalah bagi perusahaan di kemudian hari karena kelalaian dan ketidaktahuan pengetahuan pengirim email. Email menjawab semua yang ditanyakan atau dijawab. Periksa *spelling and grammar check* bahasa Inggris untuk meyakinkan tata bahasa yang benar, dan makna pesannya. Emails yang dikirim kepada *client* harus ditulis dengan bahasa yang jelas mengenai tujuan dan maksudnya. Gunakan tenses *continuous* atau *future (going to)* untuk membuat pernyataan rencana tersebut. Untuk penulisan bersama tim, subjek surat bisa menggunakan "I" atau "We" dalam satu surat bahkan gabungan "I" dan "We" dalam surat yang sama untuk menunjukkan bagian penting kita di

perusahaan bisnis. Tidak memulai surat dengan kata depan *and* atau *but* karena itu adalah kata sambung.

Dear (nama client)

Invitation to renew your policy

We would like to invite you to renew your policy, which is shortly due to expire on (date) and would like...

So please could you read, then complete as necessary, the enclosed renewal form, and ...

If you have any further queries in relation to this letter, please do not hesitate to contact me on (phone number)

With thanks,

Your sincerely

John Smith and Co

Membuat surat bisnis mulai dengan detail berikut:

Your company name and contact details

Addressee's name and job title

Addressee's company or organization name

Number or name of building

Name of street or road

Post town

Postcode (UK addresses)

Country, district or state

Area code or zip code (US Addresses)

Country

Date

Reference number

Opening salutation (salam pembuka)

Main body of text

Closing salutation (salam penutup)

Name of writer

Position in organisation

Penulisan surat yang tidak mengetahui nama orang yang dikirim surat adalah seperti berikut:

*The Managing Director
Trans-continent Projects Ltd
21-24 Any Street
Anytown
AB34CD
UK*

*18 September 2000
Your reference : RP/01/1220
Dear Sir or Madam*

Yours faithully adalah salam penutup dalam UK English. *Sincerely, Best regards, yours truly* adalah model US English. *Yours faithfully* di UK English dengan catatan tidak tahu nama penerima.

Jika mengetahui nama penerima kita tulis misalnya *Dear Mr Smith* atau *Mrs Smith, Ms Smith, Miss Smith*, atau dengan sebutan tidak formal seperti *Dear Yusuf* (nama depan), dan diakhiri surat dengan *yours sincerely*.

tanda baca koma atau tidak

Misalnya *Dear Smith*, atau *Dear Smith* demikian pula pada penutup *yours faithfully*, dan terpenting adalah konsistensi penutup dan pembuka harus dengan tanda baca koma semua atau tidak semua. Gelar bisa digunakan ketika berkirim surat. Penulisan *Mr (mister)* tanpa titik untuk nama laki laki dewasa menikah ataupun belum. *Master* untuk nama anak laki-laki, *Mrs (mistress)* untuk nama perempuan sudah menikah. *Miss* untuk nama anak perempuan atau wanita belum menikah. *Dr* digunakan untuk ahli medis perempuan dan laki-laki, dan

Doctor of Philosophy degree (PhD / Dphil), misalnya Dear Dr Smith.

Contoh

Dear Mrs Talbot

How can I help?

We value our customers and we make it our duty to understand their needs and requirements...

Contoh Isi email:

To : Richard McGrath (tujuan client)

Subject : Recycling opportunity (topik atau materi email)

Formal greeting :

Dear Ms. Dadan, (Dadan adalah nama belakang)

Informal Greeting

Hi Ruth,

Gunakan 'in' untuk department, dan 'at' menunjukkan perusahaan

*I work in the accounting department **at** UmeshArts*

Formal alternatif :

I am writing with regard to our invoice number TY65294.

Payment was due at the end of last month.

please see...attached,

please find the invoice attached here.

Permohonan yang sopan meminta dan menutup

I would appreciate it if you could pay the outstanding invoice and send us a remittance advice note ASAP. (ASAP adalah singkatan as soon as possible)

If you have any questions, please do not hesitate to contact me.

I would welcome the opportunity to discuss this further with you in a meeting.

Penutup formal dan tanda tangan (*sign off*):

Best regards,

Silvia

kind regards,

Silvia

***Sign-off* yang sangat formal:**

Yours sincerely,

Silvia

Penutup informal dan tanda tangan (*Sign-off informal*)

All the best,

Silvia

9. Menulis data untuk Business card

Name : Daniel Thompson

Address : 24 long lane

Redchester

RC3 7AP

United Kingdom

Phone number :

Website : www.bigfilms.com@bigfilms.com

Email address : d.thomphson

Job title : director

Company name : films

Cara baca:

dody@super-cleaning team.com

dody at super **hyphen** cleaning **underscore** team **dot** com
.co.uk dibaca dot ko dot yukei

10. Menulis *Resume Heading (Curriculum Vitae)*

Resume atau CV dalam UK English berisi catatan mengenai keahlian dan riwayat karir. Kata kerja bentuk *past tense* (untuk pengalaman) ataupun ungkapan yang bisa menggambarkan capaian masa lalu yaitu *personal statement*, *professional achievements*, *career summary*, *educatin*, *key skill*, dan *interests*.

a. *Personal statement*

Bagian ini berisi hal yang menggambarkan keterampilan, kualitas dan tujuan berkarir. Misalnya *a highly motivated individual, with a proven track record in hotel reception and front -of-housework*.

b. *Professional achievements*

Bagian ini menggambarkan hal paling dianggap penting dalam karir seseorang. Misalnya *won a award for the best hotel receptionist in the Midwestern Region*.

c. *Key strength*

Pada bagian ini *curriculum vitae* diisi dengan kelebihan, keunggulan baik karakter pribadi maupun *skill* seseorang seperti : *integrity and a strategic, creative thinker; logistics expertise at middle -manager level (able to give practical guidance covering legal, insurance and health and safety issues); strong verbal and written communication skills; clear time management and prioritization skills; reponsive to change: help companies constantly to review operations and improve efficiency*

d. *Career summary*

Career summary berisi daftar pengalaman kerja sekarang yang sudah dialami, bentuk tanggung jawabnya dan keahlian apa saja yang digunakan di pekerjaan atau pengalaman tersebut. Misalnya : *working in a service-oriented environment, gained in-dept knowledge of the*

hospitality industry, and hands-on experience in customer service.

e. Education

Pengisian *education* berupa daftar kualifikasi dan lembaga tempat memperoleh pendidikan. Misalnya *Master in tourism and hospitality, minor in English.*

f. Key skill

Skil merupakan keahlian misalnya kemampuan berbahasa atau IT. Contoh pengisian: *fluent in English, Spanish, and Indonesian, proficient in IT use, including most types of booking system.*

g. Interests

Mencantumkan *Interest* pada *curriculum vitae* berarti menyebutkan hal yang diminati yang menjadi kesenangan dan hobi dalam waktu luangnya. Contoh *cooking, hiking, climbing, travelling, paragliding, scuba diving.*

h. Reference of the Company

Perusahaan terdahulu biasanya memberi *reference* ini:

To whom it may concern

Fred Jones designed and successfully implemented a software programme company-wide for us from June to September this year. He delivered the programme on time and within budget, and we found him to be a consummate professional at all times.

Gert Braun

Brunner BV

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BAB 10

ENGLISH FOR TOURISM

Oleh Halida Nuria

10.1 Buying Ticket by Telephone

10.2.1 Conversation

William : Helo. I want to buy tickets
Officer : Do you want to buy a one-way or round trip ticket?
Officer : Where are you going?
William : I have plan going to Bali
Officer : Okay, when do you plan to leave?
William : August 5, 2023.
Officer : What time do you want to flight?
William : Morning flight
Officer : There is a morning flight at 07.30 am to Bali
William : What is the price
Officer : The ticket price is Rp 2,500,000.
William : I ordered 2 tickets, one for me and one for my wife
Officer : May I have your identity card and your wife's?
William : I'll send it by WhatsApp
Officer : Do you want to pay cash or transfer?
William : Just by transfer
Officer : Alright, I'll send you the travel account number,
don't forget if it's been transferred, send proof of the
screenshot
William : Okay, well, thank you for your service

10.2.2 Vocabulary

Ticket : tiket
Order : memesan
One-way : sekali jalan

Identity card	: kartu identitas
Round-trip	: pulang-pergi
Transfer	: mengirim/transfer
Flight	: penerbangan
Proof	: bukti
Price	: harga
Service	: pelayanan

10.2 at the airport

10.2.1 conversation

Harry	: hello, good morning !
Airport officer:	good morning!
Harry	: this is my first flight to bali
Airport officer :	are you alone
Harry	: no, with my wife. She knows go to toilet
Airport officer:	may i know what time is the flight ?
Harry	: at 11.30 am
Airport officer:	first, you go to the check-in. Prepare your identity card and ticket. Show to the officer
Harry	: after that, what must we do
Airport officer:	you can walk to the lounge and wait for the call to fly
Harry	: may i know, where is the check-in place?
Airport officer:	go straight then turn right, see there is board operating the check-in area. Then you look for the airline you are using
Harry	: thank you sir
Airport officer:	you're welcome, enjoy your trip

10.2.2 Vocabulary

Flight	: penerbangan
Check in	: mendaftar
Bring	: membawa

Alone : sendiri
Airport officer : petugas bandara
Officer : petugas
Lounge : ruang tunggu
Go straight : jalan lurus
Turn right : belok kanan
Board : papan
Airline : perusahaan penerbangan
Trip : perjalanan

10.3 At the Hotel (Reserve a Room)

10.3.1 Conversation

Receptionist : Hello, my name is Diana. How may I assist you
Elizabeth : I want to reserve a room
Receptionist : Yes, for how many days?
Elizabeth : For three days
Receptionist : Do you want a single room? or double room?
Elizabeth : Double room
Receptionist : We provide a different view, namely a sea view and a mountain view. There is also a pool view. Which one to choose
Elizabeth : Which one do you think is the best view?
Receptionist : The recommendation here is sea view
Elizabeth : I order the sea view
Receptionist : Well, I am receiving your order
Elizabeth : How much is it?
Receptionist : Rp 500,000 per night, would you like to order three days?
Elizabeth : Yes
Receptionist : All costs Rp 1,500,000
Elizabeth : All right, I pay it off now
Receptionist : Thank you
Elizabeth : You're welcome

10.3.2 Vocabulary

Asist	: melayani
Reservation	: memesan
Single room	: kamar untuk seorang
Double room	: kamar untuk dua orang
Sea view	: pemandangan laut
Mountain view	: pemandangan gunung
Pool view	: pemandangan kolam
Choose	: memilih
Recommendation	: rekomendasi

10.4. At the Hotel(AskingThing)

10.4.1 Conversation

Receptionist	: Good morning, can I help you?
Charles	: Do you know the direction to The closest beach here?
Receptionist	: Yes, I know
Charles	: Do I have to use the car? or can I walking?
Receptionist	: By car
Charles	:Where is the rental car here ?
Receptionist	:Our hotel also provides rental cars
Charles	: What is the price if we use it round trip
Receptionist	: For 12 hours Rp 500,0000
Charles	:Does the price include the driver?
Receptionist	: Yes
Charles	: Thanks for the information
Receptionist	: You're welcome

10.4.2 Vocabulary

Closest	: terdekat
Direction	: tujuan
Walk	: jalan
Rental car	: rental mobil

Provide	: menyediakan
Price	: harga
Round trip	: pulang-pergi
Include	: termasuk
Driver	: supir

10.5 At the Beach

10.5.1 Conversation

Edward	: Hello, how do you do!
CoastGuard	: How do you do!
Edward	: Are you a tourist too?
Coast guard	: No, I'm a coastguard here
Edward	: Hello, I'm Edward !
Coast Guard	: Is this your first time visiting here?
Edward	: Yes, this is my first experience visiting here
Coast Guard	: Oh, I hope you enjoy being on this beach
Edward	: Of course, I am happy because the beach is beautiful and it has a elongated beach and white sand
Coast guard	: Yes, lots of tourists come every weekend here
Edward	: Is there a food stall here?
Coast guard	: Yes, the food stall is close to the snorkeling equipment rental place
Edward	: I have plan to lunch there
Coast guard	: okay enjoy your lunch

10.5.2 Vocabulary

Tourist	: wisatawan
Foodstall	:warung makan
Coastguard	: penjaga pantai
Snorkeling	: snorkling
Visiting	: mengunjungi
Equipment	: alat-alat

Experience	: pengalaman
Lunch	: makan siang
Enjoy	: menikmati
Beautiful	: indah/ cantik
Elongated	: memanjang
White sand	: pasir putih

10.6 At the Mountains

10.6.1 Conversation

Guide	: Good Morning
Climber 1	: Good Morning
Guide	: Soon we will climb. Are you ready?
Climbers 1&2	: Yes, we are ready
Guide	: Have you checked the equipment that must be brought while climbing?
Climbers 1&2:	Yes, we have made sure that the climbing equipment is ready
Guide	: on this hiking trip, what must be remembered are the prohibition that apply to this mountainous area. For example, don't litter, don't make too much noise, don't vandalize, and so on.
Climbers 1	: Yes, we will comply, but if we forget on the way, don't forget to remind us again
Climber 2	: Thats Right, because sometimes when we are tired of walking we usually forget so we ask you to always be reminded about the prohibitions here
Guide	: Oh sure, I will remind you. I also hope that we always maintain cohesiveness on this hike
Climbers 1& 2	: of course, we will always be united so that this climb goes smoothly
Climber 2	: How long does it take to climb?
Guide	: around 6 - 7 hours we will arrive at the top

Climber 1 : and may I know we will be back tomorrow morning at 07.00 am?

Guide : yes we will go back after we enjoy the sunrise at the top

Climbers 1&2 : Thank you for the information

Guide : You're welcome. Before we start the journey, let's pray together that this hiking trip will run smoothly until we return later.

10.6.2 Vocabulary

Climbers : Pendaki
 Guides : Pemandu
 Ready : siap
 Equipment : peralatan
 Brought : membawa
 Climbing : mendaki
 Equipment : alat
 Hiking trip : perjalanan mendaki
 Remembered : diingatkan
 Prohibition : larangan

10.7 At the Restaurant

10.7.1 Conversation

Waitress : Good afternoon, please come in and have a seat

Tourist : Thank you

Waitress : Here is the menu, what would you like to order?

Tourist : What is the favorite menu here?

Waitress : Grilled fish and cakalang fried rice

Tourist : I ordered the grilled fish, just a little chili sauce

Waitress : Would you like to order a drink?

Tourist : ok, I ordered orange juice

Waitress : About 15 minutes the food is ready . I hope you can wait a moment

Tourist : It's okay
 Waitress : Thank you
 Tourist : Your Welcome

10.7.2 Vocabulary

Have a seat : silahkan duduk
 Friedrice : nasi goreng
 Grilledfish : ikan bakar
 Little : sedikit
 Chilisaucе : saus sambal
 Order : memesan
 Ready : siap
 Orange juice : jus jeruk
 Your welcome : terima kasih kembali

10.8 At the Bus

10.8.1 Conservation

Driver : Hello, Good morning, I'm Udin, your driver today
 Tourists : Hello, udin Good morning
 Driver : Nice to meet you
 Tourist : Nice to meet you too
 Driver : I will accompany you during the trip to Sulamadaha beach
 Tourist : How long thetimedo we needto Sulamadaha beach
 Driver : About 30 minutes from downtown
 Tourist : Is there a mini market on the way there for us to stop by?
 Driver : Depending on the request from you as long as it doesn't disturb the others
 Tourist : Yes, we will buy drinking water and snacks before arriving at the beach
 Driver : All right, if all agree. And now we are ready to go. Don't forget to pray before the trip

Tourist : Thank you and let's pray together
Driver : Enjoy your trip
Tourist : Thank you

10.8.2 Vocabulary

Driver : supir
Accompany: melayani/ menemani
Beach : pantai
Downtown : pusat kota
Depend : tergantung
Disturb : mengganggu
Snack : cemilan
Agree : setuju
All right : baiklah
Pray : berdoa

10.9 At the Souvenir Shop

10.9.1 Conversation

Shop keeper : Good afternoon
William : Good afternoon
Shop keeper : Can I help you? what are you looking for?
William : I want to buy souvenirs here
Shop keeper : oh sure, there are many kinds of souvenirs here. There are food, drinks, key chains, bags, clothes, shoes, jewelry that are typical of this area
William : What are the best souvenirs to recommend here?
Shop keeper : Many visitors choose bags as their souvenirs in this shop
William : Can you show me?

Shop keeper : Here is the bag. This bag is made of woven bamboo and uses a special technique for coloring it so it looks beautiful

William : oh yes, very beautiful bag. How much does it cost?

Shop keeper : Only Rp 100,000

William : if I buy 2 bags, will you give me a discount?

Shopkeeper : Of course I will give a discount. Just take Rp 180,000 for 2 bags

William : Wow, thank you

Shop keeper : You're welcome

William : Okay I want to pay immediately

Shop keeper : Please go to the cashier and make payments there

William : Thank you for your kindness

Shop keeper : you're welcome. Thank you for visiting our store

10.9.2 Vocabulary

Shoopkeeper	: penjaga toko
Looking for	: mencari
Buy	: membeli
Souvenir	: oleh-oleh
Key chains	: gantungan kunci
Bag	: tas
Clothes	: pakaian
Shoes	: sepatu
Jewelry	: perhiasan
Recommend	: rekomendasikan
Show	: menunjukkan
Made	: berasal
Wooven	: rajutan
Bamboo	: anyaman
Coloring	: mewarnai
Discount	: potongan

Pay	: membayar
Immediately	: segera
Cashier	: kasir
Payment	: pembayaran

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