

THE EXPLORATION OF CRITICAL READING COMPETENCE ON LITERARY WORKS AS MEANS OF CREATIVE WRITING PRODUCTION

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Submission date: 30-Jun-2023 11:07AM (UTC+0800)

Submission ID: 2124586472

File name: Artikel_Thailand_DES_2019_Fixed.doc (159.5K)

Word count: 5031

Character count: 27290

ARTICLE



THE EXPLORATION OF CRITICAL READING COMPETENCE ON LITERARY WORKS AS MEANS OF CREATIVE WRITING PRODUCTION

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ABSTRACT

Creative writing is expressing ideas or thoughts into an interesting and innovative writing. The creativity work is achieved through critical reading. The exploration of critical reading competence in literary works contributes to the development of students' creativity in writing and reading skills. It aims to make students have skills in expressing ideas or thoughts into an interesting writing as their ideas are unique and innovative which requires imagination.

The research method is a descriptive analysis method which aims to express various pieces of information by describing identity and meaning of literary works in forms of novel, short story and the result of forming new meanings into a creative writing.

The findings reveal that the description result of students' creativity in interpreting literary works and describing interpretation pattern of critical reading result and creative writing process. Reading different kinds of texts and developing reading activity from various perspectives can emphasize the mastery of reading learning model with critical literary approach.

Keywords: competence exploration, critical reading, creative writing.

INTRODUCTION

Literary works reading is an activity of fulfilling needs in understanding a reality that occurs in the environment. It requires a right technique so that the reader understands the contents. Everyone has different ways of reading. One of the literary works read is prose fiction in forms of short story and novel. A couple of ways that can be done in reading a story as stated by Adler dan Charles (2012: 244-246) are: 1) a story has to be finished at one sitting; 2) read fast with full involvement; 3) review the story after finish reading it; 4) understand events relationship and sequences in the story.

Literary works reading is one of the skill aspects that applies multiperspective which has an important and strategic position as it is a part of activities of developing human reasoning power. This is in line with Burns (1996:5), who denoted that every aspect of life cannot be separated from response which is in the form of reading activities or human's surroundings, especially writings that can only be understood through reading process. Therefore, there is enough reason for Syafi'ie (1993:25) to state that reading skill is not only required by the academic community but anyone who is in needs of information (especially print media). In brief, it is normal if reading has become a necessity and part of a community lifestyle.

Comprehensive reading or critical reading is one of the reading levels which has a strategic position in Indonesian language and literature learning. Critical reading needs to be taught since principally students or readers do not only want to know what they read but also the truth of a piece of information on reading text. According to Burns (1996:278), critical reading is an evaluation activity of written material, in which it compares ideas subsume in the material with the known standard and concludes the accuracy and conformity. Therefore, a critical reader has to be able to be an active reader who can ask questions, investigate facts, and consider all of the material content, etc. Critical reading is an activity which is started from analyzing, synthesizing and evaluating. Or, critical reading is more accurately called analysis and evaluation reading. For that reason, a critical reader has to own a sharp thought to be able to be critical towards the text being read.

One of the indicators of the quality critical and creative reading learning process is to observe the level of students' active participation in learning process. The expectation of active participation is reflected from direct opportunity and students' skill; 1) do various kinds of study from the reading result, (2) practice various kinds of cognitive, social/personal and psychomotor skills, and (3) appreciate various kinds of events with values from different kinds of text review, especially literary text.

Critical reading is very relevant to students' life which is demanded to enhance insights and develop knowledge so that it can be very beneficial as it can utilize careful and mature reading result. Therefore, it is a learning activity which is important and obligatory for students to master.

However, in critical reading for writing purpose, it is necessary to pay attention on the techniques, such as technique of recognizing reference identity and choosing writing materials, technique of writing quote and technique of arranging reference list, able to do in-depth interpretation on writing content, able to compare, involve emotion to achieve perfection in writing.

THEORETICAL REVIEW

Creativity is an ability; ability to imagine or create something new, ability to build new ideas by combining, changing, re-implementing existing ideas; an attitude which is willingness to accept change and innovation, play with ideas and have flexibility in opinion; a process, which is a process of working hard and keep making change and improvement little by little towards the works.

The supporting factor of creativity, according to Siswanto (2014: 26), is by looking at the creativity as product, person, process, and press". In terms of product, creativity is defined as an ability to create or produce new products. In terms of process, creativity is defined as a form of thought in which an individual tries to find out new relationships, get an answer, a new way to deal with a problem. In terms of person, creativity is defined as there are characteristics of creative individuals found in children. In terms of press, creativity comes from one-self (internal) in forms of strong motivation to be creative.

Reading is an activity of reading carefully and thoroughly with the purpose of understanding it comprehensively. Intensive reading is an effort to grow and sharpen critical reading skill. Intensive reading includes comprehensive reading. Comprehensive reading is elaborated as follows: there are three kinds of comprehensive reading skills; 1) literal reading, 2) critical reading, and 3) creative reading. (Tarigan, 1997: 24).

Each of the kind of reading skill has comprehensive reading skill characteristics that needs to be taught continuously. Each question of reading in a textbook has always to reflect reading skill. Critical reading is a reader skill to process reading material critically and find out the entire meaning of reading material, be it explicit or implied meaning. Processing reading material critically means that in reading process a reader does not only catch explicit meaning or reading the lines but also find out meaning between the lines or reading between the lines and meaning beyond the lines or reading beyond the lines. What needs to be taught in critical reading, among others, are skills of 1) find out factual information (reading details); 2) find out implied main idea; 3) find out sequence element, comparison, implied cause and effect; 4) find out mood; 5) draw a conclusion; 6) find out the author's purpose, 7) predict the impact; 8) differentiate between opinion and fact; 9) differentiate between reality and fantasy; 10) comply with direction; 11) find out propaganda element; 12) evaluate the wholeness and sequence of ideas; 13) evaluate the completeness and

compatibility between ideas; 14) evaluate compatibility between title and content of reading; 15) make reading material frame; and 16) find out the theme of literary work. Creative reading is the highest level of somebody's reading skill, which means that a reader catches not only explicit meaning or reading the lines, meaning between the lines or reading between the lines and meaning beyond the lines or reading beyond the lines but also able to creatively implement the reading result for his/her daily needs.

RESEARCH METHOD

Data collection is conducted through four stages; 1) classify students' reading text of department of Indonesian language and literature of 5th semester, academic year of 2018/2019 on the subject of critical, creative and syntopical reading, 2) describe critical reading result towards students' reading result, 3) students compose interpretation result in forms of text frame, 4) produce creative writing, and 5) evaluation towards students works as description of research result.

The technique of data analysis is: 1) conducted by sorting and compiling the kinds of literary works the students read, 2) conducted by editing interpretation result of story meaning and coding on the production result of creative writing, 3) conducted by confirming data which needs verification of critical reading result and the result of creative writing, 4) conducted by analyzing students competence exploration result in literary work critical reading as means to produce creative writing.

DISCUSSION

Description of Creativity Exploration in Interpreting Literary Work

The description process of creativity exploration which students need to go through is reading various kinds of literary works. The literary works chosen are short story and novel. Short story and novel are the kinds of prose which have attractions to be read. Students' interest in reading prose, influences creativity in creating new works.

The first activity is reading reader's schemata towards text topic. Evoking schemata aims to link between reader's knowledge and experience with the topic to be read. The literary works read are *Ayat-ayat Cinta* a novel by Habiburrahman ElShirazy, *Surga yang Tak Dirindukan* a novel by Asma Nadia, *Roh* a short story by Putu Wijaya, folklore, etc.

The second activity is reading. Reading time is related to class management, be it individually, and direct teaching and group organization. Individual organization emphasizes on critical reading process. The activity is reading short story and novel, through critical reading. Critical reading activity aims to obtain identity, content, information, and in-depth work appreciation from reading result.

The third activity is a post-reading activity. This is a stabilization activity of reading result to combine between new information and prior knowledge, through stages of; evaluating reading content and providing personal response, linking between reading content and reader's experience, comparing the current reading content with other readings, giving example of theory application elaborated in the reading, as well as evaluating between logic and argumentation.

Students' reading options and process of post-reading result can be seen in the following table:

Table 1: Table of Students' Types of Reading and Creative Writing Formula

No	Student's Name	Type of Reading	Creative Writing Formula
1	Agus hi. Rasyid	<i>Kemarau</i> , a short story by Andrea Hirata	The conversion of the text of short story <i>Kemarau</i> by Andrea Hirata into drama script
2	Anwar Manto	<i>Tak Putus Dirundung Malang</i> , a novel by S. Takdir Alisjahbana <i>Promis</i> , a novel by Dwitasari	The difference in language style between novel <i>Tak Putus Dirundung Malang</i> by S. Takdir Alisjahbana and Novel <i>Promis</i> by Dwitasari
3	Ayu Septiani Nahumpang	<i>Ayat-ayat Cinta</i> , a novel by Habiburrahman El Shirazy	The conversion of Novel <i>Ayat-ayat Cintaby</i> Habiburrahman El Shirazy into Film
4	Hari Sugarah Makalalag	<i>Tenggelamnya Kapal Van Der Wijck</i> , a novel by Hamka	The difference between novel <i>Tenggelamnya Kapal Van Der Wijck</i> by Hamka and Film <i>Tenggelamnya Kapal Van Der Wijck</i> by director Sunil Soraya
5	Lisa Suci Pratiwi	<i>Ayah</i> , a novel by Andrea Hirata	The review of novel <i>Ayah</i> by Andrea Hirata
6	Meriyanti Lakoro	<i>Ayat-ayat Cinta</i> , a novel by Habiburrahman El Shirazy <i>Salah Pilih</i> a novel by Nur St. Iskandar	The comparison in language style between Novel <i>Ayat-ayat Cintaby</i> Habiburrahman El Shirazy and Novel <i>Salah Pilih</i> by Nur St. Iskandar
7	Moh. Iqbal Olii	' <i>Telaga Bidadari</i> ', a folklore from Kalimantan Selatan <i>Taman Bidadari</i> a folklore from Makassar	Structural comparison between folklore from Kalimantan Selatan ' <i>Telaga Bidadari</i> ' Folklore from Makassar <i>Taman Bidadari</i>
8	Muh. Arfan	<i>Anak Rantau</i> , a novel by A. Fuadi	Review Novel <i>Anak Rantau</i> by A. Fuadi

9	Nelva Bahutala	<i>Azab dan Sengsara</i> , a novel by Merari Siregar and <i>Sang Pemimpi</i> novel by Andrea Hirata	Comparison in language style in Novel <i>Azab dan Sengsara</i> by Merari Siregar and Novel <i>Sang Pemimpi</i> by Andrea Hirata
10	Nenta Mamonto	<i>Surga yang Tak Dirindukan</i> , a novel by Asma Nadia	The difference between Novel and Film <i>Surga yang Tak Dirindukan</i>
11	Novita Monayo	Short story 'La Runduma'	The conversion of short story into drama 'Menyimpan Kisah Misteri Virgin'
12	Okky Octavia Pakaya	<i>Surga yang Tak Dirindukan 2</i> , a novel by Asma Nadia	The difference and conversion of <i>Surga yang Tak Dirindukan 2</i> by Asma Nadia
13	Rabina Tane	Short story <i>Dua Orang Sahabat</i>	The analysis of conversion of short story <i>Dua Orang Sahabat</i> into drama <i>Seorang Sahabat yang Sombong</i>
14	Rahayu Agule	<i>Asal Usul Pohon Salak</i> , a short story by Willy Yanto Wijaya	The conversion of short story <i>Asal Usul Pohon Salak</i> by Willy Yanto Wijaya into drama
15	Rahmania Kuku	Novel <i>Ayat-ayat Cinta</i>	The conversion of Novel <i>Ayat-ayat Cinta</i> into Film
16	Rahmatia Nasaru	Novel <i>Perempuan Berkalung Sorban</i>	The conversion of Novel <i>Perempuan Berkalung Sorban</i> into Film
17	Sinta Dewi Ginoga	Novel and Film <i>Surga yang Tak Dirindukan 2</i>	The comparison analysis between Novel and Film <i>Surga yang Tak Dirindukan 2</i>
18	Sintia Polutu	Folklore <i>Danau Toba</i> Folklore <i>Hebi Nyoubou</i>	The comparison analysis and similarity in folklore <i>Danau Toba</i> and folklore <i>Hebi Nyoubou</i>
19	Siti Pratiwi Botutihe	' <i>Air Mata Tua</i> ', a short story by Motinggo Boesje	The conversion of short story ' <i>Air Mata Tua</i> ' by Motinggo Boesje into drama 'Keikhlasan'
20	Sri Ayun Karmain	' <i>Roh</i> ', a short story by Putu Wijaya	The conversion of short story ' <i>Roh</i> ' by Putu Wijaya into drama ' <i>Pembantu Rumah Tangga</i> '
21	Sri Vingki B. Yudin	Folklore from	The comparison analysis

		Gorontalo ' <i>Asal Mula Danau Limboto</i> ' Folklore from Sumatra ' <i>Asal Mula Danau Toba</i> '	of cultural value in Gorontalo folklore ' <i>Asal Mula Danau Limboto</i> ' And Sumatran folklore ' <i>Asal Mula Danau Toba</i> '
22	Sri Wahyuni Loi	<i>Ronggeng Dukuh Paruk</i> , a novel by Ahmad Tohari <i>Bulan Terbelah di Langit Amerika</i> , a novel by Hanum Salsabila Rais and Rangga Almahendra	Analyze the comparison in language style between Novel <i>Ronggeng Dukuh Paruk</i> by Ahmad Tohari and Novel <i>Bulan Terbelah di Langit Amerika</i> by Hanum Salsabila Rais and Rangga Almahendra
23	Tiyansi Yunus	<i>Ketika Cinta Bertasbih I</i> , a novel by Habiburrahman El Shirazy <i>Namaku Hiroko</i> , a novel by NH. Dini	The comparison in language style between Novel <i>Ketika Cinta Bertasbih I</i> by Habiburrahman El Shirazy and novel <i>Namaku Hiroko</i> by NH. Dini
24	Uyan Saipi	Short story " <i>Yang Hilang dan Kembali</i> "	The conversion of short story " <i>Yang Hilang dan Kembali</i> " by Faisal Maasy into drama script
25	Yulistiani Kauni	<i>Guru</i> , a short story by Putu Wijaya	The conversion of short story <i>Guru</i> by Putu Wijaya into drama script
26	Yumaningsih Adam	Folklore <i>Cinderella and Bawang Putih Bawang Merah</i>	The structural comparison between folklore <i>Cinderella</i> and <i>Bawang Putih Bawang Merah</i>

The data above reveals that students' reading results are as follows: short story reading 6 (six) people, folklore reading 3 (three) people, novel reading 9 (nine) people. In the stabilization of reading result to combine new information with reader's prior knowledge, students' works consist of; 17 (seventeen) people link reading content with prior reading experience such as analyzing prose elements, 3 (three) people compare a reading content with another reading, such as comparing folklores from different places, 7 (seven) people apply the theory elaborated in the reading, such as theory of conversion and literary comparison.

Critical reading is done wisely, full of responsibility, in-depth, evaluative, analytical, and not just look for a writer's mistake. The reader does not only absorb the existing problems but also think about the problems being discussed. Critical reading means that the reader has to read analytically and full of attention. In critical reading, reader has to be open towards other's ideas. The reader has to follow the writer's way

of thinking in an exact, accurate and critical way. Accurate means in relation to relevance, differentiating between relevant and irrelevant/wrong. Critical means accepting the writer's way of thinking with good base, logic, right or based on reality. Since the reader will analyze, compare and evaluate in critical reading, the reader has to understand the main idea in a paragraph. It is necessary to know that in a paragraph there are elements that form it, such as the main idea, supporting idea, examples and conclusion. One or more of these elements have to be present in a paragraph, although it does not have to be all of them. By understanding elements in reading, reader can analyze, determine, criticize points that are not correct and then provide constructive suggestions for the revision of the next edition.

The findings of students' reading and writing result through creativity exploration in interpreting novel are 1) careful reading involvement for a couple of days, especially novel, 2) analyze the elements of story, 3) analyze the opinion of truth from the author, 4) link between one work to another, 5) evaluate author's truth, and 6) involved in the problem of the main idea in a reading.

The techniques applied in critical reading are 1) understand content of reading which aims to find out all of the fact, 2) examine writer's source, 3) interaction between writer and reader, evaluate and compare content of reading with existing knowledge, 4) be open towards writer's idea with logical reason and grounded interpretation.

Table 2: Students' Competence Exploration

No	Student's Name	Reading Type/Title	Creativity Exploration	Competence Exploration
1	Agus hi. Rasyid	<i>Kemarau</i> , a short story by Andrea Hirata	The conversion of the text of short story <i>Kemara</i> by Andrea Hirata into drama script	Being wise with the meaning of life as a whole
2	Anwar Manto	<i>Tak Putus Dirundung Malang</i> , a novel by S. Takdir Alisjahbana <i>Promis</i> , a novel by Dwitasari	The difference in language style between novel <i>Tak Putus Dirundung Malang</i> by S. Takdir Alisjahbana and Novel <i>Promis</i> by Dwitasari	Describing self-awareness about the meaning of life as a flow of life
3	Ayu Septiani Nahumpang	<i>Ayat-ayat Cinta</i> , a novel by Habiburrahman El Shirazy	The conversion of Novel <i>Ayat-ayat Cinta</i> by Habiburrahman El Shirazy into Film	Confrontation, change the preliminary evaluation towards preliminary event
4	Hari Sugarah Makalalag	<i>Tenggelamnya Kapal Van Der Wijck</i> , a	The difference between	Strengthening identity to show

		novel by Hamka	novel <i>Tenggelamnya Kapal Van Der Wijck</i> by Hamka and Film <i>Tenggelamnya Kapal Van Der Wijck</i> by director Sunil Soraya	positive personality
5	Lisa Suci Pratiwi	<i>Ayah</i> , a novel by Andrea Hirata	The review of novel <i>Ayah</i> by Andrea Hirata	Appreciating the right principles
6	Meriyanti Lakoro	<i>Ayat-ayat Cinta</i> , a novel by Habiburrahman El Shirazy <i>Salah Piliha</i> novel by Nur St. Iskandar	The comparison in language style between Novel <i>Ayat-ayat Cinta</i> by Habiburrahman El Shirazy and Novel <i>Salah Piliha</i> by Nur St. Iskandar	Creating a new awareness from a wisdom
7	Moh. Iqbal Olii	' <i>Telaga Bidadari</i> ', a folklore from Kalimantan Selatan <i>Taman Bidadari</i> a folklore from Makassar	Structural comparison between folklore from Kalimantan Selatan ' <i>Telaga Bidadari</i> ' Folklore from Makassar <i>Taman Bidadari</i>	Perfecting the strength of the heart
8	Muh. Arfan	<i>Anak Rantau</i> , a novel by A. Fuadi	Review Novel <i>Anak Rantau</i> by A. Fuadi	Realizing the perfection of Allah's knowledge above all
9	Nelva Bahutala	<i>Azab dan Sengsara</i> , a novel by Merari Siregar and <i>Sang Pemimpia</i> novel by Andrea Hirata	Comparison in language style in Novel <i>Azab dan Sengsara</i> by Merari Siregar and Novel <i>Sang Pemimpi</i> by Andrea Hirata	Make life more directed
10	Nenta Mamonto	<i>Surga yang Tak Dirindukan</i> , a novel by Asma Nadia	The difference between Novel and Film <i>Surga yang Tak Dirindukan</i>	Believing in justice law and God's balance
11	Novita Monayo	Short story ' <i>La Runduma</i> '	The conversion of short story into drama ' <i>Menyimpan Kisah Misteri Virgin</i> '	Balancing between the happiness in the world and the hereafter
12	Oky Octavia Pakaya	<i>Surga yang Tak Dirindukan 2</i> , a novel by Asma Nadia	The difference and conversion of <i>Surga yang Tak Dirindukan 2</i> by Asma Nadia	Understanding different perspectives

13	Rabina Tane	Short story <i>Dua Orang Sahabat</i>	The analysis of conversion of short story <i>Dua Orang Sahabat</i> into drama <i>Seorang Sahabat yang Sombong</i>	Be positive about life
14	Rahayu Agule	<i>Asal Usul Pohon Salak</i> , a short story by Willy Yanto Wijaya	The conversion of short story <i>Asal Usul Pohon Salak</i> by Willy Yanto Wijaya into drama	Being able to manage feelings
15	Rahmania Kuku	Novel <i>Ayat-ayat Cinta</i>	The conversion of Novel <i>Ayat-ayat Cinta</i> into Film	Intensity comparison of perspectives from different kinds of perspectives
16	Rahmatia Nasaru	Novel <i>Perempuan Berkalung Surban</i>	The conversion of Novel <i>Perempuan Berkalung Surban</i> into Film	Doing inner dialogue as a way to deal with different kinds of problems.
17	Sinta Dewi Ginoga	Novel and Film <i>Surga yang Tak Dirindukan 2</i>	The comparison analysis between Novel and Film <i>Surga yang Tak Dirindukan 2</i>	Creating emotional intelligence which holds on to inner voice principles
18	Sintia Polutu	Folklore <i>Danau Toba</i> Folklore <i>Hebi Nyoubou</i>	The comparison analysis and similarity in folklore <i>Danau Toba</i> and folklore <i>Hebi Nyoubou</i>	The power of good intention can influence the flow of life
19	Siti Pratiwi Botutihe	' <i>Air Mata Tua</i> ', a short story by Motinggo Boesje	The conversion of short story ' <i>Air Mata Tua</i> ' by Motinggo Boesje into drama ' <i>Keikhlasan</i> '	The reality in life teaches humans to be patient in dealing with the trials.
20	Sri Ayun Karmain	' <i>Roh</i> ', a short story by Putu Wijaya	The conversion of short story ' <i>Roh</i> ' by Putu Wijaya into drama ' <i>Pembantu Rumah Tangga</i> '	The educated and moral people respect human rights and never underestimate fellow human beings which are basically the same before God's eyes.
21	Sri Vingki B.Yudin	Folklore from Gorontalo ' <i>Asal Mula Danau Limboto</i> '	The comparison analysis of cultural value	Instilling the teaching, religious and social values

		Folklore from Sumatra ' <i>Asal Mula Danau Toba</i> '	inGorontaloese folklore ' <i>Asal Mula Danau Limboto</i> ' And Sumatran folklore ' <i>Asal Mula Danau Toba</i> '	to be the guidance of life
22	Sri Wahyuni Loi	<i>Ronggeng Dukuh Paruk</i> , a novel by Ahmad Tohari <i>Bulan Terbelah di Langit Amerika</i> , a novel by Hanum Salsabila Rais and Rangga Almahendra	Analyze the comparison in language style between Novel <i>Ronggeng Dukuh Paruk</i> by Ahmad Tohari and Novel <i>Bulan Terbelah di Langit Amerika</i> by Hanum Salsabila Rais and Rangga Almahendra	Looking at someone not only from the outside but also from the inside. Also, to make us think about tragedy of humanity around us.
23	Tiyansi Yunus	<i>Ketika Cinta Bertasbih I</i> , a novel by Habiburrahman El Shirazy <i>Namaku Hiroko</i> , a novel by NH. Dini	The comparison in language style between Novel <i>Ketika Cinta Bertasbih I</i> by Habiburrahman El Shirazy and novel <i>Namaku Hiroko</i> by NH. Dini	Interpreting the problem of human deeds and behavior. Evaluate which one is good and which one is bad.
24	Uyan Saipi	Short story " <i>Yang Hilang dan Kembali</i> "	The conversion of short story " <i>Yang Hilang dan Kembali</i> " by Faisal Maasy into drama script	Feeling sad about the trials are okay but always get up from any kinds of adversity
25	Yulistiani Kauni	<i>Guru</i> , a short story by Putu Wijaya	The conversion of short story <i>Guru</i> by Putu Wijaya into drama script	Being aware of an obligation to interact with social situation
26	Yumaningsih Adam	Folklore <i>Cinderella and Bawang Putih Bawang Merah</i>	The structural comparison between folklore <i>Cinderella</i> and <i>Bawang Putih Bawang Merah</i>	Appreciating others' strengths and weaknesses

Students' creativity result in writing provides inner satisfaction and relief. Writing after reading can create interest in producing the same thing or bring up new ideas. Writing is expressing the result of thought and contemplation.

Writing is an intellectual activity which involves both sides of brain: left and right. Left brain represents linear, logical, and structural thinking ability while right brain represents creative and spontaneous thinking ability. Creative writing such as

short story, novel and drama are written with a burst of powerful imagination resulting in writing with particular nuance. A writer who wants to criticize the relevant problems can write with various kinds of expression. There are a few things to note when describing and analyzing a character in a story; 1) selection of character in a story has to be in accordance with his/her role, 2) presentation of character's personality in a story has to be clear, and 3) description of character is able to get the reader to experience things in the story, such as the lines used by the characters or interpret the utterances of character and his/her action and able to interpret character's presentation, for example:

"This high school will soon be the ivory tower of the highest throne of intertextuality on the east coast, therefore it subsumes meaning of every song lyrics of "Godaemus Igitur" in which when you listen to it while wearing a graduation gown, someone's low IQ can drastically increase some digits." (Andrea Hirata, 2007: 6).

"Explore majestic Europe to exotic Africa. Find out brilliance to France. Step your feet on the holy altar of the unparalleled greatest alma mater; Sarbone, follow in the footsteps of Satre, Louis, Pateur, Montesquieu, Voltaire. There people learn science, literature, and art to change civilization." (Andrea Hirata, 2007: 73).

"As they heard the word 'transform', the workers have sipped their black coffee, looked at each other, then smiled and showed each other's index fingers" (Andrea Hirata, 2007: 161).

"We have to build irrigation! Learn how to grow corn and rice! The paradigm of cooperation sector must be changed." (Andrea Hirata, 2007: 161).

From the fragments of some dialogues and prologues in the novel, students raise questions which direct to identifying the relationship between students' experience and character's experience and flow of story in novel.

Questions such as: *what is the message of the story from the author? How is the language used?, how is the relationship between character and flow of the story?, how is the characterization of character in the story?, how is the social life background of the character in the story?*, and other questions related to the content of novel. Such questions describe that there is an answer for every question after students read a novel. Analytical question is higher in level compared to a practical question which requires critical thinking and sharper. This kind of question applies three kinds of cognitive process: 1) identify the motive, reason, cause of a specific event such as, *why is there always a dream? What is the meaning of a dream?* (Sang Pemimpi, Andrea Hirata), 2) consider and analyze the available information, *Belitung is a city with future* (Sang Pemimpi, Andrea Hirata), word choice '*Belitung keeps dreams*' 3) analyze and find facts and prove their truth, *how to achieve dreams? Can someone*

bring future dreams to life through struggle and sacrifice? What kind of sacrifice? (Sang Pemimpi, Andrea Hirata). The selection of creative writing (Nelva) Comparison between language style in *Azab dan Sengsara*, a novel by Merari Siregar and *Sang novel* brings together the content of mind, recall sad, happy, dilemma, and other are presented back into mind.

I am amazed by Arai's personality. My gaze fierce his eyes, infiltrate the lens, the membranes, and his pupils, then penetrate into the depth of his heart, I want to see the world from his soul. (SP, 21). These sentences are categorized as hyperbole as there is word "fierce", it exaggerates word "gaze" as if it is a living thing that can fierce into the eyes.

My daydream crashed on a long white marble table. (SP, 21). The sentence is categorized as hyperbole as words "my daydream" are exaggerated as if it is a living thing that can crash on the table.

My heart is beating one by one following the steps of Madam Pho approaching the chest. (SP, 22). This sentence is categorized as hyperbole as words "my heart" are exaggerated as if it is a living thing that can follow human steps.

The sun's rays pierce the holes of planks like stainless steel and create a sword of light, glittering light, unstoppable dashing through the dark corners. (SP, 4). This sentence is categorized as personification as words "sun's rays" are likened to a living thing which can pierce the holes of planks, infact, the sentence describes the very hot blazing sun.

Overcast covers half of the sky (SP, 4). This sentence can be categorized as personification as the word "overcast" is likened to the living thing which can cover the sky, infact, the sentence explains the existence of overcast resulting in half of the sky gets dark.

Now that family has to take a pot, two plates or three, to a small hut by the river. Poor them. They used to live in a big mansion, now living in a small hut made out of bamboos. Home appliances and decorations from the previous house were gone, only the ugly ones are left. (AdZ, MS, 113).

From the quotes above, it proves that the selection of language style refers to poverty. Poverty which the Mariamin family experiences is too complicated. It is represented by the house condition where they live in is really concerning. They live a poor life in a small hut by the river with very simple home appliances. The poverty this family has to experience is caused by Mariamin's father, Sutan Baringin, who sold all his belongings to pay his debts. In regards to the explanation of poverty in *Azab dan Sengsar* in a novel by Merari Siregar, the poverty problem can also elaborate and express other social problems.

Selecting things to be expressed through writing and train imagination to get used to re-deal with past events. Re-write from the reading result is an adjustment towards events full of information by integrating belief, emotion and experience therefore the appreciator can better understand and identify ways to deal with them. The writer presents multi interpretations in a text or activity to express all the feelings, thoughts or experiences related to creativity from within the writer through writing without thinking of rules in writing. Therefore, someone can express his/her new ideas freely.

CONCLUSION

Reading is an activity of reading carefully and thoroughly with the purpose of understanding it comprehensively. Intensive reading is an effort to grow and sharpen critical reading skill. Through critical reading, we can grow sensitivity and maturity in the way of viewing, behaving and thinking. Apparently, the insights are further ahead and have the ability to make a simple analysis of a problem, and create something new from the result of text interpretation.

SUGGESTION

A few ways that can be done to develop literary work critical reading competence as means to produce creative writing are as follows: 1) having and providing various texts, 2) developing critical and creative reading skill, 3) sparing time to read, 4) having a strong motivation in reading and exploring new reading sources, 5) finding something creative from reading result, 6) being able to evaluate reading result in critical and creative way, and 7) practicing to produce something different from the reading result.

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