



LITERATURE INTEGRATION TO ENHANCE EFL IN ENGLISH LANGUAGE TEACHING

Indrawati Pusparini^{1*}, Anita Kurnia Rachman², Ike Dian Puspitasari³
IKIP Budi Utomo^{1,2,3}

ARTICLE INFO

Article history:

Received: 08-11-2023

Accepted: 11-12-2023

Published: 17-12-2023

Keyword: literature,
language teaching

ABSTRACT

This article covers literature as an inside source in language education. Several theoretical concerns related to what, why, and how literature is used in language education are briefly examined. The poetry, prose, and drama utilized in language teaching are chosen to meet the pupils' needs, interests, cultural background, and level of language skills. Literature is employed in language training for a variety of reasons, including the following: it is a valuable authentic material, it enhances culture, it enriches language, it involves personal, universal, varied, interesting, and economical, and it has suggestive force and ambiguity. Certain concepts and approaches influence how literature is employed in language education.

INTRODUCTION

Literature has been studied at all educational levels in many countries. In a language lesson, literature serves two purposes (Maley, 1989:10-11). The first stage is to undertake a review of the literature. The primary focus of the activity is on literature as cultural artifacts. Second, literature, among other things, promotes language learning. The key goal will be to guarantee that students interact with the material as well as with one another to improve language learning. The key goal will be to guarantee that students interact with the material as well as with one another to improve language

* Corresponding author.

E-mail addresses: puspandra71@gmail.com (Indrawati Pusparini)

ISSN: 2523-613X (Online) - ISCE: Journal of Innovative Studies on Character and Education is licensed under Creative Commons Attribution-ShareAlike 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

learning. Literature for language teaching has a long history, especially literary work, which is the fundamental tool in the process of learning a foreign language. Over the last century, the importance of literature in language teaching has been widely regarded (Maley 2001:4). Previously, when the grammar-translation model was dominant, the literary text was the most important subject of foreign language teaching, representing both good writing models and grammar rule illustration.

During the structural period of supremacy, literature was marginalized. The formal aspect of language priority, as well as literature study, are regarded as part of the terrible old 'conventional' technique. Furthermore, in a society where vocabulary assessment and structure are so crucial, it is difficult to justify the usage of literary works.

For a time, new functional notional communication gestures were overshadowed by literature. With no practice, communication must be pragmatic and efficient. Literature appears to be unimportant.

However, there has been a tremendous resurgence of interest in literature as a source available for language learning in the last five years or so. Until now, literature has not received much attention in language teaching in Indonesia. As a result, every scientific work on literature in language teaching is hoped to provide numerous ideas for Indonesian English teachers.

Given the foregoing context, the author develops the following problem statements.

- a) How does this relate to literature language teaching?
- b) Why should literature be used in language teaching?
- c) How can literature be used in language teaching?

The goal of this paper is to describe the relationship between teaching literature and language, as well as the reasons for using literature in language teaching and the various ways that literature can be used in language teaching.

RESULT AND DISCUSSIONS

HOW DOES LITERATURE RELATE TO ENGLISH TEACHING?

First and foremost, any method or approach to using literature in class should serve as a starting point. What exactly is literature? The following are defined by the English Dictionary: 1. a story, poem, or play, especially one considered to be valuable as art rather than just entertainment (Macmillan Publishers Ltd, 2003).

Many writers, critics, and linguists have been perplexed by the definition of

literature. According to one broad definition of literature, literary text is a product that reflects various aspects of society. They are cultural documents that provide a more in-depth understanding of a country or country. Other linguists argue that there is no inherent quality in literary texts that makes them literary texts, but rather the readers' interpretation of the text (Eagleton, 1983). This brings us back to the definition above, in that literature is simply literature when viewed as art.

John McRae (1994) distinguishes between literature with a capital L (classic texts such as Shakespeare and Dickens) and literature with a small l (popular fiction, fairy tales, and song lyrics). Literature used in language classes today is not limited to canonical texts from a specific country, such as the United Kingdom or the United States, but also includes works by authors from other countries and cultures who use various forms of English.

Literary texts can be studied in their original, simplified, or condensed form. A growing number of stories in English are written specifically for students of other languages. Short stories, poetry, novels, plays, and song lyrics are examples of literary texts that can be studied both inside and outside of a language class.

What types of literature are appropriate for use with language learners?

What types of literature are appropriate for use with language learners? The suitability of the criteria depends on the result of any given group of students, their needs, interests, cultural background, and language level. However, we believe that one important factor to consider is whether a certain job can stimulate the type of personal involvement that we just discussed by piquing students' interest and eliciting a strong positive reaction from them. Reading that is meaningful and enjoyable is more likely to have a long-term and beneficial effect on students' linguistic and cultural knowledge. It is critical to select a book that is relevant to one's life experience, emotions, or dreams. student. Language barriers must also be considered. Because they have linguistic and cultural gaps to bridge, foreign students are unlikely to identify with or enjoy the text; they will see it as difficult every step of the way. In the absence of curriculum or exam constraints, it is far better to choose a job that is not far above the normal reading of students' abilities.

If the language of literary works is simple and easy to understand, this may help,
295 | ISCE: Journal of Innovative Studies on Character and Education

but it is not the most important yardstick. Everything is more important in terms of interest, appeal, and relevance. For us to justify the extra time and effort that will undoubtedly be required for students to master a work of literature in a language other than their own, there must be special incentives involved, such as enjoyment, suspense, and new insights into problems that are perceived to be close to the center of attention. Another similar pleasure comes from dealing with their thoughts or situations packaged in a work of art; another, similar pleasure comes from discovering that some thought or situation is illuminated by a completely new and unexpected light or perspective.

All of these inducements can encourage students to overcome linguistic barriers that may be perceived as too great in not engaging with the material. As a result, the time spent attempting to find a good match between a specific group of learners and the literary works to be requested is an extremely valuable read. A questionnaire about preferences and interests can be useful. Another approach is to give the class a summary of three or four options, perhaps with brief excerpts from the text, and then let them choose the one they find most interesting. A close runner-up can always be the next class text to work.

Widdowson in *Stylistics and Stylistics According to Literature Teaching* (1975), We encourage students to consider language norms by inviting them to explore language in such a sophisticated manner. As a result, to comprehend the force effect, students must first recognize how it differs from more common usage. It can also be argued that if students do not understand the rules of language, then poetic language that deviates from norms will only add to their confusion. Obviously, the teacher must select appropriate material.

WHY SHOULD LITERATURE BE USED IN LANGUAGE TEACHING?

There are numerous reasons to use literature in the classroom (Collies and Slater,1991) the following reasons why a language teacher should use literary texts in language class.

Expensive Authentic Ingredients

One of the main reasons is that literature provides an abundant and diverse

written material body that is 'important' in the sense that it says something about the fundamental human problem, and that lasts longer than mortal. The relevance shifts with time, but it rarely disappears entirely: The Shakespeare plays that are rewritten in the end to adapt to the taste of the late seventeenth century, and which are then staged, give the maximum edge on the Romance heist hero figure, now. Investigated for their psychoanalytic or dialectical significance. In this way, even though the meaning is not static, a work of literature can transcend both time and culture to speak directly to readers in different countries or historical periods.

The 'original' material is literature. That is, most literary works are not made up. Language teaching objectives are specific. The most recent course material contains a plethora of authentic language examples, such as itineraries, city plans, forms, pamphlets, cartoons, advertisements, and newspaper or magazine articles. Learners are thus exposed to that language as authentic and undistorted as possible in a classroom setting. The literature is a valuable addition to the material, especially after the 'survival' level has been passed. Students must overcome languages intended for native speakers when reading literary texts, and as a result, they gain additional familiarity with a variety of linguistic usage, forms, and conventions of the written mode: irony, exposition, arguments, narratives, and so on. And, while it may not be restricted to the same dedicated network as a bus ticket or advertisement, literature can not include much cultural information.

Cultural Development

The ideal way for many language learners to deepen their understanding of life in the country where the language is spoken makes visiting or staying longer impossible. Some people may begin learning a language knowing that they will never be able to visit an area where it is spoken by the majority of the population. For all such learners, a much more indirect route to this type of understanding must be taken for them to gain an understanding of how country life works: radio programs, video films, newspapers, and, last but not least, literary works. Of course, the worlds of novels, plays, and short stories are made up, but they provide a complete and clear context in which characters from various social classes can interact. It is possible to describe the basis. A reader can learn about thoughts, feelings, habits, and property:

what they bought, what they believe, fear, and enjoy: and how they speak and behave behind closed doors. This living imaginary world can quickly make foreign readers understand the codes and preoccupations that comprise the real Public. After all, reading historical literature is one of the ways we have to help us imagine what life would be like in any other foreign territory: our country's past. Literature is perhaps best viewed as a supplement to other materials used to improve foreign students' insights about their country language as a supplement to other materials used to improve foreign students' insights about their country language.

Language Expansion

We have said that reading literary works teaches students many written functions of the language, but what about other linguistic benefits? One of the most sought-after benefits of literature is language enrichment. While there is little doubt that extensive reading increases a learner's receptive vocabulary and facilitates transfer to a more active form of knowledge, there are some who argue that literature does not provide learners with the vocabulary they require. He may already be 'original' in the sense mentioned, but the literary language used throughout the work is atypical of everyday life, as well as language used in student textbooks. We do not want students to think that Elisabeth Barret Browning's "How I Love You" is the typical type of speech whispered into the ear of a student of the current lover! Objections to the literature about lexical politeness reasons have some validity, but it does not need to be ruled out if the teacher chooses the text to be read wisely. as a counterweight and complement to another material.

Involvement on A Personal Level

Because of the personal existence engagement it fosters in the reader, literature, in particular, can aid in the language learning process. Core language teaching materials must focus on how language works as a rule-based system as well as a socio-semantic system. Learning is frequently analytic, piecemeal, and, on a personality level, quite shallow. Students are more likely to shift their focus of attention away from the more mechanical aspects of the foreign language system when they are exposed to interesting imaginative literature. When a novel, play, or short story is

298 | ISCE: Journal of Innovative Studies on Character and Education

read over some time, the reader begins to 'inhabit' tiled text. He was core language teaching materials must focus on how language works as a rule-based system as well as a socio-semantic system. Learning is frequently analytic, piecemeal, and, on a personality level, quite shallow. Students are more likely to shift their focus of attention away from the more mechanical aspects of the foreign language system when they are exposed to interesting imaginative literature. When a novel, play, or short story is read over some time, the reader begins to 'inhabit' tiled text. He was pulled inside the book. Rather than pursuing development story files, determine what individual words or phrases can mean. Readers are eager to learn what happened as events unfold; he or she feels connected to a particular character and shares their emotional response. Language becomes 'transparent,' and fiction invites everyone into his world. We believe that this occurs and has beneficial effects throughout the language learning process, as long as the reader is motivated and the experience involved with literature is kept interesting, varied, and non-directive enough to make the reader feel as if he or she has taken possession of it before entering unknown territory. A clear selection of literary works is essential in facilitating this creative reader-built relationship. It is this question we would like to consider next. Furthermore.

According to Maley (1989:11-13), there are numerous reasons for reading literature. as a powerful resource. His literary views have the following advantages.

- a) Broadness. There is no known language without literature (oral or written). Those general-themed literary offerings for all cultures, regardless of treatment, Jove farewell, trust, nature, etc. And even cross-cultural genres, conventions, and devices used in general literature (though there is no one-to-one correspondence).
- b) The absence of triviality. Many of the more common input forms of language teaching tend to minimize texts or experiences. Literary doses are neither dismissive nor dismissive. It's about the things that were important to the author at the time he wrote it. He provides genuine as well as 'original' input.
- c) Personal significance. Because you are dealing with ideas, objects, sensations, and events, you are a part of the reader's experience, or they can go inside imaginatively and relate it to their own life.

- d) Modification. It includes all imaginable languages, as well as all kinds of possible subjects and affairs. The language of law and mountaineering, drugs and bullfighting, church sermons, and nursery rhymes can all be found in the literature. Students can be hit as much or as little as they want, but there is never a lack of variety.
- e) A bouquet. Literature deals with themes and topics that are intrinsically interesting because they are part of the human experience, and it treats them in the way that they were intended to grab the reader's attention.
- f) Economics and persuasive power. One of literature's greatest assets is its ability to imply. Even in its most basic form, the form invites us to go beyond what is implied. Literature is an agreement to produce language discussion because it suggests many ideas with few words. Maximum output can frequently be reduced for minimal input.
- g) Ambiguity. Literature speaks subtle meaning that is different for different people because it is so suggestive and get along. Rarely will two readers react in the same way to the same text. This instruction has two advantages. He means that, within limits, each learner's interpretation has validity, and that, because each person's perception is different, the funds are almost unlimited interactive discussion guaranteed.

Facts: No two readers will have a completely convergent set of interpretations, so tension is required for an original exchange of ideas.

IN WHAT WAYS CAN LITERATURE BE USED?

How the best teacher and students work with a poem, novel, or play once it has been chosen. There are several general principles to consider. First, some approaches that are frequently used in literature classes. Then, outline some goals that have guided the search for complementary ways or, in some cases, approaches that supersede this approach.

- A) Some approaches to teaching literature are commonly used. In recent years, the eternal problem of how to teach the language has become increasingly guided by the dominant goal of promoting students' communicative

competence. When the teacher, on the other hand, introduces students to literary works foreign language, this communicative ideal too often disappears. The literature presented often has several typical features.

Sometimes teachers back off on more traditional class roles, which he saw as conveyed by himself. information—about the author, si background work, specific literary conventions that inform the text, and concise. The student expected to be able to take all of this and make it their own. Often, the sheer difficulty of detailed understanding engendered by the complexity or linguistic subtleties of language turns literature teaching into a massive process of explanation by the teacher or even translation, with a greater proportion of available class time devoted to step-by-step exegetical exercises led by the teacher.

At a more advanced level of literary work, teachers can employ meta-language criticism, which may distance them from their responses and cause them to dismiss him, whatever analytical advantage he may have. Even if teachers hope to sharpen students' responses to literary works, there is frequently a small guide on how to do so. That time-honored question-and-answer method can be useful. Except in the case of completely open questions, students frequently have the impression that the guru is gradually but steadily preparing them for a specific answer that he has in mind. There is little room for their responses or participation during the session. In short, very little private investment. All of this can be driven by a teacher-centered approach. Students are likely to understand, but they will not write their text. Going to class has encouraged them to share their perspectives, even though they may not use the target language very often.

B) The approach is the underlying goal. In general, the goal is to complete a more traditional approach and diversify the class repertoire procedure. We hope that by doing so, we can create new landmarks in literature education by stimulating students' desire to read and encouraging their responses.

The first step is to keep students interested and engaged by utilizing a variety of student-centered activities. We have been trying to remember that any approach used exclusively can lead to boredom in class when establishing the number of ways in which a text can be explored. We discovered that role-playing, improvisation, creative writing, discussions, questionnaires, visuals, and a variety of other activities used to

vary or classify languages can all serve a similar purpose when we teach literature. A series of student-centered fun activities is essential when working with students who are not literary specialists and may not have developed a desire to read literature in the target language on their initiative. Furthermore, the availability of a variety of activities allows the teacher to focus on meeting student weaknesses, such as speaking or listening skills.

The second step is to finish printing the page. When creating activities to integrate our language and literature, keep in mind that learning is developed by involving as many students as possible from the best faculty. By themselves, printed pages can be quite cool distance media appeal for the reader's limited sections visual senses and intellect. But, of course, the words Printable are present, and make-up pages can make a new world inside the reader's imagination, a world full of warmth and color. As teachers we try to make the most of it maybe there's an emotional dimension there a vital component of literature, even though it is frequently lacking in more neutral language examine the text.

The third step is to tap into the group's knowledge and experience. Pair and group work is now defined as a means of both increasing students' self-confidence in a foreign language and personalizing their contact with it. Although it may appear paradoxical, we have discovered that collaborative activity can be very useful in assisting the learner in finding his way into what is normally a very personal and personal experience, who came to be at peace with and inhabit the writer's universe. In creative attempts to interpret this new universe, groups with diverse life experiences can serve as a rich marshaling device, increasing individual awareness both for and against his reaction, as well as the world created by literary works. Working with a group, on a more practical level, can reduce the difficulty presented by an unknown number on the page of literary text. Often, others in the group will be able to provide the missing link or fill in the appropriate meaning of an important word, or if not, the task will be shared. Distract from the text itself because joint activities are frequently conducive to creating an atmosphere of risk-taking. Individuals have more freedom to explore his or her reactions and interpretations with a support and control group. Above all, we hope that the group will encourage students to reread and reflect on the material.

The fourth step is to assist students in exploring their reactions to literature.

This goal is strongly implied within the context of what has already been discussed. We try to use activities to help students gain self-confidence so that they can develop, express, and value themselves. We hope to achieve our goals through this process so that they will become less reliant on accepting the opinion because they are more deeply interested and better able to assess other points of view. Students who must excel at a centralized set of tasks and activities on literary texts, often as a group activity, may become more personally acquainted with the text. The effort they put in and the personal investment they've made in it will sharpen their response, making it more likely that they'll want to expand their understanding of it through personal reading at home.

The fifth step is to communicate in the target language. One of the fashion principles Our approach to literature in the classroom is to use a series of activities in the target language. We want to give learners as many opportunities as possible to enter the universe of any chosen book. This will be easier if, instead of attempting to translate it into their language and cultural experiences, they try to imaginatively place themselves in the target situation. The main issue with this approach is that some learners may still have a rich and subtle vocabulary and structure where to cough up their response in the target language. We believe that there are some nonverbal or creative ways in which students can express themselves Get rid of a limited linguistic repertoire. However, if in discussions and joint activities, a reversion to the native language occurs in batches with the same first language, we believe that this is not a disaster. First and foremost, it usually indicates that the recipient is enjoying and engrossed in the task; additionally, it shows that learners bring their knowledge and experience to bear on the new language, thus identifying with it and personalizing it. To accomplish this goal, use the target language and we have worked hard to avoid the meta-language of critical discussion by using language as much as possible and framing about approach to the literary text consistently within its language. We believe that focusing on this type of language can undermine students' confidence in their responses, especially when working in the target language.

The final step is to combine the language and literature. The overall goal of our approach to literature teaching is to allow students to benefit from communicative and other language improvement activities in context-appropriate literary work. Sharing literature with students motivates them to obtain this benefit. The teacher

chooses a variety of activities and confidently presents them.

There are various models proposed for teaching literature to ESL/EFL students (Carter & Long). Depending on the model chosen, the teacher will use the literary text differently. The model prioritizes target cultural cognition as the priority language class. Students will investigate cultural phenomena that appear frequently in many literary works. The teacher played an important role in emphasizing the significance of the given text and emphasizing certain aspects inherent in the text. That text is viewed as a result of the need to analyze the background, whereas linguistic analysis is regarded as unimportant.

There are various models proposed in literature teaching. It is the teacher's responsibility to choose which model to use in their classroom. If at all possible, all three must be implemented to achieve the best results. Literature-based activities can begin with a language model that focuses on the text's surface. Following that, a discussion can be held to encourage students to express their opinions within the framework of the personal growth model. Finally, the teacher can highlight cultural aspects that are present in the text, in this case through the use of cultural models. Considering the foregoing, a teacher is someone who engages students in a specific subject, whereas the proposed model above is a set of guidelines that should be followed. As Ezra Pound once said, "Great Literature is only language filled with meaning highest degree."

CONCLUSIONS

The preceding discussion demonstrated that literature, among other things, can be used to promote language learning. The following are critical factors that must be considered. Short stories, poetry, novels, plays, and song lyrics are examples of literary works that can be used to teach a language. The criteria for selecting a literary work are determined by the ending for each specific group of students, their needs, interests, and cultural background. elementary level and language.

Reasons for using authentic value language teaching material include cultural enrichment, language enrichment, personal involvement, universality, non-trivial, personal relevance, diversity, interesting, economical, and suggestive power, and ambiguity.

Methods for using literature in language teaching are based on the approach that is commonly used in literature taught. Then, outline some goals that have guided the search for complementary ways or, in some cases, approaches that supersede this approach. The goal is to supplement a more traditional approach and repertoire diversity class procedure. The first step is to defend student interest and engagement through a variety of student-centered activities. The second step is to finish the mold page. The third step is to tap into the group's internal knowledge and experience. The fourth step is to assist students in exploring their responses to literature. The fifth step is to use the target language. The final step is to integrate language and literature. Three process models are suggested for language teaching culture models, language and personal models growth models.

REFERÉNCES

- Carter, R. and Long, M. N. (1991). *Teaching Literature*. New York: Longman.
- Collie, J. and Slater, S. (1991). *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press.
- Eagleton, T. (1983). *Literary Theory*. Oxford: Basil Blackwell. Macmillan Dictionaries.
- Team. (2003). *The Macmillan English Dictionary*. London: Macmillan Publishers Ltd.
- Maley, A. (1989). "Down from the Pedestal: Literature as Resource" in Carter (ed.) *Literature and the Learner: Methodological Approach*. (10-23). Hongkong: Modern English Publications and British Council.
- . (2001). "Literature in the Language Classroom". In Carter, R. and Nunan, D. (eds.). *The Cambridge Guide to TESOL*. Cambridge: Cambridge University Press: Chapter 26:180-193.
- McRae, J. (1991). *Literature with a Small 'l'*. London: McMillan Publishers Limited.
- Widdowson, H. (1975). *Stylistics and the Teaching of Literature*. New York: Longman.