The Use of Situational Context in Predicting the End of the Comic Story

Erna Dwinata

Dosen STKIP PGRI Tulungagung

ABSTRACT

There are many advantages offered by the use of comics as a medium of teaching language instruction . Sometimes this graphic novel can convey a better idea than a conventional one. Comics is a communication miniature between the reading and the author that is embed at the the characters of the author. Comic also has a field, tenor and mode. Those element are needed on the anylis of situational content. This article is to describe how the texts of the comic are analyzed using situational context.

Key Words : Reading Skill, Prediction, Comic, Situational Context,

Introduction

Since the mid-20th century in American comics have become a medium of learning a foreign language effectively. Comic strip is like a miniature pictures of communication process. Research study agreed that the graphic story is useful to teach visual literacy, new vocabulary, and reading skills. Comic strip provides many advantages as a learning medium, said Jesse Karp, early childhood and inter-divisional librarian at the Little Red School House and Elisabeth Irwin High School in New York City. When the children were treated to a comic, they will be curious about the continuation of what is told in it, they will be motivated to continue reading and know the meaning of the vocabulary used.

"They were kind of left to right amplifier sequences like nothing else. Figure scaffolding word / sentence comprehension and deeper interpretation of words and stories. The relative speed and enjoyment quickly build great confidence in new readers."

Some Researches on Comic as Media of Learning

GN gettysburg Butzer Teaching With Graphic NovelsKarp also shows some advantages of the graphic novel as a supplementary text. "I'm not going to set a graphic novel to get specific dates and events in the head, say, a student of history," he added. "But I certainly would set the graphic novel as CM Butzer at Gettysburg: The Graphic Novel (Bowen Press / Collins, 2009) in conjunction with the textbook.

Students can read it quickly, and it makes the event that much live and breathe."

"For language learners, especially for poor readers, graphic novel 'short text paired with detailed images help them.

In decoding and understanding the text, "said Meryl Jaffe, an instructor at Johns Hopkins University Center Gifted Youth, Online Division, and author of several books on using comics in the classroom.

Reading text is usually less challenging, with difficult text that unable to be undestood a child may not be able to decode the meaning , added Jaffe, who also blogs for CBLDF about using comics in the classroom.

He cites "Babymouse" series (Random) and Squish, Super Amoeba (Random, 2011) either by Jennifer L. Holm and Matthew. "There is a 'smart', but the text is limited, equipped with a picture that shows what is said, or thought."

"For readers who are skilled, graphic novels offer various types of reading experience while modeling the use of concise language," Jaffe added.

Jimmy Gownley's "Amelia Rules!" Series (S. & S.), for example, using a variety of visual techniques in the comic and dialogue with humor "wise words."

Additionally, Jaffe said, a combination of words and images to give encouragement to learn, easier for them to remember the words through it, "Research shows that our brains process and store visual information faster and more efficiently than verbal information," he said. "Couple [graphic novel] with traditional prose text is an excellent means to promote verbal ability and memory." Ho Che Anderson King (Fantagraphics, 2010), a biography of Martin Luther King Jr.

GN Beowulf Teaching Graphic Novels By Eric Kallenborn, who teaches English at Alan B. Shephard High School in Palos Heights, Illinois, has ever given a group of his students AP translation of the epic poem Beowulf and other groups with a graphic adaptation Gareth Hinds (Candlewick, 2007). The results of his data proved that students who ere given grafic poem read faster on average 3.5 hours of people who read the full text, but they only produced scored 4.5 percent lower on tests. "However, when they write about or

discussing the work, there was no difference in the quality of the conversation, "says Kallenborn. Some of the students in the class will discuss them more than they were only given text only.

Kalleborn added he did the study conducted by Hamlet regarding the provision of questions related to the text. And the results prove that the children were given tex dab charts faster read 50 minutes and their understanding of the 7 percent higher reading than students who were given tex alone without graphics.

Sometimes the graphic novel can convey a better idea than conventional prose. Ronell Whitaker, who teaches English at the Dwight D. Eisenhower High School in Blue Island, Illinois, has "walked into a wall" trying to teach his students about the inference that he began to use the graphic novel. When he taught Gene Luen Yang American Born Chinese (First Second, 2006), students must conclude that the three main characters are all the same. "It is especially difficult for some of my children, but when they get it, they feel like they have found a hidden message," he said.

When teaching the graphic novel, Whitaker explained that the reader infer what happened between panels. "I have kids write action completed one or two pages using descriptive prose," he said. "They show two things: One, their ideas about what actions link the image can be seen on each panel. Two, how comics can stimulate any communication effectively."

The results also show that students of junior high school in a library quoted from Stephen D. Krashen in increases enthusiasm of reading. Results data showed librabry visitor increased 87 percent that chose more comics, and 30 percent rise in non-graphic books.

Comics As A Medium in Language Learning

It has been explained above that comic is an interesting media to stimulate children enthusiasm in reading. Then what if this media used as a tool to help language learning.

Comic has elements in it, and we called them as text and images. They are combined coherently. For those who read comics foreign language would not be likely to

continue to open the dictionary to just looking for some difficult words they do not know. So what will they do? Yes, they will keep reading. Then how they can understand the contents of the reading? They know the contents of the comic from the images they see, from the expressions of the actors and the effects created by the author. It's like in the real communication between two people. Or if I may ask you have you ever talked to others in one language but not understand what it means? Have you ever built a communication in different languages, but you get the point. How does it happen?

The linguists who discussed this case are Halliday and Hasan, in their theory of situational context. This theory says that the meaning is taken from the language spoken by the exclusion of emerging literal meaning, but focusing on what makes a language is choosen. Like the example below:

A asks B about the meaning of *you are welcome*. A intends to teach B the real meaning of *you are welcome* in Indonesian language.

A : Jika ada yang mengatakan thank you, kamu harus menjawab you are welcome. Jadi, apakah kamu tahu artinya thank you?

B : ya, terima kasih

A : dalam bahasa Indonesia, jika ada orang mengatakan terimakasih maka harus dijawab dengan sama sam. Jadi bisakah kamu memprediksi makna dari you are welcome? ok, listen carefullu Ok, thank you, you are welcome, thank you, you are welcome

B : sama-sama?

A : Benar

A tries to explain where the expression *you are welcome* usually used. He tries to repeat it. It causes B is able to predict where *you are welcome* are usually practiced in Indonesian language.

Context is very important in communication. As described by Halliday, there are three types of context which first context of culture, contex of situation and co-text. Dell Hymes (1967), sociolinguist, anthropologist, and folklorist who established disciplinary foundations for the comparative, ethnographic

study of language use defined the concept of Context of situation in some perpectives: form and content of the message, setting, genre, participant, intent and effect of communication.

How Situational Context Helps in Teaching Reading Skills.

There are several kinds skill in reading strategies according MiKulecky, a reading teacher development. Mikulecky has her MA degree in TESOL and a PhD in applied pscholinguistics in boston University. In her book A Short Course in Teaching Reading (2011) she mention 24 kinds of reading skills such as Automatic Decode, Previewing and predicting, specifying Purpose, scanning, skimming, drawing conclution, visualizing etc. One of them is predicting. She explained that "When a reader notices something in a text while previewing it, mental relavant networks are activated, and on the basis of associated Reviews These networks, the reader develops expectation about the contents of the text". Od skill in predicting the comic can be applied by the help of situational context of its surrounding text.

Predicting Is The Way In Solving Difficulty In Vocabularies

In education, there has been done a lot of teaching methods which attempt to improve students' reading skills. But sometimes a foreign language teachers just do traditional one, eg, students are asked to read, later the are questioned about the contents of the text The problem that arises is not all teachers know each student`s vocabulary ability.

Some schools have implemented the class groupings based on the score of the final exam. But this still does not give much effects for English lessons. Because not all of children who got the best score master English vocabulary more than others. In essence the success of teaching reading requires a good mastery in vocabulary.

Because teaching reading on a literary work may find some difficulties on vocabulary. As what we emphasize in this study: how important the situational context in prediction skill and how it works if some difficulties in vocabulary are avoided.

Context Of Situation In Communication

As defined by Halliday and Hasan that the context of situation is some external element which effects meaning. The external element here are field, tenor and mood. Hynes added field as the setting. It is the place where the language was uttered, and the topic or theme of the conversation (1989: 2). "The immediate setting to be what the people can see or hear Involved or what is shown in the pictures in comic strip, while the wider setting is what they are expect by the immediate setting of the perpective of ideology ".

One word can have various meanings, as well as the sentence. The same sentence would have a different meaning when uttered by different speakers and places. Suppose in the example as follows: a librarian are asking the students when the student is entering the library using his slippers.

Librarian : Sorry mas, may we wear sandals in the library?

Student : Oh, sorry sir

From the conversation above it is easy to predict the intended meaning by the librarian to consider who and where speech is located. Although the Librarian uses an interrogative sentence, the meaning shows an exclamation sentences. He forbids the student to wear slippers in the library.

From the example above we can concluded that the knowledge about the participant and the setting will be very helpful in knowing the meaning.

The second of the elements in the situational conteks is tenor. "The tenor of the discourse is the basis of the actual interaction of the speakers, their social rules, status, personal attitudes and intention" Haynes (1989: 14). The quotation is clear that tenor focuses on the things that can be considered as the speakers` appearance. For examples character of participants, facial expression, the direction of gaze and gesture. On the other hand Butt et al describes a tenor as the relationship between the speaker and the listener. When we read the example above the tenor is the expression used to express the current speaker speech, or the relationship between the librarian and the students.

The next element is mode. Halliday and Hasan (1985: 12) define mode as following statement: "The mode of discourse refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some the combination of the two?) and also the rhetorical mode, what is being achieved by the text in term of such categories as persuasive, expository, didactic, and the like."

The Role Of Situational Context In Literary Work, Comic

In the comic stri, there are a narrative told by a sequence of pictures, continuous character, and text. McCload, a professional comic writer in his book Understanding Comic (2007: 9), gave opinion about the definition of comics, "comic requires us to make a contant stream of choices regarding imagery, pacing, dialogue, composition, gesture and a ton of other options".

All the elements that make up the comics are the elements that exist in a communication. In the communication has a speaker, in the comics there are actors, in real communication has a setting, the comic also has the effect or setting, or image. Learning English uses the comic will help students more easily understand the meaning contained in the language used.

comic shows that an utterance arises from previous series of cause. Situational context helps us as readers / listeners can predict the most closely intention.

Comic has some important 5 of them

1. Moment

2. frames

3. image

4. words

5. The pace of the story

Moment means that a sequence of images which leads to an action. Suppose when there is an D image then surely there must be from A, B and C images. Next is the frame. The frame is the environment around the character. Image is where the author puts the readers to the specific scripts point of view so that they can see what is happening in the panel. Choice of image is broad information for

instance how the author draws some images. The last is the choice of pace, it is the way how the authors guide the readers to understand the plot of the story.

Prediction Is A Manifestation Of The Application Of Situational Context

When a person reads, he certainly will make predictions on what he reads. Predicting is a process of previewing the intent and the purpose of what being read. Mikulecky (2011) stated "However, while previewing the primary focuses on identifying text features, predicting that focuses on the possible content of a text". Predicting is a thinking process and an outcome of the situational context. Before predicting a few things done, predicting from ambaded picture on the text, predicting from the title, predicting what will come next or predictive from a table of content. "Strip story works well for teaching students how to Predict what will come next in the story" (Mikulecky (2011).

Methodological Approach

My first thought is to focus on specific tasks regarding the use of situational context in predicting and undertanding comic.

The research used library research. It is demanded to always do a lot of analysis. I use several sources of books to explore some theories related to the learning context of situation on a comic. Some books of linguists that we use between that essay Halliday and Hasan Cohesion in English (1976), Language; Text and Context (1985), Intoducting Stylistic (Hynes, 1989), Cohesion in English (MAK Halliday and Hasan, 1976), Introducing Discourse Analysis (David Nunan, 1993).

The theories applied are reading skill, context and undertanding comic. Data were analyzed using descriptive method. It is a method of making-description, illustration and depiction accurately and systematically. The data is presented as a qualitative data, which are stated in the form of words, sentences, text and written material. The data is take from the pictorial text are taken from Aoyama Gosho`s The Detective Conan comics.

Discussion

As has been previously described, this article will explaine

how the applied linguistics work becomes a process of cognitive by starting from the analysis of situational context on a literary work in the form of comics, which results in predicting the real murder in the story.

In this article we analyze *Detective Conan Comic* that is deveided into 3 sections. *The first is the armored knight, dying message, and the pen Can not write.*

Situational Context in the First Sub-Chapter

Field

On the analysis the research only discuss the actors who are involve in the case. Field related to the topic being discussed, namely murder. The analysis is taken from several conversations between the main character and several supporting ractors and some of the character played by their respective supporters. Author deliberately portray different characters.

Field Refers to "what is taking place" (Halliday and Hasan, 1985; 12). Field is Realized by experiential meaning (Halliday, 1993: 143). In this subtitle Experiential meaning is frequently realized by a material

process. In this subtitle the material clauses describe the finding of the murderer. The description is supported by the come out all of the actors characters. In short, the field in *Armored Knight* is the introductiong of characters.

Tenor

Tenor Refers to "who is taking part" (Halliday and Hasan, 1985: 12). Tenor is Realized by interpersonal meaning (Halliday, 1993: 143). In this discussion tenor is whoever relate to the theme, but more focuses on the actors that may get involved in the case. They are Kubota, the most stupid character but often makes mistakes. Ochiai, the Konchou is a senior guide at the museum. He loves the museum so much. And the question that relate to his character is what he will do if he knows that the museum is being destroyed by his boss. And the last is the Boss antagonist character. He must be the important role in the next chapter.

According to Haynes (1989: 16), his analysis on the sequence of cartoon says that tenor refers to some elements related to characteristics of character such as facial expression, the

direction of gaze, and by gesture and posture. In this subtitle some characteristics that have been created by the author stimulate the prediction. Page XCV panel 5, the expressive and the image of the Konchou is predicted that he will be the one who plays important role in the case. It is also supported by the way how the author frames the picture. His statement that art for him is like his children and that he loves all the piece of art in the museum emphasizes the function of the panel to the next case. Page xcvii panel 3, the picture of the owner is emphasized by Gosho. It indicates the character of the owner WHO seems like a sarcastic person or someone who is the antagonist or even the victim in this story.

Also Symbols have roles to help the work of facial expression By using Reviews These symbols characteristic of the readers will be Able to read what the deep meaning of the expression. Page xcvii panel 4, Gosho`s uses the symbols (!?) To express the two characters` emotional condition. The characters are offended on what the owner has said and it may lead any conflicts in the story.

McClound urges that there are some panels the which the author wants to show and emphasize through a moment (2007: 14). Page xcviii panel 7, Conan as the main actor pays attention to Kubota. Then he says "he is mishandling the items again". It can be predicted that this panel will help in Investigating the murder Because The author emphasizes the role of the main actor and his curiosity. Then it is supported by the description of Kubota`s attitude on page C panel 4. This panel focuses on Conan, Conan on what pays attention to. It seems that he is surprised with what Kubota`s act. This panel shows the characteristics Also of Kubota who is a clumsy person and does not care about art.

Mode

Mode Refers to "what part of the language is playing" (Halliday and Hasan, 1985: 12). Fashion is Realized by textual meaning (Halliday, 1993: 143). Textual meaning is frequently Realized by clause of unmarked Theme and the clauses of unmarked Theme Predict the murder. The prediction is supported by clause 7 yeah two security guard saw it, clause 50 did anyone see the culprit, clause

55 and 56 what a stupidkiller, he doesn`t even know he is being recorded. In brief, the mode of The Armored Knight is a predictive text (rhetoric) and a spoken text (medium).

Situational Dimensions in The Dying Message

Field

Field Refers to "what is taking place" (Halliday and Hasan, 1985: 12). Field is Realized by experiential meaning (Halliday, 1993: 143). In this subtitle the experiential meaning is frequently Realized by material clauses. Materials clauses describe the tracing of murderer. The description is supported by clause 12 According to the video crime, the crime Happen around past four, clause 30 He takes the sign off the wall, clause 32 he is writing something, clause 33 he threw the pen away. In short, the field of the Dying Message is the tracing of the murderer.

Tenor

Tenor refer to "who is taking part" (Halliday and Hasan, 1985: 12). Tenor is Realized by interpersonal meaning (Halliday, 1993: 143) interpersonal meaning is frequently Realized by declarative. The declarative clauses refer to the subject I (inspector) and You (the detective). The reference is supported by clause 52 I now I ask you, and clause 41 you tried to hide your identity. In summary, the tenor of the Dying Message is the interaction of the inspector and the detective.

In the other hand, According to Haynes (1989: 16) his analysis of the tenor on the sequence of the cartoon says tenor Refers to some elements related to characteristics of character Reviews such as facial expression, the direction of gaze, and by gesture and posture. In this subtitle some characteristics that have been created by the author stimulate the prediction.

On the second subtitle, the characteristics of the actors in the story are drawn strongly. Page cxv panels 2 and 3 show how Kubota is very surprised when he is Accused as the murderer. It supports the first prediction Reviews such that he is kind of a clumsy person and it is impossible if this characteristic is so brief in doing a crime. The style of gesture, the way the character stands or even when the character is silent can provide a lot of information about emotion and attitude. Page cxvi panel 5, the picture and the text explain that the author

shows the original characteristics of Kubota. Kubota hopes that the evident will prove that exactly he is not the murder. His

The expression shows how worried and hopeful he is. Page cxviii panels 1, 2, 3 and 4 all of the readers focus on the Conan`s dialogue only. The role of the social status of the of participants influences them in the way the actor participates in the story or conversation (Hayne, 1989: 15). Conan as the main actor and the real detective will always give a significant clue, statement or prediction. In These panels help Conan`s assumption leads to the next investigation of the case.

Mode

Mode Refers to "what language part is playing" (Halliday and Hasan, 1985: 12), the clauses of unmarked theme Predict the murderer. The prediction is supported by clause 96 there are marks on the paper, clause 97 inspector! this armored knight was found in Kubota-san`s locker and clause 99 so you really are the murder Kubota San. In brief, the mode of The Dying Message is a predictive text.

Situational Dimensions in The Pen Can not Write

Field

Field Refers to "the total event, in the which the text is functioning together with a purposive activity of the speaker or writer, it Tus includes the subject matter, as the element in it" (Halliday and Hasan, 1976: 21). Field is Realized by experiential meaning (Halliday, 1993: 143). Experiential meaning is frequently Realized by a material process. The material in this subtitle clauses describe the arresting of murderer. The description of the material process is supported by clause 125 you Gave the owner the holy punishment, clause 126 you seem to have gotten some punishment, clause 131.1 I am a murder, and clause 132 the evident could not deceive small, sincere eyes of justice. In short, the field of The Pen Can not Write is the arresting of murderer.

Tenor

Tenor Refers to "who is taking part" (Halliday and Hasan, 1985: 12). Tenor is Realized by interpersonal meaning (Halliday, 1993: 143) interpersonal meaning is frequently Realized by declarative. The declarative clauses refer to the subject I (inspector) and You (the detective). The reference is

supported by clause 6 you are the murder (inspector) and clause 46 I have to do something now. In summary, thetenor of The Pen Can not Write is the interaction of the inspector and the detective.

The role of the social status of the participant influences them in the way the actor participates in the story or conversation (Hayne, 1989: 15). The style of gesture, the way the character stands or even when the character is silent attitude can provide a lot of information about emotion and attitude. The silent attitude of Conan and his role as the main character give the final information about the murderer. The main conversations of this subtitle are some predictions roomates Become the answer of who is the real murderer. They are stated in clause 34 the murderer took it down beforehand, clause 35 to keep the art from being splattered, clause 36 it was the work of the one, clause 37 WHO hold the great love of art and if we go back to the clause 20 on the first subtitle (The Armored Knight) I love all of Reviews These pieces of art, the murder is finally found.

Mode

Mode Refers to "what language part is playing" (Halliday and Hasan, 1985: 12), mode is encoded by textual meaning (Halliday, 1993: 143). In this subtitle The Pen Can not Write, textual meaning is frequently encoded by clauses of Unmarked Theme. The clauses of unmarked theme Predict the murderer. The prediction is supported by clause 108 so everyone had Reviews their eyes on the body of clause 110 clause shall I ask you what is your alibi 111 at 4:30 Pm. In brief, the mode of The Pen Can not Write is a predictive text (rhetoric) and a spoken text (medium).

Finally the situational context of the three related subtitles of The Armored Knight, The Dying Message and The Pen Can not Write is outlined in the following table:

Situational dimention	The armored knight	Dying message	The pen can not write
Field	Finding the murder	Tracing the murderer	Arresting the murderer
Tenor	Interaction of the inspector and the detective	Interaction of the inspector and the detective	Interaction of the inspector and the detective

A predictive text mode A predictive text A predictive text

Situational dimention	The armored knight	Dying message	The pen cannot write
Field	**Finding the murder**	**Tracing the murderer**	**Arresting the murderer**
Tenor	Interaction of inspector and the detective	Interaction of inspector and the detective	Interaction of inspector and the detective
Mode	A predictive text	A predictive text	A predictive text

Then, the table above shows that the three related subtitles share the same tenor and mode. Meanwhile, the kinds of field (finding the murder, tracing the murderer, and arresting the murderer) in the three related subtitles can be used to predict the kind of field (assimilation) in Gosho`s comic *the Detective Conan*. In conclusion, the situational context can be approached to the prediction of murder in Gosho`s comic *The Detective Conan.*

This article systematically described how the cognitive process occurs after a series of analyzes on an object. And how reading skills, especially predicting, begins with an analysis of continuous and coherent situational context. Language can not be guessed perfectly, but language gives its signal or sign.