

**EFL STUDENT'S DIFFICULTIES IN PRACTICING ORAL
INTERPRETATION ON NARRATIVE TEXT**
(A Study at English Language Education Department of UIN Ar-Raniry)

THESIS

Submitted by

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THESIS

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EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text (A Study at English Language Education Department of UIN Ar-Raniry)

adalah benar-benar karya saya, kecuali semua referensi dan kutipan yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah Surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 19 November, 2021

Yang Menyatakan,



Chairul Danila

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I hope this study can be beneficial for future researchers who focus on the same topic and for the improvement of English Department students of UIN Ar-Raniry (PBI). More importantly, I hope my study can give at least a slight knowledge to whoever is reading this thesis.

Banda Aceh, November 12nd 2021

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ABSTRACT

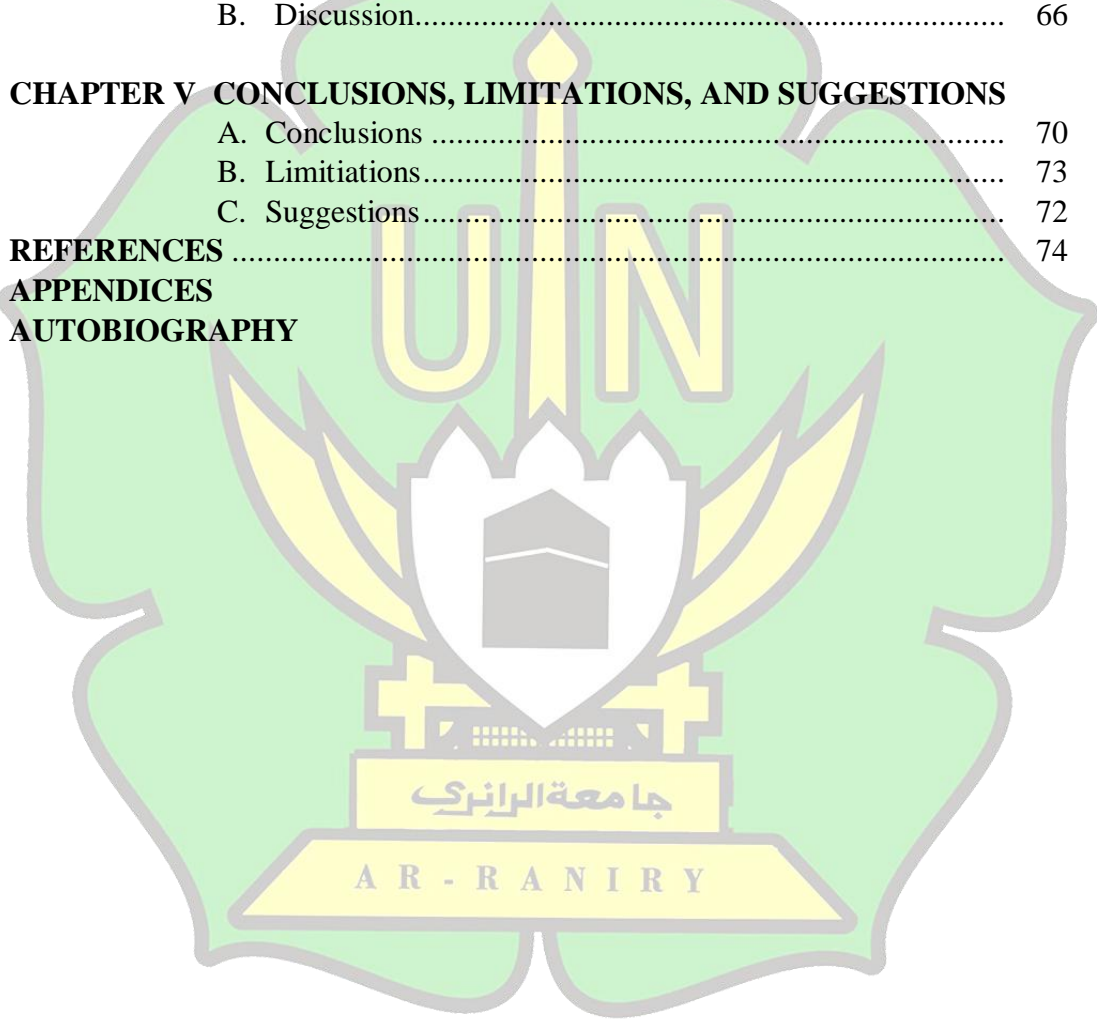
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This study was conducted to investigate the student difficulties in practicing oral interpretation on the narrative text and the solutions to overcome those difficulties, which was done through the qualitative research. The study sample was based on purposive sampling focused on several students from batch 2017 who had taken an English Literature course. The research instrument was a semi-structured interview consisting of ten questions to obtain information from participants. The findings showed that students faced some difficulties in different categories of the problem, including personal traits (lack of self-confidence, lack of motivation, difficulty to control the speed), speaking components (grammatical problem, prosodic reading problem, pronunciation problem), content or ideas (difficult to understand the meaning of the text, critical reading difficulty in understanding the authors' intention, the problem in organizing the idea), and presentation skill (difficult to express facial expression, stiff body language, difficult to personalize the characters). As for the solutions to overcome those difficulties, the participants proposed some activities before the performance, such as study the elements of the selected narrative text, do research about the author, watch videos of related narrative stories and performance, re-read the text, reading aloud before the performance, watch oral interpretation video competition, do extensive reading, and use an online dictionary. Furthermore, during the performance, the students avoided excessive eye contact and adapted the voice and expression.

TABLE OF CONTENTS

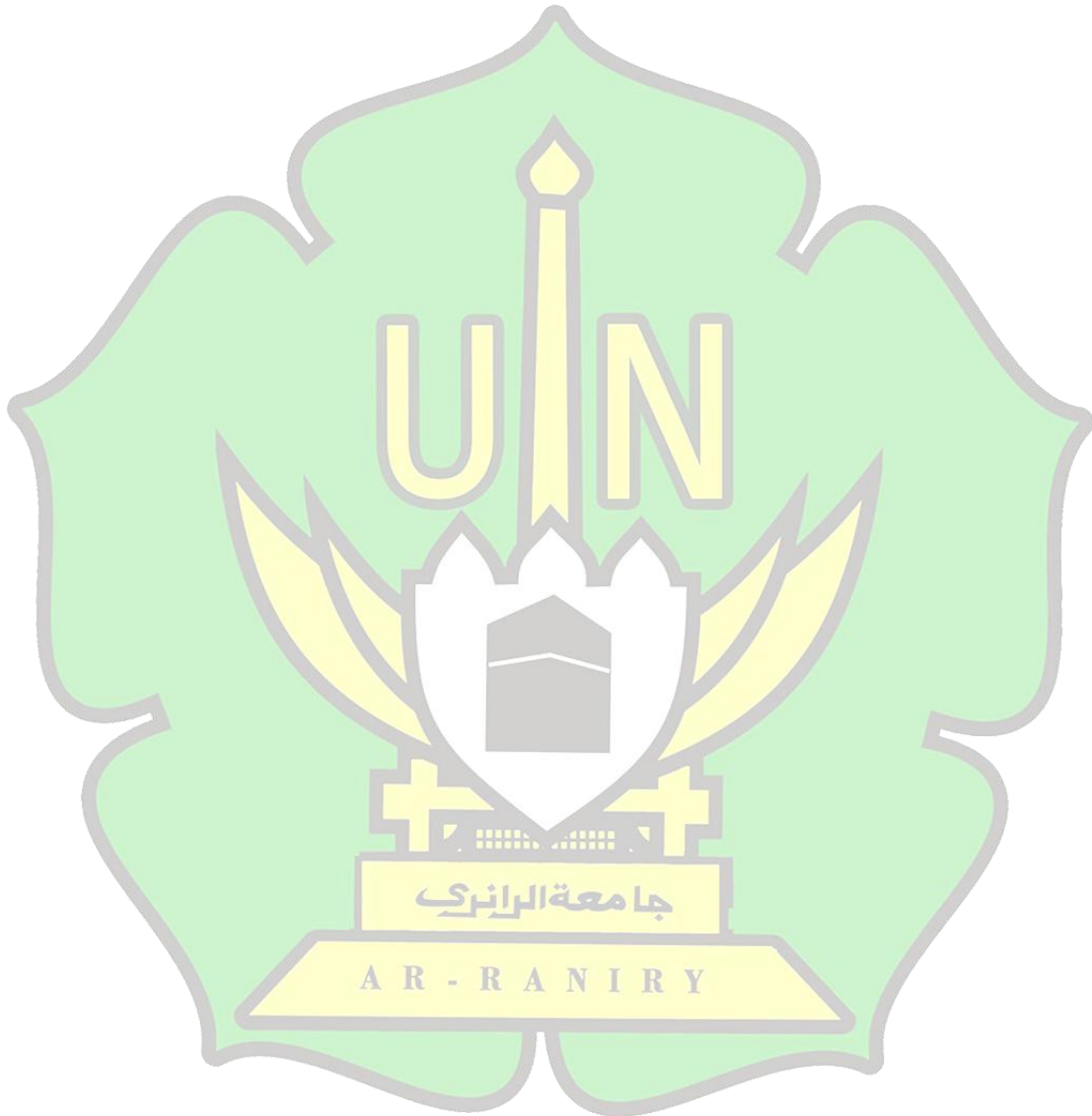
APPROVAL LETTER	
DECLARATION OF ORIGINALITY	
ACKNOWLEDMENT	v
ABSTRACT	vii
TABLE OF CONTENTS	viii
LIST OF TABLE	x
LIST OF FIGURES	xi
LIST OF APPENDICES	xii
CHAPTER I INTRODUCTION	
A. Background of Study	1
B. Research Questions	4
C. The Aims of Study	5
D. Significance of Study	5
E. Research Terminology	6
CHAPTER II LITERATURE REVIEW	
A. Oral Interpretation.....	8
1. Definition of Oral Interpretation	8
2. The benefit of oral interpretation.....	9
3. Non-Verbal Communication in Oral interpretation	11
4. Preparation for Oral Interpretation	17
5. The problem in practicing oral interpretation	20
6. The solution of problems in practicing oral interpretation...	22
B. Narrative Text	24
1. Understanding Narrative Text.....	24
2. Generic Structure of Narrative Text	27
3. Linguistic Features of Narrative Text.....	29
4. Types of Narrative Text	30
C. Relevant Studies	34
CHAPTER III RESEARCH METHODOLOGY	
A. Research Design	36
B. Research Participants	37
C. Data Collection	38
D. Data Analysis.....	39
CHAPTER IV FINDINGS AND DISCUSSION	
A. Findings.....	41

1. The Students' Difficulties in Practicing Oral Interpretation on Narrative Text	42
1.1 Personal Traits	42
1.2 Speaking Components	45
1.3 Contents or Ideas	49
1.4 Oral Presentation Skill	51
2. The solution to overcome students' difficulties in practicing oral interpretation on narrative text.....	55
2.1 Before the performance.....	55
2.2 During the performance	64
B. Discussion.....	66
CHAPTER V CONCLUSIONS, LIMITATIONS, AND SUGGESTIONS	
A. Conclusions	70
B. Limitations.....	73
C. Suggestions.....	72
REFERENCES	74
APPENDICES	
AUTOBIOGRAPHY	



LIST OF TABLE

Table 2.1 The structure of an interpretation (taken from interpretation of literature, bringing words to life)	20
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LIST OF FIGURES

- Figure 2.1 Position of an interpreter in front of the audience when performing an oral interpretation 19
- Figure 2.2 Freytag's pyramid outlines the critical steps of the plot to engage the audience's attention 25



LIST OF APPENDICES

Appendix A Appointment Letter of Supervisor

Appendix B Recommendation Letter from The Fakultas Tarbiyah dan Keguruan
to conduct field research

Appendix C Please Initial Letter

Appendix D Interview Protocol

Appendix E Interview Transcript



CHAPTER I

INTRODUCTION

This chapter presents the introduction of this study. It is divided into several parts; background of study, research questions, the aims of study, the significance of study, and the research terminology.

A. Background of Study

Oral interpretation known as the skill of abstracting the experience from the printed page and transmitting it to the audience to give the impression of an experience recreated in their imagination (Kluge, 2015). The selected printed page could be traditional literary forms such as prose, poetry, or drama, and could be other different sources of materials, such as autobiography, letters, diaries, oral history, interviews, and personal narratives (Gura& Powell, 2019). Besides, transmitting the experience of a literary work to the audience by oral interpretation allows readers to understand and interpret the literary text into a communicative process. Kluge (2015) stated that good performance in oral interpretation occurs when students can read aloud a piece of literary text at a "conversational rate." It includes the third element of reading fluency called "prosody," which means reading by using a particular expression with the appropriate tone, rhythm, pauses, pitch, and stress for each word. In other words, if the reader could practice oral interpretation with a proper selection of

material and conversational rate, it would help them successfully transmit the experience of a literary text to the audience.

On the other hand, oral interpretation has many different names, such as interpretive reading, oral reading, dramatic reading, reading aloud, and interpretive speech (Kluge, 2015). All of those terms have a similar meaning in the context of performance, which is primarily the interpreter's voice and movement. Thus, by performing oral interpretation, the interpreter reads aloud a literary text, understands its meaning, and knows how to interpret it using voice, body language, and facial expression. Therefore, in the learning process, oral interpretation plays a significant role in the subjects of literature. Some lecturers command students to practice oral interpretation of literary text and read aloud on the printed page by holding the script in front of the classroom to deliver the experience of the printed page to other students.

From the perspective of the pioneer of oral interpretation, Wallace Bacon believed that oral interpretation is kind of performance that studied by almost everyone who wants to teach and has a strong interest in literature, performance, and creativity. It has an apparent natural connection with English learning, particularly to improving students' understanding of the text. As Hudson (2006) suggested, the goal of oral interpretation is to entertain others within a performance to encourage students to learn the text in order to understand the material and to inspire them to develop a good vocabulary, expression, and reading fluency. Furthermore, practicing oral interpretation in the classroom can give the benefit both for student readers and student listeners in improving their

motivation to learn literature and enhancing their reading skill. In addition, Taylor (1980) as cited in Kluge (2015) claimed that oral interpretation could improve students' appreciation and understanding of literature and their motivation to read and improve reading skills. Since listeners are also as the participants in the literary experience, they can let their imaginations soar. In short, practicing oral interpretation in the classroom appears to support students' understanding of literary texts and improve students' critical reading.

One of the chosen materials in practicing oral interpretation of the literary text that is commonly taught among EFL students is narrative text. According to Anderson and Anderson (2003), a narrative text is one of the literary texts that have the purpose of entertaining, making the audience think about the issue, teaching the lesson from the story, and stimulating the audience's emotions. Moreover, according to Defrioka (2014), the key to interpreting a narrative is through a sense of plot, theme, characters, events, and how each element is correlated. However, EFL students still found some difficulties in practicing oral interpretation. Based on the writer's experience in English literature class, some students have difficulty performing narrative texts, such as not being able to interpret the sense of plots, themes, characters, and events. On the other hand, some other students seem to have difficulties with pronunciation and intonation in performing the story orally. Thus, it seems that practicing oral interpretation of a narrative text is difficult for some students.

Some previous studies related to this research; first, a study written by Moreschi (2019), entitled "Reacting and Evaluating: the Oral Interpretation." The

result of the study was that students are facing key rhetorical challenges such as difficulty creating a textual voice that cannot relate to the audience's capture and maintain the audience interest, attention, and solidarity throughout the oral interpretation performance. It is also challenging to make sense of communicating with the audience and self-monitoring speech in real-time. Second, a study conducted by Yavuz (2014) entitled "Teaching and interpreting literary text: Difficulties of 4th year ELT students at a Turkish University". The research found that students face some difficulties. It is difficult to understand the relationship between writer and poet, theme or literary piece, interpreting figures of speech, pronunciation problems, and intonation difficulties.

Therefore, this study aims to find out more information about EFL Students' difficulties in practicing oral interpretation on a narrative text by focusing on the undergraduate students at English Language Education Department of UIN Ar-Raniry batch 2017 who had taken an English literature class. Furthermore, this study intends to find out the solution that students implemented to overcome the difficulties in practicing oral interpretation on narrative text.

B. Research Questions

This research is conducted to find out the answer to the main research question:

1. What difficulties do EFL students encounter in practicing oral interpretation on narrative text?

2. How do EFL students overcome the difficulties in practicing oral interpretation on narrative text?

C. The Aims of Study

According to the research questions, this study aims to find out the difficulties encountered by EFL students in practicing oral interpretation on the narrative text and how the students overcome the difficulties in practicing oral interpretation on a narrative text, the difficulties and the solution given based on the student's experience.

D. Significance of Study

This study provides information about the difficulties faced by EFL students in practicing oral interpretation on narrative text based on their experience. Additionally, this study can be a reference for other researchers who intend to find out more about EFL student difficulties interpreting the Narrative text orally. It can also support the learning process in performing narrative text by practicing oral interpretation and motivating students to understand more about oral performance. As specific, the benefits of this research are for the lecturers and English language department students, which can be stated as follows:

1. For lecturer and teacher

For the lecturer, the result can help them understand the difficulties that students faced so they can provide more meaningful feedback and practice to

solve the student's challenges in practicing oral interpretation on narrative text or another literary text.

2. For student

As an English language department student, hopefully, students can be practice oral interpretation on the narrative text or any other kind of literary text and understand the oral interpretation itself in order to improve student's critical analysis. Moreover, it is considered that narrative text also teach in high school, so that it allows college EFL students to share their skill and implement it in teaching English for the students in the future.

E. Research Terminology

To avoid misunderstanding, the writer has defined the following operational definitions of this research as follow:

1. EFL

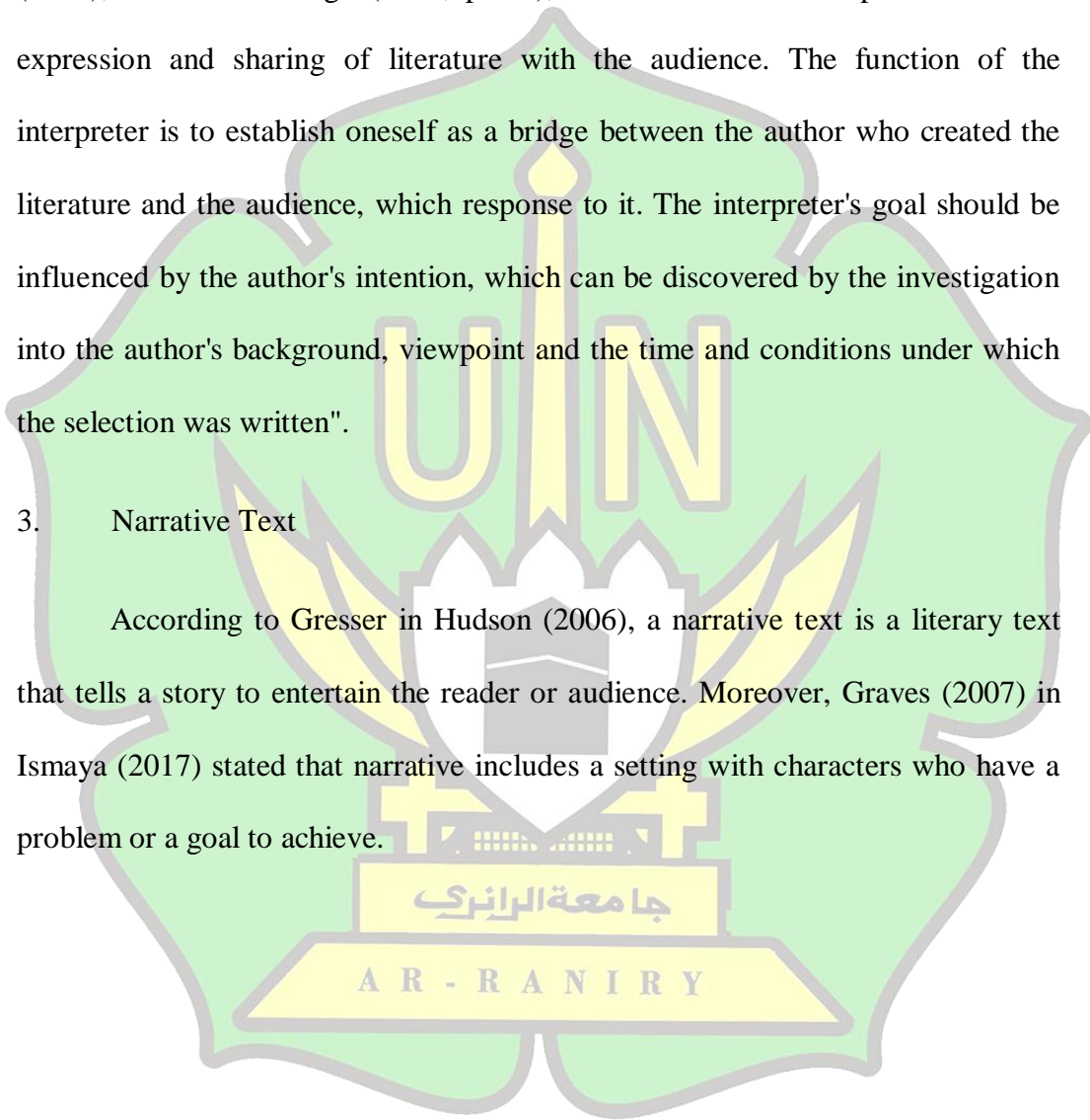
Based on Cambridge English Dictionary, English as a Foreign Language (EFL) teaches English to students whose first language is not English. Nortquist (2020) stated that English as a Foreign Language (EFL) is the term used to describe the study of English by non-native speakers in countries where English is not the dominant language. Based on the definition mentioned, the EFL student in this study refers to the undergraduate student of the English Language Education Department of UIN Ar-Raniry Banda Aceh.

2. Oral Interpretation

According to Kluge (2015), oral Interpretation (OI) is a special kind of storytelling performance between reading aloud and theatre. In addition, Campbell (1967), as cited in Kluge (2015, p.120), stated that "Oral Interpretation is the expression and sharing of literature with the audience. The function of the interpreter is to establish oneself as a bridge between the author who created the literature and the audience, which response to it. The interpreter's goal should be influenced by the author's intention, which can be discovered by the investigation into the author's background, viewpoint and the time and conditions under which the selection was written".

3. Narrative Text

According to Gresser in Hudson (2006), a narrative text is a literary text that tells a story to entertain the reader or audience. Moreover, Graves (2007) in Ismaya (2017) stated that narrative includes a setting with characters who have a problem or a goal to achieve.



CHAPTER II

LITERATURE REVIEW

This chapter reviews some literature related to the variable of the study. It includes several primary concerns about oral interpretation and narrative text. All points will be discussed in this chapter.

A. Oral Interpretation

1. Definition of Oral Interpretation

According to Campbell (1967), as cited in Kluge (2015), oral interpretation is the literary expression delivered by an interpreter. The function of an interpreter is to establish the literature or literary text connection between the author and the audience. The goal of an interpreter should be influenced by the author's intentions, which can be found by investigating the author's background, opinions, the time and conditions of writing the selection written work. In addition, oral interpretation commonly goes far more than reading the text aloud (Kluge, 2015). It refers to the reader's experience and understanding of the text and explaining it to others through voice and body movements, so it is the attempt to experience and understand the written text more deeply.

Unlike drama, interpreters face and interact with the audience instead of interacting with each other. In practicing oral interpretation, usually, the reader presides over the script. The final difference between drama and oral interpretation is that it does not require sets, props, costumes, makeup, or lighting

(Kluge, 2015). Besides, the student can use some literary works such as poems, plays, short stories, diaries, biographies, and letters, including the skills of reviewing the book and storytelling. Some appropriate literatures that interpreters can choose from an almost unlimited range of materials; could be traditional literary forms such as prose, poetry, drama in epic, lyrical, and dramatic forms. Moreover, an interpreter can also choose the texts that are not suitable for traditional classification, such as autobiography, letters, diaries, oral history, interviews, personal narratives, ethnographic research, specific poems, blogs, and dialogues (Gura & Powell, 2019).

As one of the pioneers in the field of oral interpretation of literature, Wallace Bacon focused on the embodiment of speech and the “process of becoming.” He argued that the interpreter “tries to become what [s]he wants to be,” at one with the text.” and he also write in his particular monograph that “text on the one hand and delivery on the other” (Carver & Alexander, 2012). In short, oral interpretation involves performing literary text aloud by holding the script to convey the literary work to the audience. The interpreters analyze literary works and use their voice and body movements to perform. The activity of body movement and facial expression is to connect the understanding between the literary work and the audience.

2. The Benefit of Oral Interpretation

Anderson (2013) believed that practicing oral interpretation can help the readers to understand the author's thoughts and perceive the dramatic quality,

feeling, and intonation of the paragraph, rather than through the teaching method of dramatic expression, the most effective development of interpreting skills can be achieved. In addition, Kennedy (2011) stated that the students could enhance their understanding of the text by interpreting the various texts orally through oral interpretation. The experience creates an essential benefit for the interpretive reader, such as developing poise, self-confidence, and awareness of an individual. This process helps improve verbal communication in other types of communication as well. Furthermore, this experience allows students to learn in such an impression while actively exploring knowledge and could lead students to raise the level of learning skills and show their performance.

According to Cogger and White (1967) noted that "to that too long locked rooms where students have put away their ability to imagine, to see, to do, to share." The statement showed that the students need a tool and activity to awaken their imagination and not be rigid in learning. This concept is related to practicing oral interpretation in the classroom as a tool to turn on the emotional content to stimulate the imagination and activate the student's empathetic potential in responding to the emotions of the reader and author. Oral interpretation can be an excellent device for connecting students to experiencing the sense of sound and rhythm and apprehending the story's message from a literary text. Meanwhile, oral interpretation aims to engage the audience psychologically and emotionally (Gura and Powel, 2019). Moreover, the interpreter encouraged the audience to participate in oral communication and understand the background of literary works by imagining stories when the interpreter appeared in front of them.

Not only give the benefit of apprehending the message of the story but practicing oral interpretation could also improve reading fluency. Hudson (2006) pointed out that reading fluency is made up of "accurate reading of the connected text at a conversational rate with appropriate prosody (expression)." When interpreting a piece of a literary text, students learn to understand it and perform it in the classroom. The successful performance of oral interpretation is when students can perform at a reasonable "conversational rate" and prosody. In addition, it also needs to be highlighted that teaching reading fluency and the third element of prosody is an essential element to support a performance which includes stress, rhythm, and intonation when reading aloud the text. Hudson (2006) suggested the connection between reading fluency and the oral interpretation practice as an activity. Moreover, he argued that repeated reading of a literary text could build fluency.

3. Non-Verbal Communication in Oral interpretation

Non-verbal communication is a way to communicate through the use of body language (Torres, 2017). In addition, Ivy & Wahl, in the book (2014) "Nonverbal Communication for a Lifetime", mentioned that "nonverbal communication is a communication other than written or spoken language that creates meaning for someone" (p. 5). The literature provides significant support for effective nonverbal communication in transmitting thoughts, attitudes, and meanings. Research shown that around 55% of interpersonal messages are transmitted non-verbally (Lavan, 2002).

According to Knapp, Hall, & Horgan (2014), nonverbal communication that appears in oral interpretation are as follows:

3.1 Kinesics

The word kinesics comes from the root kinesis, which means "movement" and refers to the study of the movements of the hands, arms, body, and face. Primarily, this part describes the use of gestures, head movements and posture, eye contact, and facial expressions as non-verbal communication (Hans & Hans, 2015). Some gestures that include in kinesics are as follows:

3.1.1 Body Movement

In human culture, the search for an understanding of body movement and its connection to cognitive, emotional, and interactive processes reliably dates back to ancient Greek. The way body movement reflects and influences cognitive, emotional, and interactive processes are theoretically exciting and has vast practical applications, such as acquiring communication skills and learning and teaching (Lausberg, 2013). In reality, the spread of visual media in all cultures today means that the written or spoken word and the human body in motion contribute significantly to the transmission of information and persuasion.

According to Lausberg (2013), there are three main body movement gestures: adaptors, emblems, and illustrators. 1) Adaptors are a form of non-verbal communication, a class of gestures and movements that help people deal with ailments such as stress, anxiety, and other worrisome thoughts. It helps the communicator or interpreter adapt to the situation. 2) Emblems are gestures with a

specifically agreed meaning. Emblems relate to hand movements, head movements, body movements, and facial expressions, as long as the movements and expressions have a verbal equivalent. The emblems have different functions, some have a communicative meaning, and others are used in a playful context (Tahbaz, 2017). 3) Illustrators are the most common type of gesture that showing the accompanying verbal message. For example, you can use hand gestures to indicate the size and shape of an object.

3.1.2 Eye Contact

In general, eye contact is an eye meeting between two individuals or more. According to Volmink (2015), eye contact in humans is a form of non-verbal communication and is said to have a significant influence on social behavior. In addition, Tobi (2010) stated that eye contact is related to the point of gaze or the point of fixation in the field of visual. When the audience looks the communicator in the eye (makes eye contact), it can be interpreted as that person is dealing with the topic that the reader or communicator brings up. However, a communicator avoiding eye contact may be hiding something, which is a sign of a lack of confidence. (Zeky, 2009)

People also communicate through visual behavior, primarily through eye contact. While the behavior of the eyes is often examined in the category of kinesics, there is a separate branch of non-verbal studies called oculusic, which comes from the Latin word *oculus*, which means "eye." The face and eyes are the main focus during communication and together with the ears; the eyes capture most of the communicative information around. Eye contact fulfills numerous

communicative functions, ranging from regulating interaction to monitoring interaction and delivering information to establishing interpersonal connections. In oral interpretation, eye contact also occurs between speakers to listener. Human eyes provide visual information such as interpreting people's movements, gestures, and eye contact. A speaker can use eye contact to determine if the audience is confused, interested, or bored.

3.1.3 Facial Expression

According to Elliot and Jacobs (2013), many facial expressions are innate, and if the person is making the facial expression, it means that they experience the emotions. Based on the explanation in this context, it is essential to emphasize that the facial expression follows the emotion within the narrative text or story to be interpreted orally. Many researches have confirmed the universality of a basic set of facial expressions such as happiness, sadness, fear, anger, and disgust. The human face is the most expressive part of the body and can express various emotions. For instance, when someone conveys something severe or gloomy, a frown, a narrower mouth, and even a slight head nod can reinforce that message (Lausberg, 2013).

3.2 Para Language

As Qiang (2013) stated that paralanguage makes language communication more accurate, vividly, and expressive. It plays a role in determining, decorating, replacing, and deepening the sign of words. Paralanguage accompanies speech,

which is essential in interpretation. Through paralanguage, people communicate their emotional state, truthfulness, and sincerity. There are eight paralinguistic pitches; features, tempo, volume, resonance, timbre, intonation range, syllable length, and rhythm (Girsang, 2021). The physiological and physical characteristics allow identifying the state of mind, health, age, sex, and physical. Here are some paralinguistic of nonverbal communication that includes in oral interpretation as follows:

3.2.1 Voice Quality

According to Knapp, Hall, & Horgan (2014), the voice is the first signal humans receive or use. There are different categories of voices; it can be sweet, smooth, musical, cultivated, pleasant, unpleasant, precise, or indistinct, among other things. The voice can reveal the speaker's background, mental status, education, gender, and temperament. In contrast, the vocal qualities are characteristic of how the sound is supposed to be pronounced. This type of paralanguage represents acoustic properties and includes aspects such as emphasis, tone, and rhythm.

3.2.2 Intonation

Intonation is a change in voice modulation and stress. For example, messages with serious content should be delivered in genuine rather than high notes.

3.2.3 *Pause*

A pause is a sign of hesitation; it can occur for many reasons, such as breathing, anxiety, anxiously, thinking, and even looking for appropriate words that highlight a message (Arsyad, 2019). A break in the wrong place can lead to misunderstandings. Moreover, pauses can also be defined as situations in which someone wants to remember the next sentence.

3.2.4 *Pitch*

According to Luangrath, peck, and Barger (2017), pitch is the tone of the voice that shows the speaker's mood. An unusually high pitch can reflect emotion. Fixed pitch can be dull or monotonous and can reduce the listener's attention. Hence, the pitch is possibly the most important characteristic of sound. Without pitch, speech processing would be a whisper, and identification of sound sources without the use of pitch would be severely limited.

3.2.5 *Vocalization*

Vocalizations are utterances, fillers, terms, or sounds that the body can hear or produce, leading to audible and recognizable noise. Vocalization is not necessarily English words, but it conveys meaning. Some examples are expressions such as "umm" or "oooo," which can express hesitation, nervousness, or indecision which depends on the context of the message. Physiological or physical noises, such as belching and sneezing are also a part of vocalization (Luangrath et al. 2017).

4. Preparation for Oral Interpretation

According to Metre (1977), as cited in Gura and Powel (2019), the steps to prepare for interpreting written work are: selecting relevant written works, adapting the selection, and staging of the reading.

4.1 Selecting Relevant Written Works

When selecting a literary text to be interpreted orally, one should pay attention to a few things as follows:

1. The sound and substance of literary works can be read repeatedly to maintain interest and pleasure.
2. The text consists of plenty of movements that can make the body movement varied.
3. A lot of formal or informal conversations would arouse readers' interest
4. Lifelike characters that students can easily recognize, including fantasy and animal characters.
5. The development storyline has a logical sequence of occurrence, starting point, turning point or intense climax, and solution to the event.
6. The emotional and sensory attraction could require readers and listeners to react and interact to deal with fear, joy, humor, anxiety, fear, surprise, love, hatred, confusion, satisfaction, and other life and life feelings.

7. The linguistic rhythm in the storyline or the pronunciation of the words used. Repetitive sounds, clever rhythms, poetic language, and even nonsense sounds can add to reading fun.
8. The potential of images can stimulate students' creativity and imagination when listening to literary works and performing them aloud.
9. Vocabulary and language forms would expand students' cognition and language.
10. Themes and styles are suitable for the age level of readers and listeners.
11. Adapt to the limitations of the classroom situation.

4.2 Adaption of Selection

Adaptation is the second preparation step, which refers to the conversion of the selected literary text. Usually, this format specifies the speaker (characters and narration) on the left side of the page, and on the right side is the material to be read. Just like playing a script, any gestures can also be noted in this format. The basic guidelines to the selection adaptation, such as the interpreter must read the entire selection work before performing and maintaining the story's solid and essential characters.

4.3 Staging of the Reading

The presentation of literary texts can best illustrate the difference between oral interpretation and other forms of drama in the classroom. Oral interpretation is one of the oldest arts, and it is more closely related to storytelling than performance. Oral readers, like actors, would retain their identity and suggest the author's meaning or reader's understanding of the author's meaning through reading, while the audience is responsible for participating in the explanation. These aspects of interpreting can be translated into the flexibility of staging and student participation in the classroom. It is essential to keep staging simple, remembering the purpose is to bring the literature alive to the listeners' imaginations.

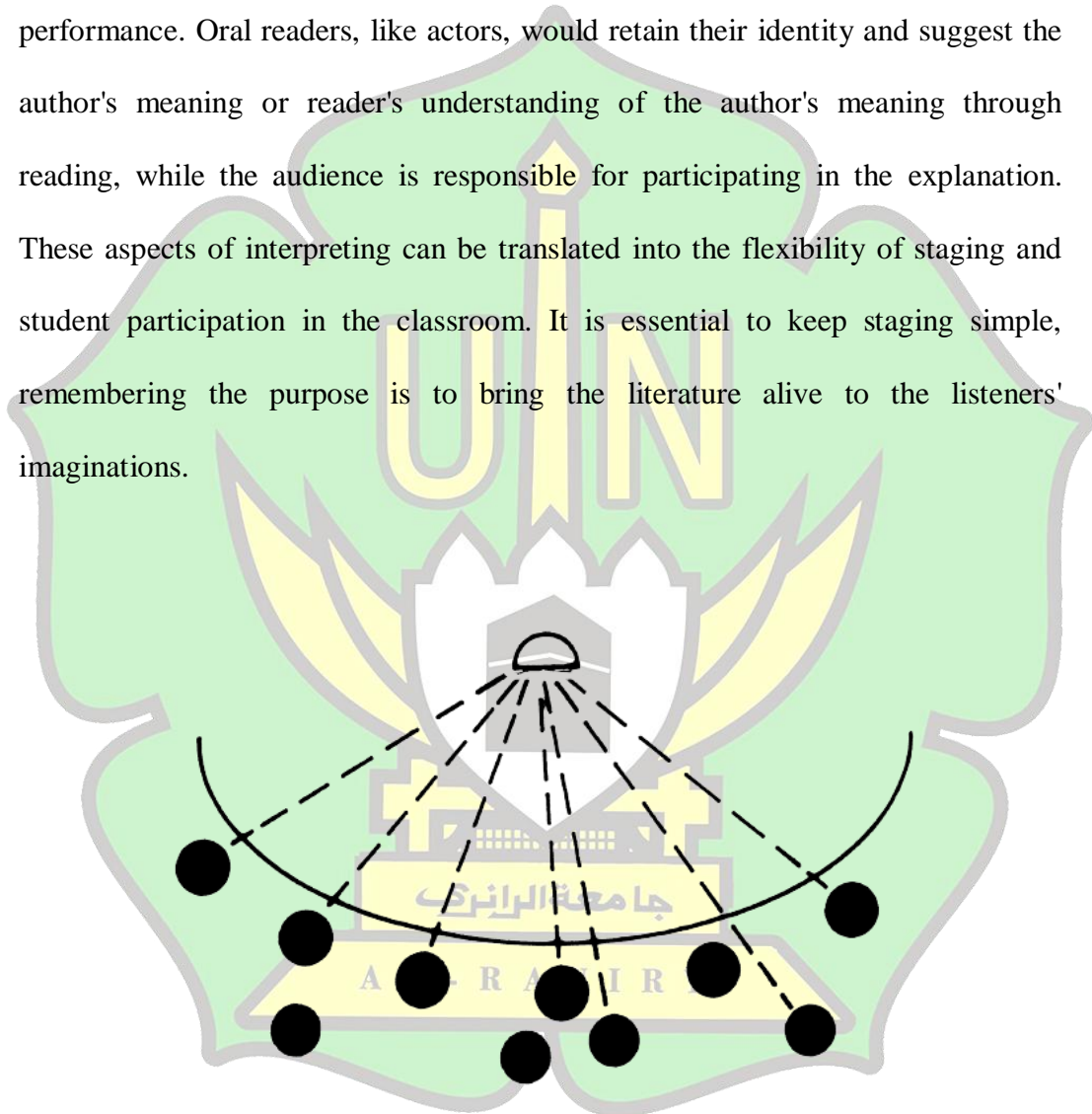


Figure 2.1 Position of an interpreter in front of the audience when performing an oral interpretation

Here, the general mode of oral interpretation illustrates how the staging of interpretations occurs as the text unfolds. In this interpretation, the main purpose of the student's presentation is to show how the fictional is quite similar to the world people live in today.

Table 2.1

The structure of an interpretation (taken from interpretation of literature, Bringing words to life).

Step	Activity	Duration
Teaser	Previews the topic and mood of the selection	0.00–1.30
Intro	Explains the purpose of the performance	1.30 – 3.00
Exposition	Introduces characters and setting	3.00 – 3.30
Inciting Incident	Sends the conflict into motion	3.30 – 4.00
Rising Action	Complicates the conflict	4.00 – 7.30
Climax	Emotional peak of the performance	7.30 – 8.30
Falling Action	Resolves the conflict	8.30 – 9.30

The table above shows the structure of an oral interpretation performance that can be used as a guide to assist students in their performance as they practice oral interpretation.

5. The Problem in Practicing Oral Interpretation

Oral interpretation is related to some essential things including, the text, context, audience, culture, advocacy, and engagement. It is considered that students must connect all the necessary related things in oral interpretation well-

connected. Therefore, it is difficult for some students to apprehend the performance of oral interpretation itself. Some previous research revealed that students faced some problems in performing oral interpretation due to many obstacles.

One of the main issues is related to the personal trait experienced by the student, such as anxiety and fear of speaking in front of others (Alwi&Sidhu, 2013). Moreover, other reasons include lack of self-confidence toward their ability, lack of eye contact, focus on accuracy rather than fluency, pronunciation problem, and lack of vocabulary, lack of speaking skills, and poor time management. In addition, some studies investigated that students' nervousness is caused by the lack of vocabulary (Subasi, 2010; Mazdayasna, 2012). Besides, students' motivation also becomes a significant problem in performance.

Students who perform an oral interpretation of a narrative text can be faced complex issues since it is considered that some students also have personal traits such as shyness, nervousness, and lack of presentation skill. According to Elliott and Chong (2004), students' traits were the reason behind student's anxiety during an oral performance. Second, the audience's reaction and the instructor were seen as the main reason students hesitated to make presentations (e.g., negative evaluation and humiliating feedback) (Wolfe, 2008). In addition, Leichsenring (2010) pointed out that poor presentation skills play an essential role in making students feel anxiety (e.g., researching, planning, organizing, practicing, and presenting).

Moreover, understanding the topic also becomes a problem when doing an oral interpretation performance. According to Rivers in Tuan and Mai (2015), it is difficult for the student to understand the topic and meaning inside the literary text before seriously attempting to understand it. Another problem that students faced is related to the interest of the audience. Khoury (2015) pointed out that one of the problems with interpreters' oral interpretation is getting the audience to listen to the interpreter. In other words, it is difficult to maintain the interest of the audience when the student reader is giving an oral performance.

Some students are not familiar with the activity of performing a literary text aloud. They might be confused about the preparation of the oral interpretation itself. Therefore students have to practice a lot before the oral interpretation performance because it requires many things to be presented. Not only the text, the student must successfully engage the audience and have a good connection with the author's intention toward the text being presented as well. Therefore, students need to have verbal communication ability to entertain the listeners and convey a literary text's message or experience.

6. The Possible Solution for Oral Interpretation Problems

Oral interpretation practice can be a bit difficult for some students. Therefore, some studies have shown solutions to the difficulties that student readers have faced with oral interpretation. First, fear or anxiety, according to Daniel and Hall (2008), breathing exercises and not looking into the audience's eyes can reduce the fear levels of students. Additionally, in an experimental study, Buchler (2013) examined strategies to address the problem of sixth graders,

particularly fear when students present in public. Buchler (2013) found that breathing exercises are the most effective strategy for dealing with nervousness because when students control their breathing, they feel more relaxed.

Then, Blake (2008) suggested that students should have a good understanding of the topic for the topic problem. When faced with topic problems or complex understanding of a literary text, the use of the Internet was beneficial for students to learn more about the topic. In addition, the issue also occurred in organizing the ideas. According to Gibson (2014), students must have a good command of the topic or material and organize it well. Organizing very well means that the student interpreter must divide the main part of the presentation into a few points.

Moreover, the student also faced a problem in getting students' interest. One strategy that can keep students' interest is rehearsal toward the expressiveness and maintaining eye contact with a meaningful expression. In addition, students also need to adjust their pace when dealing with the problem of the rate of speech. Pain (2011) suggested that adapting the speed or slowing down the speed is the answer when students have a problem with their speaking speed.

Students do some activities as the solutions to overcome the difficulties in performing oral interpretation, such as breathing exercises to reduce anxiety, using the internet to understand the topic of a selected literary text, rehearsal toward the selected literary text, practicing meaningful expression, and balancing the rate of speech when present the performance.

B. Narrative Text

1. Understanding Narrative Text

A narrative text is a literary text that tells a story that uses both spoken and written language more than simple lists of ideas or sentences (Dymock, 2007). Moreover, the narrative text has the purpose of entertaining the reader or listener. Djatmika and Wulandari (2013) defined the narrative as a type of text that can entertain readers or listeners and has moral value inside the story. According to Rebecca (2010), as cited in Susilawati (2017), a narrative text is related to a series of events that are caused or experienced logically and chronologically. There are many different types of narrative such as romance, crime, humor, real-life fiction, historical fiction, mystery, fantasy, science fiction, diary novel, and adventure.

Djatmika and Wulandari (2013) stated that a narrative text has a structural organization called a generic structure that includes orientation, complication, and resolution. Furthermore, she added that the narrative text has a particular texture: prepositions, coordination/conjunction, adverbs, adverbs of time, adverbial phrases, noun phrases, tenses (past tense and past perfect tense), direct And indirect speeches.

Chatman (1993), as cited in Maula (2016), argued that narrative text is classified into four fundamental elements as follows:

a. Plot

According to Nurgiyantoro (2005), a plot is a story that contains a series of moments. However, every moment is related to reason and the result of the story. Yanni (1994), as cited in Isnawati (2016), mentioned that "Plot is the arrangement of events that make up a story." which means that the plot is the interaction that plays within the story. Moreover, Gura&Powell (2019) stated that the plot organizes the action and organizes it in a pattern. The plot can involve psychological or physical acts, and it can turn if one of the characters undergoes a change that affects the outcome of the story. The crisis of a narrative is the turning point of the plot. It is the point after which there can only be one possible solution.

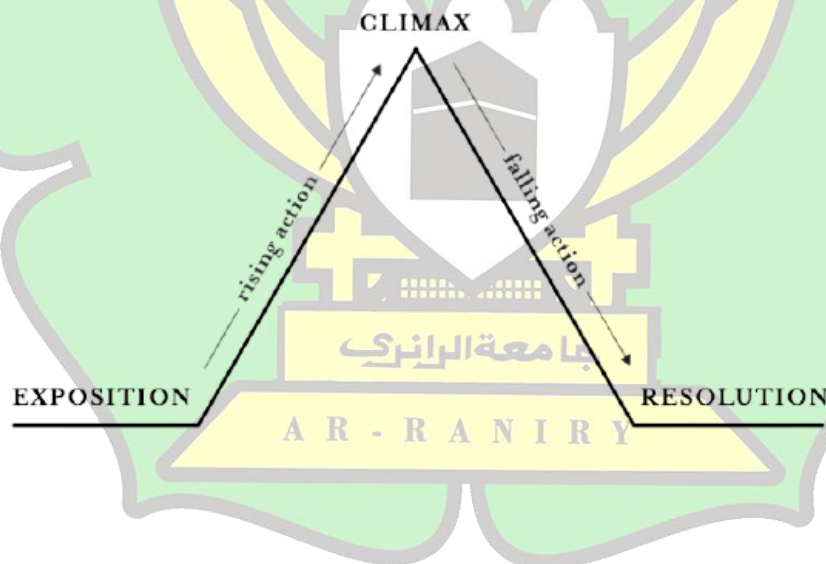


Figure 2.2 Freytag's pyramid outlines the critical steps of the plot to engage the audience's attention

According to Gordon & Kuehner (1999), as cited in Laksana (2018), the basic elements of the plot constitute the basic framework of most stories, exposition, rising action, climax, falling action, and resolution. The plot includes a series of events written by the author to attract the reader's attention and spark excitement as the story progresses. In addition, the plot contains a trigger event, which starts from the main characteristics of a series of events to solve the problem. A good author would turn the reader into the plot of the story and would act imaginatively as the actors in the story itself (Maula, 2016).

b. Settings

Manesh (2013) suggested that setting is classified into two types, namely physical and chronological. The physical setting is where the narration/story takes place. At the same time, the chronological setting is when the moment of the story happened. It means that Settings are about the place, time, and condition of the story. The setting addresses the location (where) and period (when) of the story, whether the story tells a reader about realistic, fantasy, or historical fiction. According to Bohner (2006), the setting is the stage where the story unfolds.

c. Characters

Characters must be played in every story, especially in the narrative text, where humans or animals play an essential role. According to Sosiowati and Malini (2017), a character is a fictional person who is part of the action; in a literary piece, it is the first clue to life as a character in fiction is action. The protagonist reacts to the conflict would be a vital sign of its essence. If the

protagonist's problem is more focused on another character, the character must be an antagonist. In the narrative text, the character mostly becomes the centre of the story.

Tarigan (1993), as cited in Sosiowati and Malini (2017), divides the characters into three types according to their function and position:

1. Main character

The main character is the central character who can explain to the other characters in the story. As an essential character, the main character plays a vital role in the story.

2. Secondary character

The secondary character is the character that most affects the main character.

3. Supporting character

Supporting character supports the main character by confirming what the main character says or does in the story.

d. Conclusion

The conclusion means the end of the story, which tells the solution of the problems in the story (Maula, 2016).

2. Generic Structure of Narrative Text

According to Siahaan (2008), the generic structure of the narrative text ensures its character, setting, and time. The generic structure of the narrative text involves the character-defining personality/identity, creating images in the

reader's mind, and enhancing the interest of the story. It also focuses the text on a series of actions.

Sulistyo (2013) argued that the generic structures of narrative text include orientation, evaluation, complication, resolution, and re-orientation. Each generic structure is explained below:

- a. Orientation sets the scene about when and where. It also introduces the participants or characters in the story.
- b. Evaluation is about the time and place of the event being told. It contains the narrative beginning.
- c. The complication is a part where a crisis arises, and something happens unexpectedly. Derewianka (1990), as cited indicate (2015), pointed out if there is no unexpected event within the story, the plot would be less attractive. This complication involves the dramatic behavior of the character to entertain the audience.
- d. Resolution is when the crisis is resolved in which the characters finally sort out the complication. The problem in the story may be resolved for better or for worse, but it is rarely left entirely unresolved.
- e. Re-orientation is the end of the narrative (optional step). It provides feedback or moral value based on what is learned from the story.

Based on the statement above, it can be concluded that the step of constructing narrative text are: 1) Orientation which sets the scene and introduces the characters. 2) Evaluation is stepping back to evaluate the plight. 3) Compilation is a crisis that arises in the story. 4) Resolution is the crisis that

revolved; the result could be for better or for worse. 5) Re-orientation is the end of the story; this is an optional structure for some narrative texts.

3. Linguistic Features of Narrative Text

Siahaan, Sanggam, and Shinoda (2008) stated that narratives text have some typical linguistic features, such as attention to specific and individualized participants, the use of material processes (and the behavior and speech processes of the text), the use of reaction processes, and mental processes, use time coincidence, temporal circumstances, and the use of past tense.

In addition, Joyce and Feez (2000) also believe that narrative has the following language features characteristics:

- a. The main participants are humans and sometimes even animals with human characteristics.
- b. Mainly use action verbs (material processes) to describe what happened. It can be explored through transitive analysis.
- c. Usually, use the past tense.
- d. Conversations usually include much verbal communication (language process), such as speaking, asking, and answering. The tenses in the conversation may change to present or future.
- e. Descriptive language enhances and develops the story by creating an image in the reader's mind.
- f. It can be written in the first person (I, we) or the third person (he/she, and they).

4. Types of Narrative Text

According to Neo (2005), there are many different types of narrative text as follow:

a. Humor

A humorous narrative aims to make the audience laugh as a part of telling the story. According to psychological theories of humor, it is a combination of thunderbolt, appreciation of incongruity, and satisfaction in having solved the problem presented by the latter quickly and efficiently (having "got" the joke) that accounts for the pleasurable effects which give rise to laugh. Humor belongs to those kinds of genres which deliberately increase processing effort as a means of achieving a specific elocutionary outcome, such as persuading, inspiring, convincing, scaring, and enlightening. In this case, all satire and laughter are considered a joke. One of the examples of humorous narrative is *To Kill a Mockingbird* by Harper Lee.

b. Romance

Romance is commonly a type of genre fiction that puts the important primary focus on the relationship and romantic side between two people. It is typically a story about two people (man and woman) who overcome difficulties to end up together (Neo, 2005). Some romance narratives such as *Romeo and Juliet* by William Shakespeare, *Pride and Prejudice* by Jane Austen, and *the Count of Monte Cristo* by Alexander Dumas.

c. Crime

Abram (2015) stated that crime is a term used to describe narratives that focus on criminal behavior, especially investigations into serious crimes (usually murder), whether an amateur or a professional detective. Moreover, Frank (2014) stated that crime fiction has multiple subgenres, including detective fiction (the whodunit), courtroom drama, hard-boiled fiction, and legal thriller. Examples of crime fiction are *Murders in the Rue Morgue* by Edgar Allan Poe and *Sherlock Holmes* by Sir Arthur Conan Doyle.

d. Real-life Fiction

Real-life fiction is a genre of stories that may have happened to people or animals in a believable setting. These stories relate to real life, and fictional characters within these stories react similarly to real people. Examples of real-life fiction include *The Fault in Our Stars* by John Green, *Thirteen Reasons Why* by Jay Asher, and *From the Desk of Zoe Washington* by Janae Marks.

e. Mystery

Rosen-zvi (2001) argued that mystery naturally deals with crimes and criminals (mostly murder of all sorts). This form of popular literature must tell the reader about the cultural understanding of crime and attitudes toward crime, criminal justice, and the law, the example of mystery such as the iconic fictional character *Sherlock Holmes* by Sir Arthur Conan Doyle.

f. Fantasy

According to Wright (1994), a fantasy story is a story that contains witchcraft or magic and usually takes place in another reality. Fantasy stories

generally have medieval elements such as clothing, architecture, technology, and language. Fantasy examples include traditional stories such as fairy tales, tales, legends, myths, and modern creations such as *the Harry Potter series*.

g. Science Fiction

Science fiction is a speculative novel containing imaginative elements that do not exist in the real world. Neo (2005) believed that science fiction covers a wide range of topics, often exploring time travel, space travel, taking the future as a background, and dealing with the consequences of technological and scientific progress. Science fiction examples include *Time Locker* by Lewis Padgett and *Daisy in the Sun* by Connie Willis.

h. Diary Novels

Martens first establish a formal definition of the written from day to day by diary novel: "it is a fictional, single first-person narrator who does not address himself to a fictive addressee or prose narrative recipient." Diary novels have been traditionally seen as descendants of both actual diary writing and epistolary novel.

i. Adventure

According to theorist Joseph Campbell is a universal "Story" about the psychological growth of human beings, which is an adventure, usually stories of self-discovery for the protagonist. Mythological stories are also usually adventures, and as we have all heard, mythology is how ancient cultures explained their world and beliefs. Examples of Adventure narrative stories are *The Adventures of Tom Sawyer and the Adventures of Huckleberry Finn* by Mark Twain.

In addition, there are common forms of narrative text which are studied:

1. Legend

A legend is a narrative of human behavior that both the narrator and the listener believe has occurred in human history. Generally, a legend is a short, traditional and historical narrative in a conversational mode. Some people define legends as folk tales. The examples of legend in the narrative text is Indonesian legend story such as *Sangkuriang*, *Malin Kundang*, *the Legend of Tangkuban Perahu*, and *the Story of Toba Lake*

2. Fable

The fable is a short story, traditionally expressing moral views through animal characters that speak and act like humans. The fable examples in the narrative text are *the Ants and the Grasshopper*, *Mousedeer*, and *Crocodile*, *the Smartest Parrot*, and *the Story of Monkey and Crocodile*.

3. Fairy Tale

Bettelheim (2010) stated that a fairy tale is an English short narrative, corresponding to the French phrase "contes de fee." A fairy tale usually has features such as folkloric characters as goblins, fairies, elves, trolls, dwarves, giants, and usually magic or enchantments. Forest (2016) believed that fairy tales are short stories created or written in prose. It focuses on necessities, and magic becomes ubiquitous. Examples of fairytales are *Cinderella*, *Snow White*, *Beauty and the Beast*, and *the Story of Rapunzel*.

4. Science Fiction

According to Davenport (1969), science fiction is fiction based upon some imagined development of science or upon extrapolating a tendency in society. Science fiction is a narrative that creates a situation that could not arise in the real world. Moreover, according to Weiner (2018), science fiction is defined as "a crucial and popular mode, even the mainstream mode, of thinking about life in a modern techno-scientific world" (p.7). Some examples of science fiction include *To the Moon from the Earth*, *Starship Trooper*, and *a Space Odyssey*.

C. Relevant Studies

Some previous studies have been conducted related to oral interpretation difficulties. In research written by Sadhegi and Rahimi (2021) titled "L2 Teachers' Knowledge of L2 Learners' Listening and Oral Interpretation Problems: Any Correspondence?" The study identified some difficulties the learner faces in practicing oral interpretation, including speed delivery, the difficulty level of the material, accent effect, parsing problem, and sense of fatigue.

Another study was conducted by Mualifah (2015), entitled "An analysis of student's difficulties on reading aloud in the fifth grade at MI Al-MuhajirinGegesik." Studies have shown that some of the difficulties faced by young learners are: lack of vocabulary mastery, language problems and lack of familiarity with topics, levels of text difficulty (readability), Inadequate use of effective reading strategies, inadequate word inference, information processing problems, and post-reading information acquisition problems.

In addition, According to Kovari, Ganji, &Tahmasebi (2020), the student's problems in performing an oral interpretation toward a literary piece are affected by several issues such as misunderstanding the speaker's intention and omission, losing essential information, and incorrect addition. It also consists of the Non-Linguistic problems, cultural differences between two cultures, and the speech rate.

Finally, according to Al-Nouh, Kareem, Taqi (2015), some factors caused the problems related to the oral interpretation, such as individual traits, verbal interpretation skills, and instructor and audience. Moreover, Alyan (2013) stated that students could not coherently organize their ideas and meaning, and they seemed to lack self-confidence.

According to the studies above, there are some difficulties in practicing oral interpretation in the classroom. It is mainly related to the problem of self-confidence, lack of presentation skills, and critical analysis. Therefore, performing oral interpretation can support EFL students in critically analyzing any literary piece. After presented some difficulties students faced above, the writer expects students to pay more attention to understanding the literary work and communicating it well. Therefore, in this study, the writer will focus on finding out the difficulties EFL students face in practicing oral interpretation on narrative text and the possible solutions of the difficulties. Moreover, the narrative text that this research intends to focus on is general for all types of narrative text that students have ever performed.

CHAPTER III

RESEARCH METHODOLOGY

This chapter explains and provides information about the research methodology for the study. It consists of a detailed description of research design, research participants, data collection, and data analysis.

A. Research Design

In conducting research, the writer needs a research design. Creswell (2009) stated that research design refers to the research plan and procedure into a specific data collection method and data analysis. Therefore, in this study, the writer used qualitative research. Creswell (2009) suggested that the qualitative research method is collecting, analyzing, interpreting all the data, and then writing the result of the finding. It involves emerging questions and procedures, usually collecting data in the participant's settings, and the writer interprets the data's meaning. The final written report of the qualitative research has a flexible structure and focuses on the individual.

Moreover, Richards (2005) pointed out that qualitative data as records of observation or interaction that are complex and cannot easily reduce to numbers. Data collection through qualitative techniques can generate a good relationship between the interviewer and interviewee. Through this, the interviewer can direct

the interviewee's attention to the question and motivate the interviewee to answer the question carefully (McBurney and White, 2007).

B. Research Participants

Research participants or also called the human subject is mentioned by Federal Regulations as "a living individual about whom an investigator conducting research obtains (1) data through interaction with the individual, or (2) identify the private information." Thus, in this research, the writer collects the data from the participants without considering gender differentiation. The participants on this study were several students of Language English Education Department batch 2017 who had already taken an English literature course.

Therefore, in this study the writer used non probability sampling which used a purposive sampling. According to Arikunto (2010), purposive sampling is selecting a sample by taking a subject that is not based on the level of area. Still, it is taken based on the specific purpose. Regarding the research method used in this study, the writer intends to collect and observe the data obtained as the result of this study. Furthermore, based on the sampling technique used in this research, the writer presented several criteria for research participants, such as:

1. The students of the department of English Language Education of UIN Ar-Raniry Batch 2017.
2. The student participant has already taken an English literature course and has ever experienced the performance of oral interpretation.

In selecting the participants, the writer came up with a list of questions before the interview process to ask the participants and their agreement to take part in the interview by answer the question and fill in up the please initial box. The writer analyzing the most appropriate answer which showed their understanding related to oral interpretation, and then, decided to choose 10 of the participants from three classes. After that, the writer asks for additional follow-up questions related to the topic in this research that have been prepared. There are 10 questions related to the topic of studies. The issue is about student's difficulties and their solution to overcome the difficulties in practicing oral interpretation on narrative text.

C. Data Collection

The writer used the interview as a data collection in this study. According to Lambert and Loisselle (2008), the interview is commonly used as a data collection tool in qualitative research; it is generally used as a research strategy to gather information about participants' experiences, perspectives, and beliefs about specific research questions or phenomena of interest. In addition, Caroline, Boyce and Naela (2006) pointed out that interviews can be defined as a qualitative research technique that involves conducting intensive personal interviews with a small number of interviewees to develop their opinions according to specific plans, ideas, or situations. The type of interview used in this study is the semi-structured. Cohen and Marrison (2007) argued that semi-structured interviews give researchers more flexibility in assembling questions and allow participants to define their own experiences. In addition, Tod (2006) argued that semi-structured

interviews provide a more flexible approach to interview schedules for specific topics. It allows unanticipated responses and issues to emerge through the use of the open-ended question. Meanwhile, Bryman (2008) noted that the advantage of semi-structured interviews is that participants tend to be more open about their views on the world. This technique fits into study design as a qualitative research. The writer can collect the data easier because it is an open-minded technique that will provide information directly from the participants.

D. Data Analysis

Data analysis is the review process, sorting and grouping data to put forward working hypotheses and present the data as the result of research conclusions or theories (Bakri, 2003). To answer research questions, the writer analyzed the data through qualitative data analysis. According to Creswell (2008), the qualitative analysis explores and understands a phenomenon's central idea. To understand the significant phenomenon, researchers interviewed the participant by asking general and broad questions.

The result of data collection in this research is to be analyzed into several steps referring to Creswell (2014), those steps are:

1. Organize and prepare the data

For the first step, the participants were interviewed by several questions; after the interviewer recorded the conversation, transcribed the interview into words, and typed field notes.

2. Read and view all the data to obtain general information.

After the data has been transcribed, the writer then re-reads the data to find the information needed about the essence of the question; this is related to the participants' perspective or what participant's ideas are conveyed.

3. Coding the data and presenting it into a specific category.

Rossmann and Rallis (2012) argued that coding is the process of organizing data which includes the fragments of text or images and writing words that represent categories. In this research, the writer used open coding to analyze the data. Gallicano (2013) pointed out that open coding is an analysis process related to text data categorizing. In addition, the data is labelled with concepts, and categories are defined and developed according to their purpose.

4. Look for patterns and themes

In this step, the code was interpreted and formed by thematic analysis. In this section, the writer must describe various perspectives from individuals and be supported by multiple quotations and specific evidence.

5. Representing the theme and reporting findings

Here, the writer descriptively explained each of the data themes, such as the detailed discussion of different perspectives, and quotations related to the theme.

6. Interpreting and discussing the meaning of the findings

The final step of qualitative data analysis is to analyse and discuss the results. In addition, the theory from the existing literature also looks at obtaining more detailed data for research results.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings of the research based on the data collection. The findings were meant to answer the research questions. The purpose of this study is to find out the difficulties that EFL students encounter in practicing oral interpretation on narrative text and the possible solutions to overcome the difficulties in practicing oral interpretation on narrative text.

A. Findings

In this section, the writer elaborates the results of the interview conducted to find out the student's difficulties in practicing oral interpretation on the narrative text and the possible solutions based on student's experience. The data collection technique used was a semi-structured interview which was conducted on October 1st-7th, 2021. The participants were several undergraduate students of the English Language Education Department UIN Ar-Raniry. Each of the participants was asked ten questions to obtain the information.

Based on the interview, the findings can be divided into two themes, namely (1) The students' difficulties in practicing oral interpretation on narrative text (2) The solutions for students' difficulties in practicing oral interpretation on narrative text. To simplify the data, the writer used specific codes for each student, such as S1 means student 1, S2 means student 2, and so on.

1. The Students' Difficulties in Practicing Oral Interpretation on Narrative Text

All interviewed participants gave different responses about the difficulties that they faced in practicing oral interpretation on narrative texts. Despite the difficulty, therefore, from the interview that has been conducted, students admitted that they faced several problems in carrying out oral interpretation on the narrative text in different categories such as personal traits, speaking component, contents/ideas, and presentation skill.

1.1 Personal Traits

1.1.1 Lack of Self-Confidence

Based on interviews conducted with several students, it was found that four participants stated that lack of self-confidence was one of the difficulties that they faced when practicing an oral interpretation of a narrative text.

S1 argued that:

But I think the most significant factor is confidence; I mean, I lack self-confidence. I was so confused that I often looked and ensured the audience was interested in my performance or not almost all the time.

Furthermore, S4 admitted that:

I am a bit nervous about doing a performance, so that I cannot entertain the student listeners to keep listen to my performance.

In addition, S8 argued that:

I have a problem with nervousness due to some reasons; one of the reasons is that I don't have the confidence to be in front of others, and it affects my presentation due to my inability to communicate well.

Moreover, S9 added that:

I doubt my confidence when presenting the oral interpretation performance, so I cannot make the student listener interested in what I showed them.

From the student's statement above, students assumed that they could not entertain the student listeners due to the lack of self-confidence in performing the oral interpretation of a narrative text in front of the student listeners. As it is considered that self-confidence is an essential thing to bring the narrative text alive by oral performance. Moreover, stand in front of other student could raise nervousness.

1.1.2 Lack of Motivation

Motivation is the internal drive that pushes someone to take action to achieve something (Harmer, 2007). In performing an oral interpretation of a narrative text, motivation can help students be more curious to present the text, and it is the factors that lead the goal of a student reader to keep the student listener interested in the performance. However, two students admitted that they have lack of motivation in reading narrative text.

S8 admitted that:

I would not say I like to read narrative stories, so I have many shortcomings in the narrative text; one is hard to get other students carried away with the stories that I interpret the text orally because I do not show my interest.

In addition, S4 argued that:

I don't put that much interest in the narrative text, so it is hard to keep the student listener interested in my performance.

Based on the statement above, students faced difficulty in keeping students interest because lack of motivation to read the narrative text. Moreover, some students admitted they are not interested in reading the narrative text which discouraged them to perform an oral interpretation to tell the narrative story.

1.1.3 Difficulty to Control the Rate of Speech

The speech rate also becomes one of the challenges in oral interpretation, especially when students perform in front of the classroom with an uncontrolled rate of speech. It could raise another problem that might influence the student listener could not understand the performance.

S6 argued that:

I cannot control my speedy; (I really cannot control my speedy); it is tough for me to say word by word slowly so that my audience doesn't understand my presentation.

As S6 said above, there is also difficulty controlling the speed or rate of speech when interpreting and presenting the text orally. There was a study that examined the student's issues, especially about the tempo. Rajoo (2010) said that most students tend to speak too fast when they perform or present something in front of the class. As a result, the audiences could not understand well. Therefore, it is required for students to read aloud the text by paying attention to the speaking speed in order to make the audience get what the story is meant to convey.

1.2 Speaking Components

1.2.1 Vocabulary Mastery Problem

Some students had a problem with English due to a lack of vocabulary knowledge. In reading a literary piece it becomes an obstacle for them to understand the text. Regarding the oral interpretation performance of the narrative text, five students admitted the lack of vocabulary will significantly affect their ability to understand the story to be conveyed.

S3 argued that:

I like to do acting out with myself, but in the case of performing a narrative text, it is considered difficult for me because I am not mastering the English vocabulary. Based on my experience, when I find unfamiliar vocabulary, it affects my understanding and performance.

S7 also argued that:

And another problem is about the vocabulary; you know, in narrative text, sometimes there are many words that I didn't know what the meaning of each word are that a big problem for me too.

S9 responded with a similar statement:

I'm a bit confused to response because I have many difficulties practicing oral interpretation toward narrative, but I think the most significant is the lack of vocabulary. Sometimes I do not know the meaning of the words in a text; it becomes an obstacle when I organize a sentence into another word.

Moreover, S10 admitted that:

I think I am not good at mastering vocabulary. So because of that reason, I feel so stuck to continue with the exact expression.

From the participants' explanations above, it can be concluded that the students faced a problem when they encountered unfamiliar vocabulary in a narrative text. Moreover, students claimed that it affects their performance toward oral interpretation in front of other students because without a broader command of vocabulary, students find it challenging to find the precise word while orally interpreting the narrative text. In line with this, Parvareshbar&Choorchaei (2016) stated that vocabulary is the basis of language teaching and learning and without vocabulary mastery; students will have difficulty in developing other skills successfully.

1.2.2 Pronunciation Problem

As one of the basic requirements of learners' ability and one of the most important features of language teaching, pronunciation plays an essential role in oral interpretation. Good pronunciation skills are needed in presenting a performance in English because it becomes easier for the listener to grasp each transmitted message. Oral interpretation requires skill in pronouncing each word to make it sound more accurate and attractive to the audience. However, two students interviewee said that pronunciation is one of the most difficult things to acquire.

S6 shared the opinion that:

And it's a bit challenging for me; even now, as an English student, I feel challenged to perform any narrative text. The hardest part is my pronunciation; I don't have a good pronunciation to be a storyteller.

The case of pronunciation problem was also experienced by S8, she said that:

I don't know to pronounce each word precisely. Yes, I need more practice, but fluency in performing narrative is so essential, and because of that, I always feel that I cannot give a good performance because my pronunciation does not sound good.

From the answer above, some students admitted that they have a problem with pronunciation which is not sound good. Indeed, good pronunciation could lead to better performance in orally presenting an English narrative text, especially when conveying a message to the audience or student listeners. It will help students engage with the student listeners to get their attention and understand the performance. Hence, students still need more practice to acquire good pronunciation skill. In addition, Gilakjani (2016) suggested that students should spend much time improving their pronunciation.

1.2.3 Prosodic Reading Problem

In performing a narrative story, it is required to perform at a good conversational rate, including prosody. However, four students mentioned that the cause of their difficulties in practicing oral interpretation toward narrative text is to perform with the appropriate prosody.

S8 argued that:

I know that performing a narrative story needs many things, such as articulation, intonation, good pronunciation, and rhythm, but it is difficult to use the exact intonation and rhythm. That is hard and seems difficult to perform at good prosody.

S4 also gave a similar answer:

I face the difficulty in the case of prosody, which is the real problem that I feel I cannot entertain the other students who listened actually.

The writer concluded from the answer above that performing a literary text at good prosody also became a significant problem for students in completing an oral interpretation. It is required good intonation, tone, stress, articulation, and rhythm. Moreover, in responding to a narrative text, students have to perform it with good prosody to successfully entertain and make the student listener understand the message of a text to be conveyed.

1.2.4 Grammatical Problem

As Richard (2002) pointed out that grammar describes the structure of a language and how to combine linguistic units such as words and phrases to produce sentences in that language. In addition, students need to master English grammatical rules to help them recreate the proper sentences. However, two students argued that they have difficulty constructing good grammar while interpreting the selected narrative text.

S3 argued that:

I feel overwhelmed in finding appropriate sentences in interpreting a text, such as choosing the proper words and arranging the words according to the grammar in English to convey its messages.

Furthermore, S5 stated that:

It is challenging for me because using English makes it difficult for me to find the right word when I want to present; the reason is that my grammar skills are not good, so it is difficult to arrange the proper sentences orally.

Based on the answer above, the writer concluded that students faced grammatical problems when performing an oral interpretation; stating good sentences with a correct grammatical rule is considered challenging. Therefore, students must learn more about English grammar to build good communication skills and successfully convey a narrative text message through oral interpretation.

1.3 Contents or Ideas

1.3.1 *Difficult to Understand the Meaning of the Text*

Five students said that it is challenging to understand the meaning of a text; due to that reason, students have a problem making students' listeners understand the story of narrative that is interpreted orally.

S2 argued that:

I don't understand the meaning of the story, which makes me confused when performing oral interpretation.

S6 also stated that:

It mostly happens; sometimes I do not understand the text that I perform, so the other student did not understand what I said about the meaning of that I convey.

In addition, S7 agreed that:

It is tough to understand the meaning of a text, so it affects my performance when interpreting a text orally. The student listener seems to be challenging to understand the context. Because I was not communicating it well.

From the statement above, it can be concluded that some students have difficulty in understanding the meaning of the text that they have read. Moreover,

students also admitted that difficulty in understanding the text's meaning leads them to engage the student listeners unsuccessfully.

1.3.2 Critical Reading Difficulty in Understanding the Authors' Intention

Critical reading means reading to find a deep understanding of the text, whether fiction or non-fiction. It is the act of analyzing and evaluating the written work. However, it is not easy to do for some students; two students proposed that it is difficult to do a critical reading because it requires high concentration and needs to have a good sense of the literary text.

S1 argued that:

So I have a problem in doing a critical reading to find out the author's purpose of the text, and I think one piece of writing sometimes can raise more than one purpose depend on the readers' perspective.

The statement also supported by S10 argued that:

I feel it is challenging to do a critical reading because I am not doing it frequently, so even though it is a straightforward narrative, I still cannot understand the whole text and what the authors intend to deliver.

From the statements above, it can be concluded that students have difficulty in doing the critical reading toward the text basically in understanding the authors' intention of a text which also ultimately affects the performance. Consequently, students have to change their reading habits from infrequent to frequent.

1.3.3 The Problem in Organizing the Idea

Organizing the idea is tricky for some students in oral interpretation; it requires some abilities such as shaping the perception and guiding with the actions. Students also need to find the appropriate sentences to use in an oral interpretation of a narrative. However, from the data of interview, a student admitted facing difficulty organizing the ideas when practicing oral interpretation.

S3 argued that:

Emm... it is difficult for me to organize my idea. I mean like if I want to do a presentation of oral interpretation, I have to think about the first things I have to do or say, then what is next, and how I finish the story, it must be on my mind before the performance.

Based on the participants' answer, organizing the idea is considered one of the student's problems when performing an oral interpretation. It is difficult to present the story in an organized way. In addition, students were confused about the step of performance to bring the narrative text alive and attractive.

1.4 Performance Skill

1.4.1 Difficult to Express the Facial Expression

Generally, facial expression responds to a person's inner emotional state, intentions, or social communication. Based on the explanation in this context, it is important to emphasize that the facial expression also follows the emotion within the narrative text or story to be interpreted orally. However, it is not easy for some students to show the appropriate facial expressions related to the emotions that consist in the text being performed to be interpreted orally. Of the ten students,

three of them had similar responses. The data from the students' interviews revealed that lack of facial expression leads to students' difficulty in expressing the emotions too deeply and assuming that they even looked strange.

S2 argued that:

... My expression could not describe the exact emotion within the story; for example, when I have to present a narrative fable or romantic story, I cannot handle my expression toward it.

Similarly, S6 stated that:

To be honest, it is a bit confusing and seems weird to me since I have to show my emotional expression. Well, especially in the climax, the real problem comes when performing with a particular facial expression, for example, when I have to react to anger or sadness, then show up to other friends. I think that I am not good at that.

S10 also supported by the statement:

For me, adjusting the suitable facial expression regarding the role of conflict in the story is one of the difficulties because I can't animate my facial expression in front of other students.

From the students' statements above, it can be concluded that some students had difficulty in expressing their mimic or facial expression when practicing oral interpretation in front of other students. Emden and Becker (2004) also supported this statement in El Enein (2011) stated that most students cannot escape nervousness or fear when they appear in public. The reason for this concern, as indicated by the student's participant not only about performing in front of other students but also about difficulty expressing the facial expression toward the climax or conflict of a narrative text.

1.4.2 *Stiff Body Language*

Body language known as a form of kinematics and non-verbal communication that deals with body movements. Nonverbal communication comprises various devices, such as tone, eye contact, spacing, time, and multiple sounds (including silence). However, based on the interview conducted, two students' participants argued that they had difficulty demonstrating body movements that matched the content of the narrative due to various things.

S1 argued that:

I think it is challenging to perform narrative text by oral interpretation because I feel hard to express the exact gesture of the story, only my hand moves while other gestures are not. It seems so monotone and boring.

Furthermore, S2 argued that:

And performing a narrative story is another level of difficulty; I am not good at expressing my body language related to the emotions that consist in the story, for example, when the conflict raised different emotions, I often respond with a very stiff gesture and so flat movement at that point.

The writer concluded from the student explanations above that some students difficult to dramatize stories with appropriate body language. They admitted that stiff body gestures and flat movements do not seem to support the performance of oral interpretation of a narrative text.

1.4.3 *Difficult to Personalize the Characters*

Generally, there are several characters involved in a narrative text, such as protagonist (main character), antagonist (primary opponent of the protagonist), and tritagonist (tertiary main character); these characters build the plot of the story. Imitating different characters in a story is challenging for some students and requires more skills, especially when impersonating. Four students stated that they simply could not personalize the characters addressed in the narrative based on the interviews.

S4 stated that:

I had to perform an interpretive reading as it is also considered oral interpretation as well, for it seems to include many emotions, so I have to adjust my tone, sound, and voice to seem like the character. I am not good to personalize each characters of the narrative story.

Similarly, S7 argued that:

Even I am interested in reading some literary pieces, but in the case of oral interpretation performance toward a narrative text, that's difficult for me to adapt to the character in the story.

Furthermore, S9 stated that:

That is a fun way to present narrative text by oral interpretation, but I cannot deny that it is hard for me to imitate the character's voice and personality, especially when the character is very different from mine.

Regarding the statements above, the student admitted that they were difficult to adapt to the characters within the story due to the lack of experience about the characterization, which representatives a different concern in the story that is sometimes inappropriate with the student reader's personality.

2. The Solution for Students' Difficulties in Practicing Oral Interpretation on Narrative Text.

After interviewing the students about the causes of their difficulties in practicing oral interpretation of a narrative text, the writer asked students about the possible solutions in general that students applied to cope with those problems. There are nine main points implemented by students in overcoming the difficulties of practicing oral interpretation of a narrative text. Namely, study the elements of narrative text, research about the author, watch videos of selected narrative stories and performance, re-read the text, read aloud before the performance, watch oral interpretation competition, do extensive reading, use an online dictionary, and Avoid excessive eye contact. All those points are classified into two themes, before the performance and during the performance.

2.1 Before the Performance

2.1.1 Study the Elements of the Selected Narrative Text

Studying narrative text elements before performance can develop a higher level of thinking skills so that students can more easily follow the plot and successfully express how the characters behave, then connect with the reader's experience. Based on the interview data, two students revealed that learning all the elements in the story first is one of the solutions to understand the story more deeply and help them convey the text's message efficiently.

S5 stated that:

I will study the characterizations in the story and all the elements to help me animate the story more before I present it in front of other students.

Similarly, S7 argued that:

Narrative text usually contains several elements, so I try to study the detailed information contained in it first before the performance.

S9 explained that:

The first thing I want to do is learn the elements contained in the text. So I researched the plot, setting, and characters, and I tried to understand the depth of my understanding of it first, then I tried to connect with the author's purpose.

S7 supported the statement by the opinion that:

I try to find out more about the plot first, the characters sometimes, and where the story takes place because different places usually have different cultures. And if the culture is different, the way we respond and the style in oral interpretation will also be other following the cultural patterns in the story.

Based on the statements above, it can be concluded that learning all the elements in the narrative, such as investigating the plot, the setting, the character, and the theme is also one of the solutions for students to understand the text. Since literature is the expression of life, it contains an essential concept of life that can also be learned. Therefore, students must understand a character, action, and environment in real life. So that they more easily to present the story. Moreover, student admitted that they have to understand the theme of story, because it is the central focuses, drive, impact, and point. Therefore, student needs more attention toward the narrative text they select to be interpreted orally.

2.1.2 Research About the Author

Studying about the author is essential for the student to build critical thinking skills to analyze and illustrate what they read; in oral interpretation, it is a meaningful process to understand how to convey the message of a literary piece, especially to connect the author's idea to the audience. Two students argued that seeking more information about the author is also a solution.

S1 Stated that:

I explored the author first, and maybe I'll give a little example, okay! If it's Aesop's fable story, then I'll find out about Aesop first and then the concept of the stories written; if Aesop himself is more about conveying morals, it means how to interpret the story must also be able to show the appropriate emotions.

S10 also agreed with the similar solution that:

I will find more information about the author then read more of the writings of the same author to find points of similarity in style and message of the model that the author wants to convey.

From the answer above, it can be concluded that the students choose to research about the author first to find out about the concept of writing and the author's purpose first so that by knowing this, the student reader can regulate their emotions and understanding toward the experience of a literary piece more easily.

2.1.3 Watch Videos of Selected Narrative Stories and Performances

Since there are many videos performance shared in online video platforms, the student can view the example of oral interpretation on narrative to be interpreted that is provided on the online platform. Here, two students revealed

that watching the video related to the oral performance of narrative stories helps them execute well in the classroom.

S1 stated that:

I lack watching such an oral interpretation performance of the narrative story, but if I have to perform it in the classroom, I watch many videos before presenting to other students to reduce my nervousness.

S9 also stated that:

I prefer to watch the related video before performing the text commanded by the lecturer. For example, if I want to present a narrative text such as a fairytale or folklore, I first watch the movie or video performance about it. Because most of the narrative story examples are available on online video platforms such as YouTube, which have not much different from the plot, setting, and character, I can try to understand it by watching the related videos first.

Regarding the statements above, the students admitted that they prefer to watch the related performance of the narrative story because it is visually provided in online video platforms such as YouTube, whether in the form of short videos or movies. Moreover, it helps them to reduce the nervousness and to build the sense of experience to the narrative story that is being performed.

2.1.4 Re-Read the Text

Students re-read the text to understand more about the content of the narrative text to interpret the text's meaning as the authors' purpose. Four students were doing this activity to overcome the difficulty in practicing oral interpretation of a narrative text.

S2 mentioned that:

I try to re-read the text to find the meaning inside the story, and at the same time, I am also trying to adjust my expression and appropriate gesture toward the narrative while reading the text.

Similarly, S6 explained that:

I practice before performing the narrative text; I re-read the text a lot to make sure that I understand the text's content and make sense of what I read.

S7 also agreed on the idea by saying that:

I prefer to re-read the whole text to know deeper about the content that I would like to interpret. The problem is in understanding the meaning of the text, so it requires to re-read the text more often to improve my understanding of its meaning.

Furthermore, S8 was also supported by the statement:

I prepare to re-read the text first to understand the meaning and manage the time duration while reading a narrative text.

From the previous answer, it can be concluded that students prefer to re-read the text because re-reading helps students understand the meaning of a text and allows them to pay more attention to what they read, and help students create a sense of the literary work.

2.1.5 Reading Aloud Before the Performance

Students rehearse before performing since it is considered challenging to practice oral interpretation spontaneously. Hence, the student prefers to read the text aloud as one of the solutions students applied to enhance their performance. Three students argued that reading aloud before the performance can be a solution for them.

S1 argued that:

The first one is that I practiced reading aloud the text in front of the mirror. I can see how to pronounce, see my facial expression, and see how it looks.

In the same way, S4 explained that:

I practice reading aloud beforehand while trying to demonstrate the reading with prosody.

The idea also supported by S5:

Well, I prefer to read all the text aloud to practice my vocals, especially in producing a particular sound, because it is challenging to experience another character, so I practice reading aloud repeatedly before I bring the story into the classroom.

S8 also has a similar solution by arguing that:

I don't have the exact way for this but, I try a lot to read aloud the text and see myself in a mirror to see how good I am in producing any sound of words at a conversational rate.

From the responses stated above, it can be concluded that students prefer to read aloud before performing an oral interpretation of a narrative text. It is also considered one of the solutions to sharpen students' focus, eliminate distractions, and concentrate on the pronunciation of the words and their meanings. Furthermore, students read aloud to practice to read at a conversational rate.

2.1.6 Watch oral Interpretation Videos Competition

Watching videos about the oral interpretation contest will help students understand and analyze how to improve their oral interpretation performance. The competition provides many examples regarding a particular literary piece to be interpreted orally. Therefore, two students agreed that watching an oral

interpretation competition helps them acknowledge how to perform a verbal interpretation.

As S6 argued that:

Watching the TOASTMASTER video is excellent to support my performance; it could also be a source for me to react to a literary piece, especially for narrative performance; I can see the performance related to it and then practice myself.

S10 also revealed that:

I used to watch many video competitions related to oral interpretation. I was found an excellent source about it in the National Speech and Debate Association channel on YouTube. It serves many opportunities for the student to join the competition, and I prefer to watch it to prepare my performance in the classroom to acknowledge how the implementation of oral interpretation looks like because they provide the standard to compete. It helps me to figure out the oral interpretation and understanding of a narrative text as well.

From the explanations above, students admitted that they watched several competitions related to oral interpretation from the video public speaking platforms such as TOASTMASTER and National Speech & Debate Association. One of the competitions held is oral interpretation of the literary text, including narrative. Students revealed that they could see examples of the performances of the participants who took part in the competitions; because the organizers set a particular standard for the contestants to show their performance, and the contestant had practiced rigorously before.

Here, a slight overview of TOASTMASTER and the National Speech & Debate Association. TOASTMASTER is a non-profit organization that offers an educational program to develop and improve public speaking skills. In addition, it

consists of 10,000 clubs in more than 90 countries around the world. Therefore, the club has two primary purposes: it is a place where students are trained in public speaking and practice their oral communication skills in English (Yu-Chih, 2008). At the same time, the National Speech and Debate Association is an organization that supports students to participate in competitive activities of speeches and debates. Thus, watching oral interpretation competitions is also becoming one of the students' solutions.

2.1.6 Do Extensive Reading

Extensive reading means reading some materials outside of the classroom to enjoy. In extensive reading, students practice reading skills by reading for information without having any aid from a teacher, for example, reading a storybook to enjoy reading without consciously knowing what they are learning. The goal is to develop fluency in reading, not necessarily to learn new things (although they can learn a lot), and to deepen their knowledge of the elements of the language they have already learned and to get a better idea of how they fit together communicatively (Umam, 2013). From the interview that has been conducted, two students argued that they prefer to do an extensive reading related to the story they intend to perform.

S3 stated that:

I prefer to read some literary text, especially in preparing oral interpretation. I will read the same story from different sources related to the narrative that I want to perform.

S10 explained that:

...I like to read different sources of texts related to the same stories. So I think reading as much as possible is the way to master vocabulary and the narrative itself. If I read many sources, I mean it could improve my idea about the selected narrative text to be interpreted orally.

From the above answer, the writer can conclude that students were doing an extensive reading to read stories from different sources as a rehearsal, which can improve their understanding of a selected narrative text. Moreover, students admitted that it is easier for them to perform an oral interpretation of the chosen narrative text as they have more references to understand the story from different versions.

2.1.7 Use Online Dictionary

In case of lack of vocabulary mastery knowledge, the students admitted they tend to search the unfamiliar vocabulary in the online dictionary, which is more flexible and insightful. Two students admitted that they needed to use the online dictionary when finding the uncommon vocabulary in a literary text.

S3 explained that:

I often look at online dictionaries, such as Merriam Webster and Cambridge dictionary, regarding vocabulary difficulties. I look for the same vocabulary or synonyms and also see how the words are used.

Similarly, S7 argued that:

If there is a pronunciation that is not clear, I try to open Google Translate or other online dictionaries to hear the audio clip, and then try to imitate the spelling of each word and then practice it myself over and over again.

S9 also explained that:

For vocabulary problems, I did an in-depth exploration in online dictionaries, looking for meaning and how the word is used in the sentences and listening to how the word was pronounced. At least it helps me in understanding what is conveyed by a text through knowing the vocabulary first.

S8 supported the statement by mentioning that:

I check the online thesaurus that provides the pronunciation, and also I listen well to that. Sometimes I go to Google translate to copy-paste the sentence, and then I try to listen and repeat the way it sounds.

Based on the students' answer above, it can be concluded that using online dictionaries such as Merriam Webster and Cambridge dictionary can help students find new vocabulary and look for appropriate sentences to make it easier for them to understand the word in-depth in English. Not only that, students also listen to how the word is pronounced; this is one of the advantages of using an online dictionary because it is very flexible and provides a broader convenience.

2.2 During the Performance

2.2.1 Avoid the Excessive Eye Contact

Students avoid excessive eye contact when they are presenting a narrative text orally in front of the classroom. A student claimed they become more comfortable to avoid too much eye contact when performing narrative text oral interpretation.

S4 stated that:

I try to avoid too much eye contact; it helps me to be more relaxed and focus.

From the answer above, student admitted that avoiding excessive eye contact with students' listener helps them to be more focused on the narrative they bring and to be more relaxed in doing the performance.

2.2.2 Adjust the Voice and Expression

Voice quality and expression play an essential role in performing oral interpretation. The student reader modulates the voice indicating the emotion and stimulates a reactive emotion to the student listener. While practicing oral interpretation of the narrative text, some students find it challenging to keep the other student interested. Two students argued that adjusting the voice and expression is one of the solutions they applied during the performance.

S2 argued that:

Most importantly, I try to adapt to the classroom condition by controlling my voice and expression during the performance, so that I can keep my audience excited.

In addition, S5 stated that:

I try to manage my facial expression during the performance because I want to ensure not to show too much expression that is not suitable for the narrative text I choose.

From the answers above, students admitted that adjusting the voice and expression during the performance helps keep student listener interest. Moreover, students try to adapt their voice and expression toward the story to make it related to reality and not excessive. Therefore, the student reader must understand the text to be able to show the proper facial expression and produce voice properly.

Moreover, knowing the class condition is also essential to help the reader while in the presentation.

B. Discussion

This section provided to answer the research questions of this study. The first research question was asked about the students' difficulties in practicing oral interpretation on narrative text. The writer found that students faced some difficulties in different categories such as personal traits, speaking components, content or ideas, and presentation skill.

The first difficulty was concerned with the personal traits, such as lack of self-confidence, lack of motivation, and difficulty in controlling the rate of speech. In practicing oral interpretation, students must be able to present their performance with complete confidence. On the other hand, students find it challenging to manage their self-confidence, motivation, and presentations. This finding was also in line with what found by Alwi and Sidhu (2013) reported that students have a high level of anxiety, and lack self-confidence when practicing oral presentations. In addition, according to a study by Alyan (2013), students are less confident in performing a verbal interpretation. Similarly, in Abu Al-Enein (2011) study, showed various difficulties student faced when giving oral presentation such as students' lack of motivation, self-confidence, anxiety, and fear.

The second difficulty found in this study was related to speaking components including vocabulary mastery, prosodic, and pronunciation problems. In presenting the narrative text orally, the student must show an entertaining

performance. The ability to speak is essential to get the story to life and convey the message well. Similarly, Sadhegi and Rahimi (2021) found that speaking components such as pronunciation and vocabulary mastery were also problematic for students in practicing oral interpretation. However, this study found another difficulty faced by students that was the prosodic speaking problem.

The third difficulty found was related to content or ideas, such as difficulty in understanding the meaning of the text, critical reading difficulty in understanding the authors' intention, and the problem in organizing the idea. This finding in accordance with Kovari, Ganji, and Tahmasebi (2020) study, the students faced problems in performing oral interpretation because of misunderstanding the authors' intention. Furthermore, in similar study found that students also have a problem in understanding the cultural differences of the story, so that they difficult to understand the whole meaning and purpose of the text.

The fourth difficulty found was concerned with oral presentation skills, including difficulty expressing facial expressions, stiff body language, and difficulty personalizing the character. The difficulties faced by students were also supported by different factors such as lack of reading the literary text, flat expression, lack of verbal communication skill, unfamiliar with the character of the story, too nervous stand in front of others, unable to produce good pronunciation, and not familiar with oral interpretation performance itself.

The second research question was about the possible solutions to the students' difficulties in practicing oral interpretation on narrative text. After the writer interviewed the students, the writer discovered some strategies as the

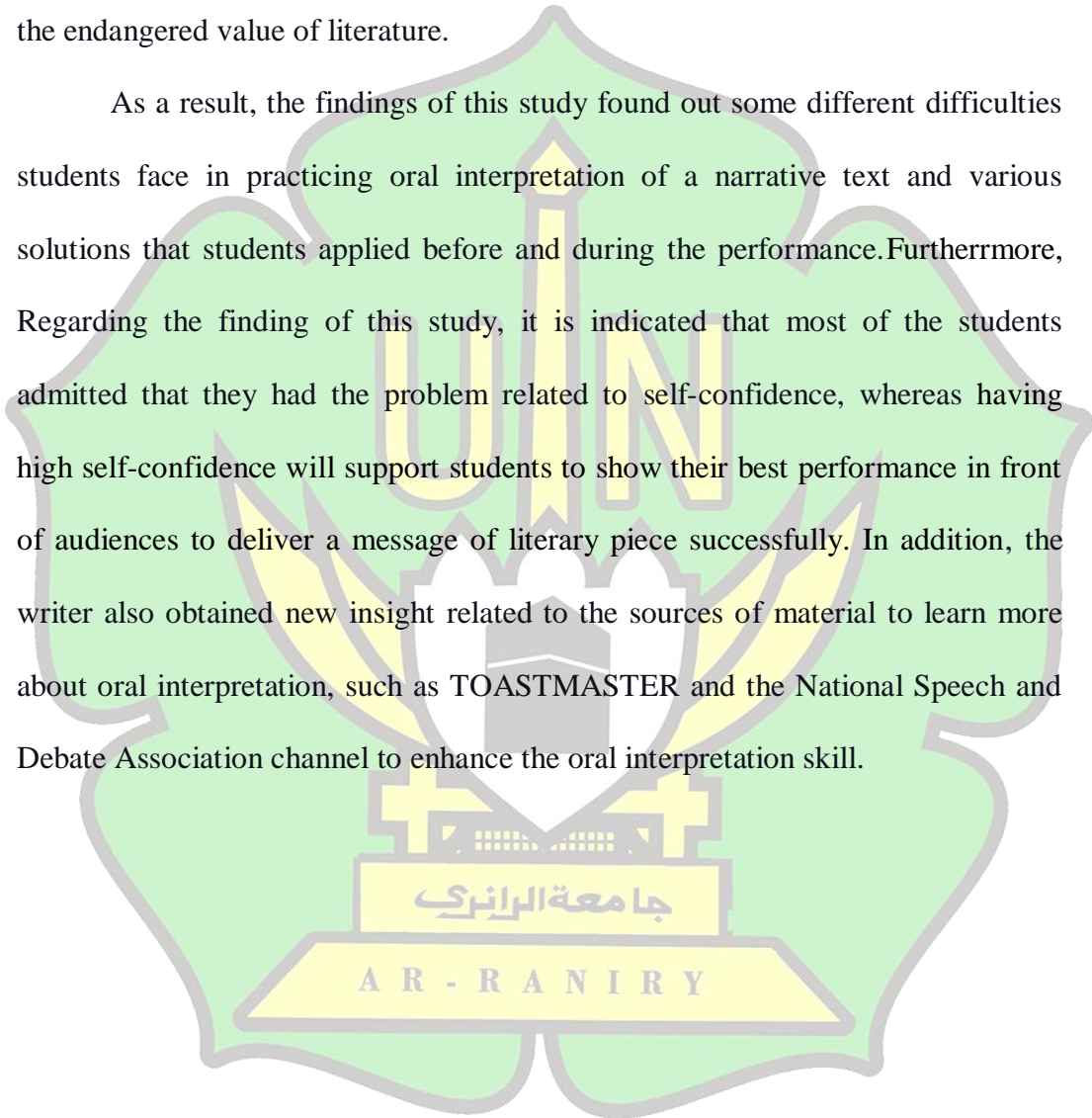
solution that implemented by students to solve their problems in doing oral interpretation on the narrative text before and during the performance. Before the performance, students study the elements of the selected narrative text, research about the author, watch videos of selected narrative stories and performances, re-read the text, read aloud before the performance, watch oral interpretation video competition, do extensive reading, and use an online dictionary. Furthermore, students also avoiding excessive eye contact and adjusting voice and expression during the performance.

Concerning the second research question, the finding agreed with Moreschi (2019) study, one of the solutions to overcome the problem in oral interpretation, students watch a presenter in audiovisual material to enhance the delivery of the narrative text through performance. Furthermore, Moreschi (2019), in a similar study, also revealed other solutions that are effective for the student in succeeding the oral interpretation delivery of literary text, such as students spending time to talk to themselves (monologue rehearsal), self-monitoring toward the pronunciation and grammar, and using the card to write the key phrases of the word.

On the other hand, despite the many difficulties students faced in oral interpretation of a narrative text, it also offers many benefits in understanding and developing a more inclusive sense. Students can also rehearse their voice and train themselves to adapt to their presentation skills. Most important is to build a critical analysis for the literary text (Gura & Powel, 2019). This activity allows students to organize their ideas, generalize (usually abstract) the topic under

discussion, and support specific information from the source text. In addition, oral interpretations activities help maintain certain narrative traditions (Johson, 2020). Moreover, oral interpretation is to train the college students to be critical to do an interpretation, effectively organize the text, express the author's intent, and learn the endangered value of literature.

As a result, the findings of this study found out some different difficulties students face in practicing oral interpretation of a narrative text and various solutions that students applied before and during the performance. Furthermore, Regarding the finding of this study, it is indicated that most of the students admitted that they had the problem related to self-confidence, whereas having high self-confidence will support students to show their best performance in front of audiences to deliver a message of literary piece successfully. In addition, the writer also obtained new insight related to the sources of material to learn more about oral interpretation, such as TOASTMASTER and the National Speech and Debate Association channel to enhance the oral interpretation skill.



CHAPTER V

CONCLUSIONS, LIMITATIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions of this study. The conclusions are based on the data analysis of the research findings from the previous chapter. Meanwhile, the suggestions are being written to improve future research on the related topic.

A. Conclusions

This study aimed to discover students' difficulties and solutions when interpreting narrative text orally. However, before listing the difficulties and solutions experienced by students, it is essential to acknowledge that oral interpretation is beneficial for those who want to deepen their knowledge of a literary text. It is because oral interpretation can train students in the sense of writing. In education, oral interpretation is closely related to literature which is not limited to storytelling, but it seems that one can feel a written work as an experience. One of the most famous literary texts taught is the narrative text, which is one of the texts that are often enshrined in storytelling. However, in oral interpretation, a narrative text has more meaning for the reader and the listener because the reader will position themselves as a bridge between the author and the listener.

Based on previous findings, this study found that students faced some difficulties in practicing oral interpretation of a narrative text. The result found

that students faced problem in different categories such as personal traits (lack of self-confidence, lack of motivation, difficulty to control the rate of speech), speaking components (grammatical problem, prosodic reading problem, pronunciation problem), content or ideas (difficult to understand the meaning of the text, critical reading difficulty in understanding the authors' intention, the problem in organizing the idea), and presentation skill (difficult to express facial expression, stiff body language, difficult to personalize the characters).

Several activities are applied by the students as possible solutions to overcome those difficulties in performing an oral interpretation of a narrative text. The solutions are then classified into two sections before and during the performance. Before the performance, students study the elements of the selected narrative text, which includes plot, setting, character, and conclusion. Students also do research on the author and watch videos of selected narrative stories and performances. Moreover, students re-read the text and read aloud before the performance to measure self-ability both in terms of facial expression and prosody. Besides, students also prefer to watch oral interpretation video competitions such as TOASTMASTER and National Speech & Debate Association. To enhance the understanding of the text, students do extensive reading and use the online dictionary to find the unfamiliar vocabulary. Furthermore, students avoid excessive eye contact and adjust their voice and expression during the performance.

B. Limitations

In line with the identification of the research problem, the focus of this study is for undergraduate students of the English Language Education Department of UIN Ar-Raniry who had taken an English literature course. However, this current research has limitation regarding the sample size which only consists of 10 participants. Moreover, it seems that the participant had knowledgeable regarding the narrative text but had insufficient knowledge of the oral interpretation. In addition, the limitation regarding the technique used in collecting the data, it was only used semi-structured interview to ask the information based on the student experience without command the student to perform the oral interpretation of a narrative text while conducting the research.

C. Suggestions

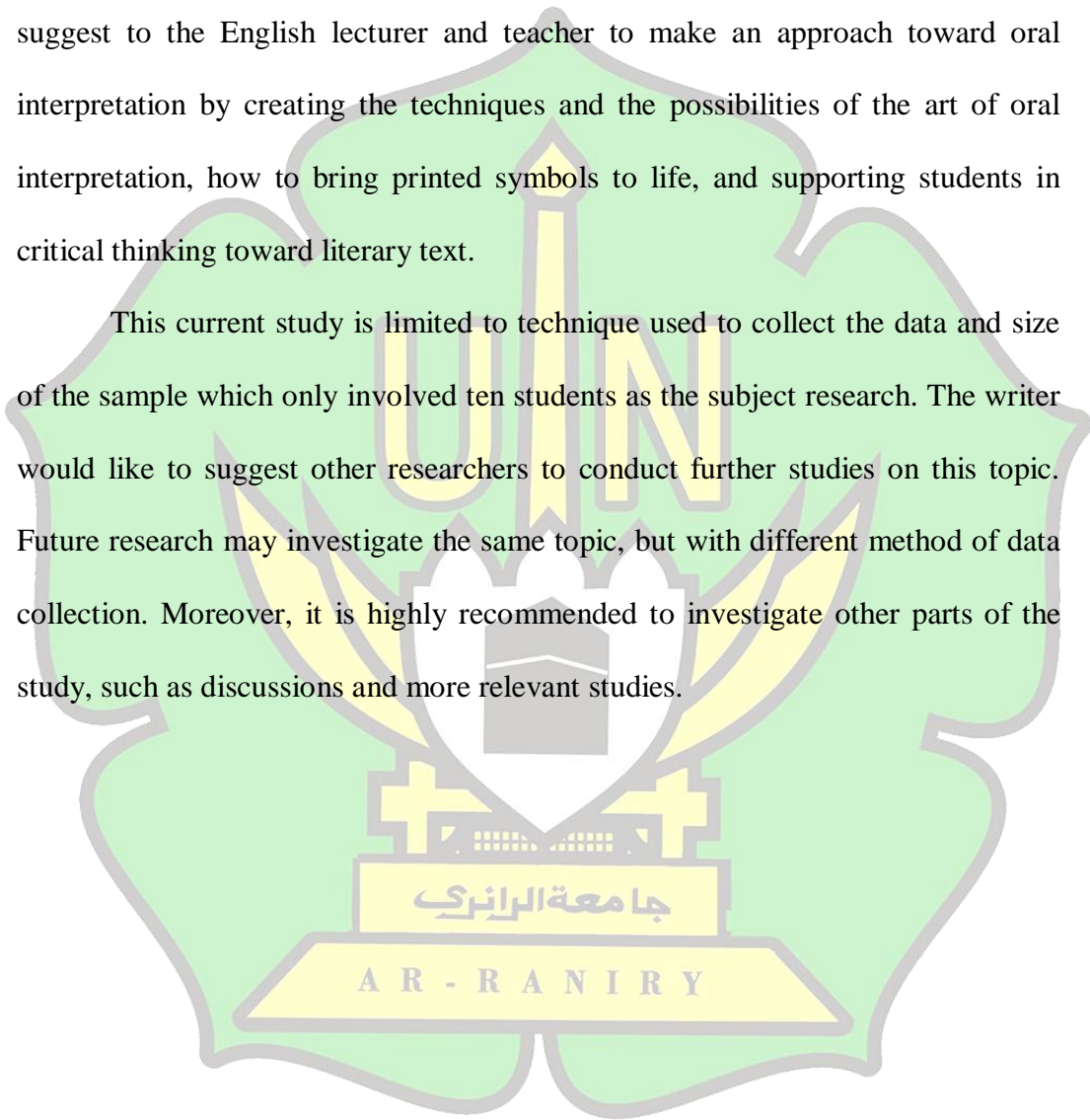
After analyzing the data obtained from the interview, the writer would like to present some suggestions for students, lecturers, and other researchers.

For the students, oral interpretation can be an exciting learning activity for the language arts. Practicing oral interpretation of a narrative text is believed to be helpful to build the critical analysis even of a simple literary text. It is indicated to student's better command of the interpretive skills. Then, despite many difficulties faced by students in doing oral interpretation toward narrative text, the writer will recommend students to learn about the oral interpretation, to understand the selection of narrative both intellectually and emotionally. Hence, student needs to

have the intention to communicate the understanding of a literary text to the student listeners.

For the lecturers and teachers, doing oral interpretation can help the student to understand differences in speech variables. Therefore, the writer will suggest to the English lecturer and teacher to make an approach toward oral interpretation by creating the techniques and the possibilities of the art of oral interpretation, how to bring printed symbols to life, and supporting students in critical thinking toward literary text.

This current study is limited to technique used to collect the data and size of the sample which only involved ten students as the subject research. The writer would like to suggest other researchers to conduct further studies on this topic. Future research may investigate the same topic, but with different method of data collection. Moreover, it is highly recommended to investigate other parts of the study, such as discussions and more relevant studies.



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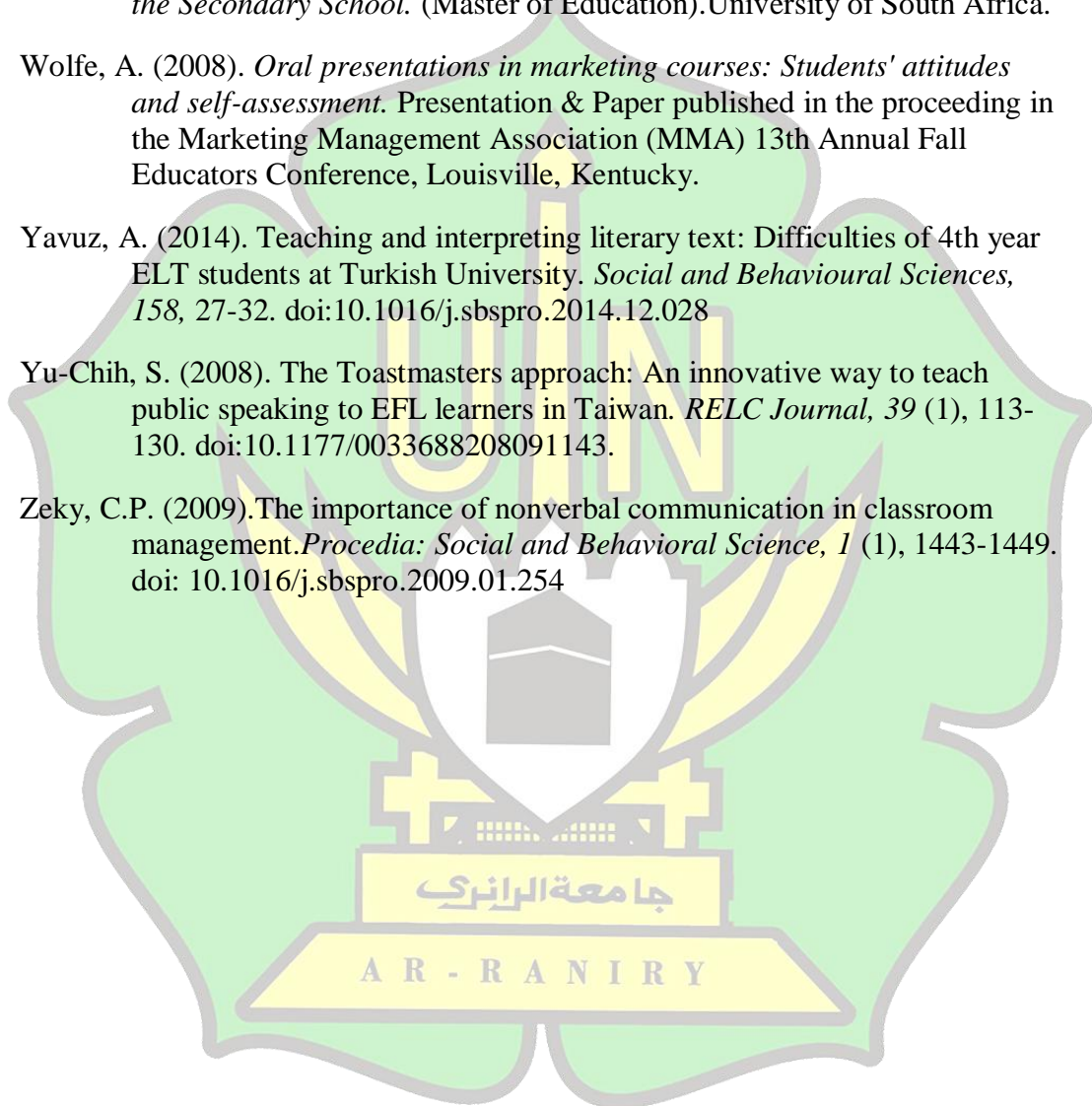
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SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY
Nomor : B-7571/UN.08/FTK/KP.07.6/04/2021

TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN
UIN AR-RANIRY

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang** : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat** : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013, tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.
- Memperhatikan** : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 31 Maret 2021
- Menetapkan**
PERTAMA : **MEMUTUSKAN**
Menunjuk Saudara:
1. Dr. Muhammad, AR Sebagai Pembimbing Pertama
2. Fithriyah, S.Ag., M.Pd Sebagai Pembimbing Kedua
Untuk membimbing Skripsi :
Nama : **Chairul Danila**
NIM : **170203183**
Program Studi : **Pendidikan Bahasa Inggris**
Judul Skripsi : **EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text (A Study at Department of English Language Education, UIN Ar-Raniry)**
- KEDUA** : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2020; No.025.04.2.423925/2020, tanggal 12 November 2019.
- KETIGA** : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2021/2022
- KEEMPAT** : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh
Pada Tanggal: 16 April 2021

An-Rektor
Dekan,


Muslim Razali

Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI AR-RANIRY
FAKULTAS TARBİYAH DAN KEGURUAN

Jl. Syaikh Abdur Rauf Kopelma Darussalam Banda Aceh
Telepon : 0651- 7557321, Email : uin@ar-raniry.ac.id

Nomor : B-16013/Un.08/FTK-I/TL.00/10/2021
Lamp : -
Hal : *Penelitian Ilmiah Mahasiswa*

Kepada Yth,
Ketua Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah UIN Ar-Raniry Banda Aceh

Assalamu'alaikum Wr.Wb.
Pimpinan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry dengan ini menerangkan bahwa:

Nama/NIM : **CHAIRUL DANILA / 170203183**
Semester/Jurusan : IX / Pendidikan Bahasa Inggris
Alamat sekarang : Jl. Kapai Kleng 1, No.5, Gampong Doy Kec. Ulee Kareng, Banda Aceh

Saudara yang tersebut namanya diatas benar mahasiswa Fakultas Tarbiyah dan Keguruan bermaksud melakukan penelitian ilmiah di lembaga yang Bapak pimpin dalam rangka penulisan Skripsi dengan judul *EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text (A Study at English Language Education Department of UIN Ar-Raniry)*

Demikian surat ini kami sampaikan atas perhatian dan kerjasama yang baik, kami mengucapkan terimakasih.

Banda Aceh, 21 Oktober 2021
an. Dekan
Wakil Dekan Bidang Akademik dan Kelembagaan,



Dr. M. Chalis, M.Ag.

Berlaku sampai : 13 Desember
2021

جامعة الرانيري

AR - RANIRY

Appendix C

Title : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text (A Study at English Language Education Department of UIN Ar-Raniry)

Researched by : Chairul Danila

Consent Form for Participation in Research Interview

Thank you for reading the information sheet about this study. If you are happy to participate please complete and sign the form below. Please initial the boxes below to confirm that you agree with each statement:

Please Initial box:

I confirm that I have read and understood the information sheet (interview protocol) and have had the opportunity to ask questions.

I understand that my participation is voluntary and I am free to withdraw at any time without giving any reason and without there being any negative consequences

I understand that my responses will be kept strictly confidential. I understand that my name will not be linked with the research materials, and will not be identified or identifiable in the report or reports that result from the research.

I agree for this interview to be recorded and will be used only for analysis and that extracts from the interview, from which I would not be personally identified, may be used in any conference presentation, report or journal article developed as a result of the research. I understand that no other use will be made of the recording without my written permission, and that no one outside the research team will be allowed access to the original recording.

I agree that my anonymised data will be kept for future research purposes such as publications related to this study after completion this study.

I agree to take part in this interview.

APPENDIX D

INTERVIEW PROTOCOL

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text (A Study at English Language Education Department of UIN Ar-Raniry)

Date : -

Place : -

Interviewer : Chairul Danila

This is a research study about the students' difficulties in practicing oral interpretation on narration text. The aims is to find out the students' difficulties and the solutions that student applied to overcome the problems in performing oral interpretation on narrative text. This study used semi-structure interview which is recorded through phone call. The interview process will take about 5-10 minutes.

Questions:

1. What do you know about narrative text?
2. Are you familiar with the types of narrative text? If yes, what types are you familiar with?
3. Based on your knowledge, could you tell me what do you understand about oral interpretation?
4. Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
5. How was your experience in doing oral interpretation of a narrative text?
6. Did you face any difficulties in doing oral interpretation of a narrative text?
7. What difficulties did you face?
8. What was the factor?
9. Did you apply any strategies to overcome the problems?
10. How did you overcome the difficulties?

APPENDIX E

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S1

- 1) **Q:** What do you know about narrative text?
A: Narrative text... actually I only can say that it is a text that tell story to entertain people maybe.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Well... like legend, romance, and fairytale
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Okay..... Emmm... So what I know about oral interpretation is you are presenting the text or you are reading aloud the text in front of other student as your audience, so not only use another word to interpret sometimes but also with body language, gesture, and another expressions regarding what the text talk about.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Emm well actually, when I am in the forth semester, in literature class.
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: I stand in front of other student and presenting a narrative text to read aloud by doing oral interpretation. I use some mimic and gesture. But my lecturer at that time give some advises to me because I am not really good at that.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Of course, I faced a lot of difficulties in that time....
- 7) **Q:** What difficulties did you face?

A: I think it is challenging to perform narrative text by oral interpretation because I feel hard to express the exact gesture of the story, only my hand moves while other gestures are not. It seems so monotone and boring. And another difficulties I faced is I have a problem in doing a critical reading to find out the author's purpose of the text, and I think one piece of writing sometimes can raise more than one purpose depend on the readers' perspective. Emmm, but I think the most significant factor is confidence; I mean I lack self-confidence. I was so confused that I often looked and ensured the audience was interested in my performance or not almost all the time.

8) **Q:** What was the factor?

A: I am lack of experiencing the literary piece and I often feel nervous to give the performance in front of other students and lecturer.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes....

10) **Q:** How did you overcome the difficulties?

A: As I said before that feels lack of self-confidence so the first one is I practiced reading aloud the text in front of the mirror, then I can see how to pronounce, see my facial expression, and see how it looks. I just consider it because I lack of watching such an oral interpretation performance of the narrative story, but if I have to perform it in the classroom, I watch many videos before presenting to other students to reduce my nervousness. Moreover, I explored the author first, and maybe I'll give a little example, okay! If it's Aesop's fable story, then I'll find out about Aesop first and then the concept of the stories written; if Aesop himself is more about conveying morals, it means how to interpret the story must also be able to show the appropriate emotions.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S2

- 1) **Q:** What do you know about narrative text?
A: Okay, mmmm... I think that is a text to entertain.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: I think like legend, crime fiction because I love this, and fairytale.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Okay, so in my opinion, oral interpretation is when we perform the poet or fairy tale or something relate to literature and we perform with a good verbal language such pitch, expression, gesture, and body language.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Emm... Yes, I try once in the classroom, it is when I am in the forth semester in literature course, and the rest I practice it by myself.
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: Well... I think it's kind of difficult for me at first, even narrative text is very familiar but when it comes to oral interpretation, that's not that easy.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?

A: Yes.....

7) **Q:** What difficulties did you face?

A: Well, Emm... it is difficult for me to organize my idea. I mean like if I want to do a presentation of oral interpretation, I have to think about the first things I have to do or say, then what is next, and how I finish the story, it must be on my mind before the performance. And...And performing a narrative story is another level of difficulty right?; I am not good at expressing my body language related to the emotions that consist in the story, for example, when the conflict raised different emotions, I often respond with a very stiff gesture and so flat movement at that point. I mean like... I don't understand the meaning of the story, which makes me confused when performing oral interpretation. And also my expression could not describe the exact emotion within the story; for example, when I have to present a narrative fable or romantic story, I cannot handle my expression toward it.

8) **Q:** What was the factor?

A: I think it because I lack of practice to animate a story by adjusting the emotion related to the plot story. And I could not deny that I have a flat expression.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes, I try some strategies before actually...

10) **Q:** How did you overcome the difficulties?

A: I try to re-read the text to find the meaning inside the story, and at the same time, I am also trying to adjust my expression and appropriate gesture toward the narrative while reading the text. And because it is hard for me to organize the idea so I try to find out more about the plot first, the characters sometimes, and where the story takes place because different places usually have different cultures. And if the culture is different, the way we respond and the style in oral interpretation will also be other following the cultural patterns in the story. and most importantly, I try to adapt to the classroom condition by controlling my voice and expression during the performance, so that I can keep my audience excited.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S3

- 1) **Q:** What do you know about narrative text?
A: Eemmmm.... a story that fiction also non-fiction sometimes to entertain others
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Mostly I familiar with legend, romantic, fable, and also fairytales.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: I am not really sure about the technical definition, Emmm... But I think this is a study of practice or expressing the meaning of text, particularly related to literary text.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Okay its yes, I try once in the classroom, it is when I am in the forth semester and second semester basically when literature course, and intermediate reading if am not wrong.
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: Well... I am a bit nervous to be in front of other student and yeah I do not really understand oral interpretation itself first actually, then my lecturer explained to the whole classroom after all.

6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?

A: Yes... of course...

7) **Q:** What difficulties did you face?

A: I like to do acting out with myself, but in the case of performing a narrative text, it is considered difficult for me because I am not mastering the English vocabulary. Based on my experience, when I find unfamiliar vocabulary, it affects my understanding and performance. Then I also feel overwhelmed in finding appropriate sentences in interpreting a text, such as choosing the proper words and arranging the words according to the grammar in English to convey its messages.

8) **Q:** What was the factor?

A: Basically, I am not good interpreting and lack of reading literary piece or books... that's the factor I guess why it is not easy for me.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes, I did

10) **Q:** How did you overcome the difficulties?

A: Okay...mm because i lack of vocabulary knowledge, so... I often look at online dictionaries, such as Merriam Webster and Cambridge dictionary, regarding vocabulary difficulties. I look for the same vocabulary or synonyms and also see how the words are used. Then, I prefer to read some literary text, especially in preparing oral interpretation. I will read the same story from different sources related to the narrative that I want to perform.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S4

- 1) **Q:** What do you know about narrative text?
A: It is a story right? Which have a purpose to share moral value and interesting to read.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Yes... Because I also find that in high school, I think like folklore.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Okay... actually oral interpretation as I know it is the same interpretative reading, and what is so distinctive about oral interpretation in involve the movement of the reading and movement of the body.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: I try this one in intermediate reading class
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: When I had to do an interpretive reading towards narrative text that I prepare before the class, and then my lecturer commenting at my expression, she said that very flat..
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Yes...

7) **Q:** What difficulties did you face?

A: Actually, I don't put that much interest in the narrative text, so it is hard to keep the student listener interested in my performance. Beside, I also face the difficulty in the case of prosody, which is the real problem that I feel I cannot entertain the other students who listened actually. So I am a bit nervous about doing a performance, that I cannot entertain the student listeners to keep listen to my performance.

8) **Q:** What was the factor?

A: I am not familiar with imitating a lot of emotions I think, I mean I am not practice it well, and just not familiar with that kind of activity.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes, I did

10) **Q:** How did you overcome the difficulties?

A: Well... I practice reading aloud beforehand while trying to demonstrate the reading with prosody. As I said before that I am not that interest toward narrative text, so I would like to Watching the TOASTMASTER video is excellent to support my performance; it could also be a source for me to react to a literary piece, especially for narrative performance; I can see the performance related to it and then practice myself. Sometimes it helps me a lot, and while in the performance I often try to avoid too much eye contact, because it helps me to be more relaxed and focus

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S5

- 1) **Q:** What do you know about narrative text?
A: Yes it is to entertain other, and contain some elements in it.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Yesss...am familiar with folklore and crime story because I see the adapted movie.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Well this is what I understand about this, is that oral interpretation is the skill of reading aloud a literary piece to convey the message. it is like reading a poem, short story, narrative, and so on.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: For oral interpretation I try once at college
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: It is awesome to practice oral interpretation actually, and that something new for me, because in past I more familiar with storytelling, first I think the same but actually it's a bit different.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Yes I did....

7) **Q:** What difficulties did you face?

A: For sure, I had to perform an interpretive reading as it is also considered oral interpretation as well, for it seems to include many emotions, so I have to adjust my tone, sound, and voice to seem like the character. I am not good to personalize each characters of the narrative story. Besides, It is challenging for me because using English makes it difficult for me to find the right word when I want to present; the reason is that my grammar skills are not good, so it is difficult to arrange the proper sentences orally.

8) **Q:** What was the factor?

A: I think it because I am not good at oral communication, so it influence my performance; I am not really master the grammatical rule as well.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes, I applied some strategies actually

10) **Q:** How did you overcome the difficulties?

A: Well, because I am good to animate the character, so I will study the characterizations in the story and all the elements to help me animate the story more before I present it in front of other students. And when in the performance I try to manage my facial expression during the performance because I want to ensure not to show too much expression that is not suitable for the narrative text I choose.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S6

- 1) **Q:** What do you know about narrative text?
A: Emmm... It is a text to entertain the reader or listener which consists of some elements and have many different type of story
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Yaaa.... Like fable, folklore, crime, mystery and legend.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: I think it is something like we perform by using our kinesics, interpret and basically it occurs in front other students.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Yes, I was practiced it in literature course
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: I think I am not really familiar toward oral interpretation so I am bit nervous.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Yes I faced so many difficulties.....
- 7) **Q:** What difficulties did you face?

A: It mostly happens; sometimes I do not understand the text that I perform, so the other student did not understand what I said about the meaning of that I convey. And it's a bit challenging for me; even now, as an English student, I feel challenged to perform any narrative text as well. The difficult part is my pronunciation; I don't have a good pronunciation to be a storyteller. For example like, I cannot control my speedy; (I really cannot control my speedy); it is tough for me to say word by word slowly so that my audience doesn't understand my presentation. And to be honest, it is a bit confusing and seems weird to me since I have to show my emotional expression. Well, especially in the climax, the real problem comes when performing with a particular facial expression, for example, when I have to react to anger or sadness, then show up to other friends. I think that I am not good at that.

8) **Q:** What was the factor?

A: There a lot of factors such bad pronunciation, flat expression, and I am too nervous to do a performance, so I am that confidence.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes..... I did

10) **Q:** How did you overcome the difficulties?

A: I practice before performing the narrative text; I re-read the text a lot to make sure that I understand the text's content and make sense of what I read. I also prefer to read all the text aloud to practice my vocals, especially in producing a particular sound, because it is challenging to experience another character, so I practice reading aloud repeatedly before I bring the story into the classroom. And to enhance my understanding about the story, I like to read different sources of texts related to the same stories. So I think reading as much as possible is the way to master vocabulary and the narrative itself. If I read many sources, I mean it could improve my idea about the selected narrative text to be interpreted orally.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S7

- 1) **Q:** What do you know about narrative text?
A: eee..... I think that is a story that uses past tense that have purpose to amuse the reader or listener.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: A little bit familiar with fairytales hehee...
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: I think oral interpretation is an activity to convey another message by body and voice especially in communicate some written work of literature.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Yes, I did once in front of other students.
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: I am a bit nervous actually
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Yes I did.... a lot of difficulties
- 7) **Q:** What difficulties did you face?

A: It is tough to understand the meaning of a text, so it affects my performance when interpreting a text orally. The student listener seems to be challenging to understand the context. Because I was not communicating it well. Moreover, even I am interested in reading some literary pieces, but in the case of oral interpretation performance toward a narrative text, that's difficult for me to adapt to the character in the story. And another problem is about the vocabulary; you know, in narrative text, sometimes there are many words that I didn't know what the meaning of each word are that a big problem for me too.

8) **Q:** What was the factor?

A: Actually, I rarely read literature or anything that related to fictional story, so I don't get the imagination to read it because lack of oral language skill.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes..... I think I try some ways to overcome the difficulties

10) **Q:** How did you overcome the difficulties?

A: I prefer to re-read the whole text to know deeper about the content that I would like to interpret. The problem is in understanding the meaning of the text, so it requires me to re-read the text more often to improve my understanding of its meaning. And mmm... if there is a pronunciation that is not clear, I try to open Google Translate or other online dictionaries to hear the audio clip, and then try to imitate the spelling of each word and then practice it myself over and over again. Well... narrative text usually contains several elements, so I try to study the detailed information contained in it first before the performance.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S8

- 1) **Q:** What do you know about narrative text?
A: Em... Narrative is a text about a story, I mean we can retell the story to other.
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Okay, I think it legend, fable, and mystery. but the most familiar is fairytale.
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Interpreted the text orally..eemmm... and consist some gestures.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Yes, it is one of the assignments that I practice in literature course
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: I don't understand at first, I thought it was the same with storytelling, but I realize it is to communicate the literary piece so It is more than storytelling I mean this more meaningful. And the first I practice it I have no idea what I have to do.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: Yes it was
- 7) **Q:** What difficulties did you face?

A: I would not say I like to read narrative stories, so I have many shortcomings in the narrative text; one is hard to get other students carried away with the stories that I interpret the text orally because I do not show my interest. Not only that, I know that performing a narrative needs many things, such as articulation, intonation, good pronunciation, and rhythm, but it is difficult to use the exact intonation and rhythm. That is hard and seems difficult to perform at good prosody. I don't know to pronounce each word precisely. Yes, I need more practice, but fluency in performing narrative is so essential, and because of that, I always feel that I cannot give a good performance because my pronunciation does not sound good. And also... I have a problem with nervousness due to some reasons; one of the reasons is that I don't have the confidence to be in front of others, and it affects my presentation due to my inability to communicate well.

8) **Q:** What was the factor?

A: I think I lack of experience such as lack of watching another example of performance.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Strategy yess....

10) **Q:** How did you overcome the difficulties?

A: I prepare to re-read the text first to understand the meaning and manage the time duration while reading a narrative text. And I find the unfamiliar vocabulary I check the online thesaurus that provides the pronunciation, and also I listen well to that. Sometimes I go to Google translate to copy-paste the sentence, and then I try to listen and repeat the way it sounds.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S9

- 1) **Q:** What do you know about narrative text?
A: Eee..... As what I know that narrative text is a text that contains imaginary stories or true stories that are made to be dramatic.
Q: Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: I more familiar with fairytale and fable mostly.
- 2) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: It refers to the activity of bringing a literary piece like alive in front of others.
Q: Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Yes, I remember when in intermediate reading class, my lecturer as student to prepare the material interpretive reading to performed in the next week.
- 3) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: What I can say is that, that not seems easy but interesting to do.
- 4) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: of course....
- 5) **Q:** What difficulties did you face?

A: I'm a bit confused to response because I have many difficulties practicing oral interpretation toward narrative, but I think the most significant is the lack of vocabulary. And... sometimes I do not know the meaning of the words in a text; it becomes an obstacle when I organize a sentence into another word. Well actually, that is a fun way to present narrative text by oral interpretation, but I cannot deny that it is hard for me to imitate the character's voice and personality, especially when the character is very different from mine. Because of that, I doubt my confidence when presenting the oral interpretation performance, so I cannot make the student listener interested in what I showed them.

8) **Q:** What was the factor?

A: Actually, I rarely read literature or anything that related to fictional story, so I don't get the imagination to read the whole text.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes.... I think I try some ways to overcome the difficulties

10) **Q:** How did you overcome the difficulties?

A: I prefer to watch the related video before performing the text commanded by the lecturer. For example, if I want to present a narrative text such as a fairytale or folklore, I first watch the movie or video performance about it. Because most of the narrative story examples are available on online video platforms such as YouTube, which have not much different from the plot, setting, and character, I can try to understand it by watching the related videos first. Then I used to watch many video competitions related to oral interpretation. I was found an excellent source about it in the National Speech and Debate Association channel on YouTube. It serves many opportunities for the student to join the competition, and I prefer to watch it to prepare my performance in the classroom to acknowledge how the implementation of oral interpretation looks like because they provide the standard to compete. It helps me to figure out the oral interpretation understanding of a narrative text as well. And For vocabulary problems, I did an in-depth exploration in online dictionaries, looking for meaning and how the word is used in the sentences and listening to how the word was pronounced. At least it helps me in understanding what is conveyed by a text through knowing the vocabulary first.

INTERVIEW TRANSCRIPT

Project : EFL Students' Difficulties in Practicing Oral Interpretation on Narrative Text

Interviewer : Chairul Danila

Interviewee : S10

- 1) **Q:** What do you know about narrative text?
A: Narrative text is text that tell a story.. I only can say that..
- 2) **Q:** Are you familiar with the types of narrative text? If yes, what types are you familiar with?
A: Like fairytale, legend, romance, folklore, and fable
- 3) **Q:** Based on your knowledge, could you tell me what do you understand about oral interpretation?
A: Okay, so this is based on my opinion.... Oral interpretation is the skill of reading aloud to convey the author message by analyzing the meaning and feeling behind the words, we use our voice and our body to share the meaning of the words with the audience.
- 4) **Q:** Did you practice to interpret a narrative text by doing oral interpretation? If yes, could you tell me when?
A: Yes, I practice it in literature class, in that I was read a narrative about folklore.
- 5) **Q:** How was your experience in doing oral interpretation of a narrative text?
A: Yes, I feel nervous, but I tried my best. Even that's not really good performance but my lecturer give me a lot of new knowledge about it.
- 6) **Q:** Did you face any difficulties in doing oral interpretation of a narrative text?
A: The difficulties..... Yes I faced some of it
- 7) **Q:** What difficulties did you face?

A: I feel it is challenging to do a critical reading because I am not doing it frequently, so even though it is a straightforward narrative, I still cannot understand the whole text and what the authors intend to deliver. And then, I think I am not good at mastering vocabulary. So because of that reason, I feel so stuck to continue with the exact expression. For me, adjusting the suitable facial expression regarding the role of conflict in the story is one of the difficulties as well not that I can't animate my facial expression in front of other students.

8) **Q:** What was the factor?

A: It because I don't have good confidence and have not enough knowledge about practicing oral interpretation, moreover my vocabulary mastery is so limited.

9) **Q:** Did you apply any strategies to overcome the problems?

A: Yes..... that's true..

10) **Q:** How did you overcome the difficulties?

A: I will find more information about the author then read more of the writings of the same author to find points of similarity in style and message of the model that the author wants to convey. Then, I used to watch many video competitions related to oral interpretation. I was found an excellent source about it in the National Speech and Debate Association channel on YouTube. It serves many opportunities for the student to join the competition, and I prefer to watch it to prepare my performance in the classroom to acknowledge how the implementation of oral interpretation looks like because they provide the standard to compete. It helps me to figure out the oral interpretation understanding of a narrative text as well.