



Character values in the handbook *Tendances A2: Méthode de Français*: An ecolinguistic perspective

Bernadus Wahyudi Joko Santoso*, Mohamad Yusuf Ahmad Hasyim, Lisda Nurjaleka,
Muh Nur Rochman

Universitas Negeri Semarang, Indonesia

*Corresponding Author: wahyudifr@mail.unnes.ac.id

ABSTRACT

This study examines the integration of conservation character values, as promoted by Universitas Negeri Semarang (UNNES), within the *Tendances A2: Méthode de Français* handbook, using an ecolinguistic framework. UNNES, a conservation-oriented university, upholds values such as creativity, humanism, honesty, and fairness, aiming to instill these principles in its students. Since the *Tendances A2* handbook was developed in a French socio-cultural context, this research seeks to assess its alignment with Indonesian conservation values through an ecolinguistic lens, which focuses on the relationship between language, culture, and the environment. The study utilized intensive observation and the Bang and Døør dialog model for descriptive and interpretative analysis. The findings show that all eight conservation character values advocated by UNNES are represented in the handbook, with creativity standing out as the most prominent value, emphasizing the handbook's potential to encourage innovative thinking. Humanism and honesty were also significant, fostering ethical and empathetic communication. This ecolinguistic approach reveals how the handbook, despite its European context, effectively embodies UNNES's conservation ethos by reflecting the interconnectedness of language, culture, and environmental values. Consequently, the *Tendances A2* handbook is highly recommended for use in French Literature courses at UNNES, as it supports both language learning and the cultivation of essential conservation values.

Keywords: character values, ecolinguistics, Bang and Døør dialog model, *Tendances A2: Methode de Français*

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INTRODUCTION

Ecolinguistics is a relatively new branch of linguistics. In other words, it is also known as language ecology. Several terms are also used to refer to this field of study, including *linguistic ecology*, *ecological linguistics*, and related terms (Lechevrel, 2009, p. 5). Meanwhile, in Indonesian, equivalent terms such as *linguistik ekologi* or *ekologi bahasa*, and so on, are also used (Al-Gayoni, 2010, p. 25). In French, terms like *Ecologie des langues*, *Ecologie du langage*, and *Linguistique écologique*, are similarly recognized (Lechevrel, 2009, as cited in Al-Gayoni, 2010, p. 26).

Ecolinguistics is an interdisciplinary field that combines ecology and linguistics (Mbetse, 2009). This interdisciplinary study linking ecology and linguistics began in the 1970s, when Haugen (1972) introduced the 'language ecology' paradigm. According to him, language ecology studies the interaction between language and its environment. In this context, he uses the concept of language environment metaphorically, i.e. the environment is understood as a community of language users, functioning as one of the language codes. Language only exists in the minds of its speakers. Therefore, it functions only when it is used to connect speakers and interlocutors,

and to connect them with their environment, either the social environment or the natural environment. Thus, the ecology of language is determined by the people who use, teach, and learn the language to others (Skutnabb-Kangas & Phillipson, 2010). In contrast to Haugen, Halliday (2001) uses the concept of ecology in a non-metaphorical sense, referring to ecology as a biologicals environment. Halliday is critical of how the language system affects the behavior of its users in managing the environment. This study follows both perspectives as their concepts complement each other. Humans and their environment, therefore, have a reciprocal and close relationship.

According to Steffensen (2007), who adheres to the dialectical ecolinguistic view, language is a part that shapes, and is also shaped by social practice. Therefore, language is a social product of human activities, and at the same time, it also changes and influences human activities and social practices. Thus, there is a dialectical relationship between language and social praxis. In this context, social praxis refers to all actions, activities, and behaviors of a community toward other communities and the surrounding natural and unnatural environment.

Speaking and behaving means that the community, including lecturers, educational staff, and students of Semarang State University (UNNES), speaks and inhabits a specific space (environment) and time. Therefore, society, language, and environment form an inseparable trinity, as the three constitute a reciprocal, interrelated unit. With regard to this relationship, Wendel (2005, p. 51) asserts that “an ecological approach to language considers the complex web of relationships that exist between the environment, language, and its speakers.” The term ‘environment’ here refers to physical, bio-logic, and social environments.

Derni’s (2008) research, entitled “The Eco-linguistic Paradigm: An integrative trend in language studies”, presents a unifying trend in language studies. The researcher uses an ecolinguistic approach to examine language phenomena that can unite a group. The study also explores the relationship between social psychology and ideology, sociology, as well as biology, noting that these things are interconnected in life. In addition, it describes the combination of languages in those fields. Language becomes a unifier in the unity of social and natural life (cf. Bernini, 2014; Hair, 2016).

Sibarani (2014), in his article titled “Ecolinguistics of Kebambuan in the Toba Batak Language Society,” found that vocabularies rooted in Kebambuan in the Toba Batak community have begun to erode because people no longer use many of the traditional things, either household tools or those used in everyday life, once associated with these vocabularies. As the community increasingly adopts modern and practical tools, the existing terms have gradually become alien due to a lack of use.

Hidayat et al. (2022) explain that character values are harder to be optimally conveyed. His research has yet to provide detailed discussion of character values and has not fully developed the concept. Purwadi et al. (2022) identified the value of caring, along with various religious values. In our view, only the value of caring is emphasized in the study, in contrast to our research which explores eight character values. Similarly, Funa et al. (2022) found an increase in the character value of motivation among teachers and students. However, their study focuses only on learning motivation as a character value particularly among students and college learners. Thus, our research differs from these studies, as we place greater emphasis on the full range of character values that should be present in the *Tendances A2: Méthode de Français* handbook to support the vision and mission of UNNES as a conservation university.

The character values possessed by students may be reflected in various forms of print and electronic media. Collyer-Sáez1 et al. (2023) explain that the ability to argue is not sufficiently emphasized in the handbook they analyzed. Syamsi et al. (2024) state that the use of handbooks is highly beneficial for students based on the results of pre-tests and post-tests conducted in their study. In addition, Alexon et al. (2024) reported a positive response from teachers when using handbooks that incorporate Bengkulu local culture. However, Biström et al. (2021) found that the handbooks they reviewed were still underdeveloped in terms of ecological and social content. Based on these studies, handbooks remain effective and valuable tools for providing character values needed by students. Therefore, the present study thoroughly discusses the character values embedded in the handbook *Tendances A2: Methode de Français*.

Based on the above description, the main problem addressed in this research is to identify which character values are present in the handbook and in what contexts or environments these values are applied. The urgency of this research lies in ensuring that the character values represented in the handbook are in line with those promoted and developed at UNNES. These values play a significant role in supporting the vision and mission of UNNES as a conservation university.

Language is used differently across various spheres of life, as seen in social, cultural, and educational contexts. More specifically, the use of language in this handbook (Girardet, et al. 2010) is situated within the socio-cultural context of France. In light of this context, an interesting question arises, whether the conservation values that reflect the spirit of UNNES as a conservation-minded university, consisting of inspirational, humanist, caring, innovative, creative, sportive, honest, and fair values, are present in the *Tendances A2: Methode de Français* handbook for French Literature students.

METHOD

A structured method is essential to achieve the research objectives. For data collection, the observation method (Mathieu, 2004; Ardianto, 2019) was employed to examine the language and content of the *Tendances A2: Methode de Français* handbook, used by French Literature students at the CEFR A2 level. The observation focused on linguistic aspects, the content of the book, and the interrelationship between language and its environment, including biotic, abiotic, and socio-cultural elements. Additionally, Sudaryanto (1993) suggests that the absorption method, a refinement of the traditional observation tailored to language research, is more suitable than the observation method traditionally used in social sciences.

With regard to the method of analysis, three steps were used, namely description and definition (*la description et la définition*), interpretation (*l'interprétation*), and theorization (*la théorisation*) (Mathieu, 2004). In the description and definition stage, the researcher described, defined, and responded to the problems of a phenomenon or event in relation to the conservation character values found in the *Tendances A2: Methode de Français* handbook, without giving the event any special treatment. In the interpretation stage, the phenomena were interpreted and explained in more detail through explanations that were confirmed and supported by observation, investigation, or evidence. Meanwhile, the theorization stage consisted of formulating a general rule or system of ideas from the elements that had been described, analyzed, and explained. Nevertheless, this remains a thesis, i.e. a proposition that may be challenged or refuted by further investigation or by the addition of new elements.

The analytical model applied in this study was Bang and Døør's (1993) dialectical ecolinguistic model. Their framework is illustrated as follows:

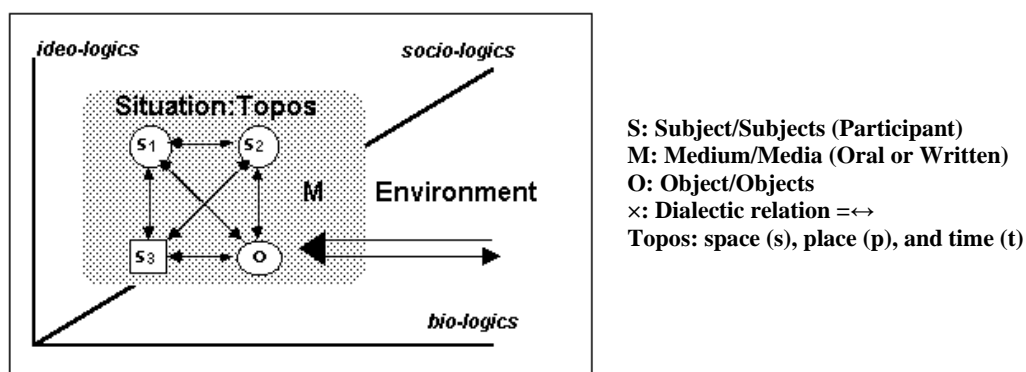


Figure: Bang & Døør (1993) Dialogue Model

The environment consists of three main elements, referred to as the 'triple dimensions.' These dimensions are (a) the ideo-logics environment, which encompasses mental order as an ideological dimension; (b) the socio-logics environment, which refers to social order as a

sociological dimension; and (c) the bio-logics environment, which pertains to physical order as a biological dimension. The ideologics dimension involves mental, cognitive, and psychological aspects of individuals within a specific collective society or environment. The socio-logics dimension describes the collective nature of individuals, from the family as the foundation of social organization, to community members, speech communities, and society at large. The bio-logics dimension addresses the interrelation of human beings with other species in their existence. The environmental aspects discussed in this study were framed using these three dimensions (Bang & Døør, 1993; Bundsgaard & Steffensen, 2002). Additionally, Bundsgaard and Steffensen (2002) emphasize the concept of social practice as a language environment that operates within the ideo-logics, socio-logics, and bio-logics dimensions.

FINDINGS AND DISCUSSION

Findings

The *Tendances A2: Méthode de Français* handbook, which is used by students majoring in Foreign Languages and French Literature during semesters 3 and 4, contains eight character values. These correspond to the character values taught and developed at UNNES. The eight character values are shown in the table below.

Table 1. Character values found in *Tendances A2: Méthode de Français*

Character Values	Occurrences	Percentage (%)
Inspirational	19	12,75
Humanist	22	14,76
Caring	19	12,75
Innovative	16	10,73
Creative	25	16,77
Sportive	11	7,38
Honest	22	14,76
Fair	15	10,06
Total	149	100

Note: According to all the indicators in character values.

The data is based on the number of occurrences of each character value indicator found in the *Tendances A2: Méthode de Français* handbook. Certain data points may be associated with more than one character value. Therefore, a single textual unit may reflect multiple character value indicators. The data presented do not all refer to the same discourse unit, rather, the excerpts analyzed (paragraphs or dialogues) may contain several sentences. For more detailed analysis, please refer to the discussion section.

Discussion

With regard to ‘conservation-mindedness,’ the values to be developed include *inspirational, humanist, caring, innovative, creative, sportive, honest, and fair*. These values are intended to shape the character of every UNNES graduate and be reflected in their words, actions, and behavior in daily life at home, in the community, and in both formal and informal situations. The indicators for each character value are outlined in the document *Pilar Nilai dan Karakter – Konservasi UNNES* (Universitas Negeri Semarang, n.d.).

Inspirational character values

The value of inspirational character refers to an individual’s awareness of care and willingness to communicate messages, both verbally and through actions, that inspire enlightenment, creativity, effective effort, determination, and happiness in others. The *Tendances A2: Méthode de Français* handbook demonstrates inspirational character values through various indicators, including *giving hope, giving motivation, taking initiative, striving to be remembered, maintaining a positive outlook, etc.* The following are two examples selected for discussion.

Giving hope

(1) Context: Mélanie gives Li Na hope by looking at Li Na's palms

... : [...].
Mélanie : *Alors, voyons... Une chose est sûre, tu voyageras beaucoup.*
Li Na : [...].
Mélanie : *Et l'année prochaine, tu feras un voyage Important.*
Li Na : [...].
Mélanie : *Ah ça, je ne sais pas ! Tout n'est pas écrit... Mais, bientôt, tu rencontreras quelqu'un.*
Li Na : *Un homme?*
Mélanie : *C'est sur ta ligne de cœur...*
Li Na : [...].
Mélanie : *Il sera plus âgé que toi.*
Li Na : *Beaucoup plus âgé?*
Mélanie : *Ah ça, mystère... Mais... ta vie changera... Tu auras un travail important et intéressant.*
Li Na : *Ok, je prendrai le travail... Pour le reste, on verra.*

Unité 2-Leçon-1/Text 1/p. 36

Based on the context of data (1) above, S¹ represents handbook authors who speak to learners (S², students) through the characters in the dialogue that reflect some character values, one of them being 'giving hope.' Mélanie offers hope to Li Na by interpreting her palm lines and predicting a future full of meaningful events, "Alors, voyons... Une chose est sûre, tu voyageras beaucoup, tu feras un voyage important" (So let's see... One thing's for sure, you'll be travelling a lot, you'll make important trips), "tu rencontreras quelqu'un" (You'll meet someone), and "Tu auras un travail important et intéressant" (You'll have an important and interesting job). She also mentions that this person will be older than Li Na, "Il sera plus âgé que toi" and while framing the future as a mystery, Li Na's life will change "Mais... ta vie changera". Here, O refers to Li Na's palms, while S³ represents an implicit socio-cultural subject, in this case the friendship between S¹ and S². The dialog among these four constituents (S¹, S², O, and S³), expressed by the symbol '↔', occurs in the context of TOPOS (s: private room, p: Mélanie's room, and t: unspecified), against the background of three dimensions of social praxis, namely ideo-logics (cognitively, Mélanie can 'predict' how Li na will live), socio-logics (social interrelationship between Mélanie and Li Na), and bio-logics (life events such as travel, work, relationships, as part of human interconnectedness with broader life paths). Together, these dimensions shape Mélanie and Li Na's ecology of language use.

Giving motivation

(2) Context: Greg motivates Mrs. Dumas to play the guitar. According to her, playing the guitar is not easy. She started out playing the piano, but could not manage to play two hands at once. He then tried playing the guitar to accompany songs.

... : [...].
Madame Dumas : « Dernière Danse » d'Indila.
Greg : *C'est pas difficile, ça! Juste avec trois accords: regardez! (Greg prend la guitare et joue.)*
Madame Dumas : *Vous vous débrouillez bien à la guitare! (Greg rend la guitare à Madame Dumas qui va essayer de jouer.)*
Greg : *Allez, à vous! Oui, pas mal... Continuez! Allez, courage!*

Unité 2-Leçon-3/Dialogue 1/p. 40

Based on the context in data (2) above, S¹ again represents the handbook authors who speak to learners (S²) through the characters, conveying character values, 'giving motivation.' In this dialog, Greg (S¹) motivates Madame Dumas (S²) to try playing the guitar by showing her that it is not difficult, "*C'est pas difficile, ça!*" (It's not difficult, that!). "*Juste avec trois accords: regardez!*" (Just with three chords: look!), and "*Allez, à vous! Oui, pas mal... Continuez! Allez, courage!*" ('Come on, your turn! Yes, not bad... Keep going! You've got this!). Greg's words reflect his tendency to motivate others. In this interaction, the object (O) is the act of playing the guitar. Their dialogue is organized by socio-cultural constituent (S³) that is the supportive relationship between S¹ and S² as Greg is the boarder in Madame Dumas's house. The dialogue between the four constituents, expressed by the symbol '↔', occurs within the framework of TOPOS (s: private room, p: Madame Dumas' home, and t: unspecified), against the background of three dimensions of social praxis, precisely the ideo-logics (cognitively, Greg knows the guitar better than Madame Dumas), socio-logics (this dimension refers to the relationship between Madame Dumas and Greg personally), and bio-logics (the mutual encouragement and shared experience between individuals, showing human interdependence in learning and emotional support). These three dimensions of social praxis constitute the language environment used by S¹ and S².

Humanist character values

A humanistic person can be described as someone who is self-aware, wise, conscious of their own limitations, qualities that encourage reasonable attitude, open-mindedness, and the ability to consider different perspectives. The *Tendances A2: Méthode de Français* handbook reflects humanist character values through various indicators, including *being tolerant, avoiding unnecessary conflict, maintaining humility, prioritizing harmony in life*, etc. The following are two examples selected for discussion.

Being tolerant

(3) Context: Respecting cultural differences. They talk about their travels and the habits that surprised them.

J'étais aux États-Unis en période d'élection présidentielle. C'est incroyable. Les gens montrent leur opinion très clairement. Ils mettent des drapeaux à leur fenêtre pour montrer qu'ils sont démocrates ou républicains. Ils portent des badges... En France, on dit pour qui on vote à ses amis, c'est tout... et encore, pas toujours. L'opinion politique est une affaire privée. On ne l'affiche pas.

Unité 7/Leçon 4/ p. 113, Ils parlent de leurs voyages et des habitudes qui les ont surprise

In data (3) above, a French speaker 'I' (*Je*) reflects on his experience in the United States during a presidential election. He expresses surprise at how openly Americans display their political affiliations. "*Les gens montrent leur opinion très clairement*" (People make their opinions very clear). They put flags in their windows to show that they are Democrats or Republicans. They wear badges (*Ils mettent des drapeaux à leur fenêtre pour montrer qu'ils sont démocrates ou républicains. Ils portent des badges...*). He explains that, "*En France, on dit pour qui on vote à ses amis, c'est tout... et encore, pas toujours*" (in France, we simply tell our friends who we voted for... and even that, not always), "*L'opinion politique est une affaire privée. On ne l'affiche pas*" (political opinions are a private matter. We don't flaunt it). This excerpt illustrates that *J'* has a humanist character value with the indicator *being tolerant*. According to Bang and Døør's ecolinguistics framework, S¹ represents the handbook authors communicating with learners (S²) through the characters, offering exposure to cross-cultural perspectives (O). They talked about O, an appreciation of cultural differences that are (surprisingly) different from what happens in their own country. The socio-cultural component (S³) in this context is the value of tolerance when encountering different norms and practices in

another country. The interaction of the four constituents above, marked by the symbol ‘↔’, takes place within TOPOS (s: public, p: États-Unis, and t: unspecified), against the background of three dimensions of social praxis, namely the ideo-logics (mentally and cognitively, *Je*’s character feels strange about the presidential election in America compared to France.), socio-logics (social relationship between *Je* and American people generally), and bio-logics (the interplay between individuals and societal environments, how cultural norms shape personal and collective behavior). These three dimensions constitute the language environment used by the figure S¹ and S².

Avoiding unnecessary conflict

(4) Context: Joking around to lighten the mood. Greg’s dinner.

... : [...].
Ludo : *Remarque, contre les vampires, c’est très bien!*
Greg : *C’est fini, je ne fais plus la cuisine!*
Li Na : *Allez Greg, on plaisante.*
Ludo : *Ton poulet, on le trouve très bon.*
Mélanie : *Vraiment ! Je te félicite. Il est parfait ! J’en reprends.*
Li Na : *Moi aussi.*

Unité 1/Leçon 3/ p. 26, Sequence 24 - Le dîner de Greg

In data (4), Greg prepares dinner, Chicken à la Catalan, for his friends Ludo, Li Na, and Mélanie. When the meal is served, Greg becomes annoyed by their initial joking comments, especially Ludo’s remark, “*Remarque, contre les vampires, c’est très bien!*” (Well, against vampires, that’s great!) In response, Greg expresses his frustration by saying, “*C’est fini, je ne fais plus la cuisine!*” (That’s it, I’m not cooking any more!) Recognizing his irritation, Li Na tries to reassure him “*Allez Greg, on plaisante*” (Come on Greg, we’re joking). Ludo follows with a compliment “*Ton poulet, on le trouve très bon*” (Your chicken is very good), and Mélanie adds, “*Vraiment! Je te félicite. Il est parfait! J’en reprends*” (Really! I congratulate you. It’s perfect! I’ll have some more). In this interaction, Ludo, Mélanie, and Li Na were trying to avoid conflict with Greg. The characters de-escalate the situation through humor and positive reinforcement, maintain social harmony. By applying Bang and Døør’s theory, S¹ represents the handbook authors communicating to learners (S², represented by Greg) through the narrative. The object (O) is Greg’s cooking, and the socio-cultural component S³ in this context involves interpersonal sensitivity, responding to emotional tension in a communal setting. The interaction among the four constituents above, expressed by the symbol ‘↔’, takes place within TOPOS (s: private, p: Madame Dumas’ dining room, and t: dinner time), against the background of three dimensions of social praxis, specifically the ideo-logics (mentally-cognitively, Greg’s cognitive and emotional investment in preparing dinner for his friends), socio-logics (the relationship between Greg and his friends), and bio-logics dimension (the mutual care and emotional support among individuals, reflecting social harmony as part of human interconnectedness). These three dimensions shape the ecolinguistics environment in which the character value of conflict avoidance is expressed.

Caring character value

The character value of caring reflects a sense of concern that is not only directed towards oneself but also towards the system or broader social environment. This form of concern, expressed through caring actions, supports the strengthening of social conservation and extends beyond ritualistic activities. Indicators of caring character values include *showing sympathy, taking initiative, demonstrating empathy, offering help to others*, etc. The following are two examples selected for discussion.

Showing sympathy

(5) Context: Retelling life experience while living in Bora-Bora.

[...]. *Ils restent sur la plage de leur hôtel et font les activités organisées. Je suis aussi heureuse que Pierre ait trouvé du travail comme comptable dans un hôtel. C'est vrai, nous avons pris ensemble la décision d'accepter le poste qu'on me proposait au collègue mais j'avais peur qu'il s'ennuie.*

Unité 9-Projet/Text 1/p. 142

In data (5), Géraldine recounts her life in Bora-Bora and expresses joy that her partner, Pierre, has found a job as an accountant in a hotel, “*Je suis aussi heureuse que Pierre ait trouvé du travail comme comptable dans un hôtel*” (I’m also happy that Pierre has found a job as an accountant in a hotel). This statement demonstrates the character value of caring, specifically the indicator of sympathy, as Géraldine conveys genuine happiness for Pierre’s success. Sympathy, in this context, refers to sharing in another person’s emotional experience, expressing support or happiness on their behalf. Using Bang and Døør’s ecolinguistic framework, Géraldine (S¹) communicates with her friends (S²) through an email. The object (O) of the interaction is the retelling of her life experience in Bora-Bora, particularly Pierre’s employment. The socio-cultural element (S³) reflects the emotional bond and empathetic awareness between individuals, in this case, Géraldine’s supportive regard for Pierre. The dialogue among the four constituents (S¹, S², O, and S³), represented by the symbol ‘↔’, occurs in TOPOS (s: public space, p: Bora-Bora, and t: unspecified). This interaction reflects the three dimensions of social praxis: ideo-logics (Géraldine’s cognitive and emotional response to Pierre’s success), socio-logics (her interpersonal relationship with Pierre and her audience), and bio-logics (the emotional bond and shared well-being between individuals, reflecting the interconnectedness of personal lives and decisions). Together, these dimensions construct the language ecology in which the character value of sympathy is expressed.

Taking initiative

(6) Context: Showing initiative to comfort Greg ‘News from Mélanie’

Greg : *Bonjour Madame Dumas!*
Madame Dumas : *Bonjour Greg, vous avez bien dormi?*
Greg : *Pas assez.*
Madame Dumas : *Vous voulez un café?*
Greg : *Oh oui, volontiers!*

Unité 0-Leçon-3/p. 16, Sequence 22

In data (6), the character value of caring, specifically taking initiative, is demonstrated through Madame Dumas’s gesture toward Greg. After noticing that Greg had not slept well (*Pas assez*), she offers him a cup of coffee, “*Vous voulez un café?*” (Would you like a coffee?). This spontaneous act shows emotional awareness and a willingness to respond to another’s needs. According to Bang and Døør’s ecolinguistic model, Madame Dumas represents S¹ (the speaker/handbook author), while Greg serves as S² (the learner/recipient). The object (O) is the offer of coffee, an act of interpersonal care. The socio-cultural component (S³) is expressed through the context of a casual yet considerate morning exchange between housemates, shaped by attentiveness and empathy. This four-part interaction (S¹, S², O, and S³), symbolized by ‘↔’, takes place in TOPOS (s: private space, p: Madame Dumas’ kitchen, and t: unspecified). The three dimensions of social praxis are clearly reflected: ideo-logics (Madame Dumas’s recognition of Greg’s condition and thoughtful response), socio-logics (the everyday relational dynamic between them), and bio-logics (nurturing others’ well-being, showing interpersonal

responsiveness within shared human environments). Together, these dimensions frame the language environment in which the caring value of initiative is enacted.

Innovative character value

To improve the innovative character, every citizen is given the opportunity to experiment and also the freedom to experience the possibility of failure. Innovative character development is implemented through educational, communicative, and exemplary approaches. Indicators of innovative character values include *striving for satisfactory work, aiming for excellence, being resourceful, having many ideas*, and so on. The following are two examples selected for discussion.

Striving for satisfactory work

(7) Context: He likes to try new things ‘Finding work – project’

Je ne connais pas Madagascar mais, adolescent, j’ai passé deux ans aux Comores où mes parents étaient en poste. Je pense avoir un bon esprit d’équipe et m’adapter facilement aux conditions de vie de votre centre.

Unité 3/p. 59 « Trouver du travail-projet »

The authors represent themselves as S¹ (Je, ‘I’) and the learners as S². The utterance in bold above reflects the innovative character value of striving for satisfactory work, as shown in the statement “*Je pense avoir un bon esprit d’équipe et m’adapter facilement aux conditions de vie de votre centre*” (I think that I am a good team player and I can easily adapt to the conditions of life in your training center). This suggests a commitment to adaptability, collaboration, and the desire to perform effectively. The S³ is an implicit concept that individuals aim to carry out work that meets both their own and others’ expectations, which frames the broader context of the text. The interaction, represented by the symbol ‘↔’, takes place in TOPOS (s: private; p and t: unspecified), and is shaped by three dimensions of social praxis: *ideo-logics* (mentally and cognitively, Je believes he can adapt and work well in a team), *socio-logics* (socially, he demonstrates readiness to collaborate), and *bio-logics* (human adaptability and integration within varied ecological and social settings). These dimensions constitute the language ecology enacted by S¹ and S².

Aiming for excellence

(8) Context: High school graduation results

[...]. *Je n’avais qu’une mention assez bien mais je me suis sentie une adulte libre. J’ai décidé de partir et de continuer mes études à l’ULB, l’Université libre de Bruxelles. Réponse de Valérie Despouys 12/04/2016 à 16 h 20.*

Unité 2-Leçon-4/Text 1/p. 42

The authors, who speak through the character Valérie Despouys (S¹), illustrate the innovative character value of aiming for excellence. Valérie recounts her decision to continue her studies at the Université libre de Bruxelles, “*J’ai décidé de partir et de continuer mes études à l’ULB, l’Université libre de Bruxelles*” (I decided to leave and continue my studies at ULB, the Free University of Brussels), addressing readers on social media (S²). The O in this context is her decision to pursue university studies, while the S³ is a socio-cultural construct, the understanding that each individual defines and pursues excellence differently. The dialogue, expressed by the symbol ‘↔’, occurs in TOPOS (s: public; p: social media; t: 12/04/2016 at 16:20), within the three dimensions of social praxis: *ideo-logics* (Valérie forms the idea and makes the decision to

pursue university studies), socio-logics (reflecting her determination to aim for the best in life through education), and bio-logics (personal growth shaped by life transitions, adaptation within broader social systems). These dimensions together form the language ecology enacted by S¹ and S².

Creative character values

Creative character refers to the ability to produce something original, or to adopt existing ideas by altering their form, purpose, or technique. The handbook reflects several indicators of creative character values, including the *ability to think quickly and accurately, having faith in someone to do what is right, resourcefulness, having many ideas*, etc. Two examples are discussed below.

Ability to think quickly and accurately

(9) Context: Responding quickly ‘News from Mélanie’

Madame Dumas : [...].?

Greg : *Ça? C'est le château du roi Frédéric II, en Allemagne.*

Madame Dumas : *Et vous savez comment il s'appelle ce château?*

Greg : *«Sans-Souci». C'est un nom français. Frédéric II parlait français. C'était un ami de Voltaire.*

Madame Dumas : *Excellente réponse, Greg! Vous avez gagné un second café!*

Unité 0-Leçon-3/Text 22/p. 16

Based on the context in data (9), S¹ (Madame Dumas) and S² (Greg) represent the handbook authors and the learners, with the dialogue highlighting Greg's ability to think quickly and accurately. The conversation begins with Madame Dumas asking about the name of Frédéric II's castle in Germany, “*Et vous savez comment il s'appelle ce château?*” (And do you know what this castle is called?). Greg responds promptly, “*Sans-Souci. C'est un nom français. Frédéric II parlait français. C'était un ami de Voltaire*” (Sans-Souci. It's a French name. Frederick II spoke French. He was a friend of Voltaire). The O in this context is Greg's rapid and precise response, while the S³ is an implicit socio-cultural constituent, namely a cultural association with intellectual sharpness or general knowledge. The dialogue of the four constituents, expressed by the symbol ‘↔’, takes place in TOPOS (s: private; p: Madame Dumas' home; t: unspecified), and is framed by the three dimensions of social praxis: ideo-logics (Madame Dumas initiates the exchange to gauge Greg's general knowledge), socio-logics (reflecting a positive personal and educational relationship between Madame Dumas and Greg), and bio-logics (cognitive sharpness as a human trait shaped by social interaction and shared knowledge systems). These dimensions constitute the language ecology enacted by S¹ and S².

Having faith in someone to do what is right

(10) Context: Encouraging a friend who is unsure about making a decision ‘Greg looks for work’

... : [...].

Greg : *Tu as raison. Allez, je m'inscris! Alors... Nom... Prénom... Date de naissance... Adresse... E-mail... Votre métier... Qu'est-ce que je mets?*

Mélanie : *Mets «décorateur d'intérieur».*

Greg : *Mais je n'ai pas de diplôme.*

Mélanie : *Ça ne fait rien ! Tu sauras te débrouiller?*

Greg : *Oui, je pense... Bon, «décorateur d'intérieur». Région souhaitée: Paris?*

Mélanie : *Paris, et région parisienne!*

Greg : *Dis donc... Je n'ai pas envie de faire 3 heures de trajet par jour, moi.*
Mélanie : *Tu veux trouver du travail ou pas? Il faut savoir.*
Greg : *Ok. «Paris et région parisienne».*

Unité 3-Leçon 1/text. 50, Sequence 27

Based on data (10), S¹ (Mélanie) initiates the conversation by encouraging S² (Greg) to apply for a job as an interior decorator, “*Inscris-toi! Mets ‘décorateur d’intérieur’*” (Sign up! Put ‘interior decorator’). Greg hesitates, expressing doubt due to his lack of formal qualifications “*Mais je n’ai pas de diplôme*” (But I don’t have a degree). Mélanie reassures him, “*Ça ne fait rien! Tu sauras te débrouiller?*” (That doesn’t matter! You’ll be able to manage, right?), and challenges his indecision, “*Tu veux trouver du travail ou pas? Il faut savoir*” (Do you want to find a job or not? You have to make up your mind.). Eventually, Greg agrees and submits his application, “*Ok. ‘Paris et région parisienne’*” (Ok. Paris and the Paris region.). This interaction illustrates the creative character value of having faith that someone will do what is right. The dialogue of the four constituents, expressed by the symbol ‘↔’, occurs in TOPOS (s: private; p: Madame Dumas’ garden; t: daytime). The O is Mélanie’s guidance, and S³ represents an implicit socio-cultural norm, the importance of supporting friends in times of uncertainty. This exchange unfolds across the three dimensions of social praxis: ideo-logics (Mélanie’s judgment and reassurance), socio-logics (their close, trusting relationship), and bio-logics (trust and encouragement within human relationships that support growth and decision-making), which together constitute the language ecology of the participants.

Sportive character value

The values of sportive character are based on the ancient philosophy of Olympism. These values can be manifested in everyday life, both within society and in the context of national identity. Sportive character values include *upholding the truth, acknowledging one’s mistakes, fostering friendship, showing respect, practicing fair play, and maintaining integrity*. Two examples are discussed below.

Upholding the truth

(11) Context: Discussing stereotypes about life in Germany

... : [...].
Greg : *D’abord parce qu’en Allemagne on travaille plus qu’en France. Ce n’est pas fait pour moi.*
Mélanie : *C’est faux. Les Français travaillent autant que les Allemands. Les statistiques le prouvent!*
Greg : *Ah bon... mais les Allemands sont très organisés. Moi, je ne suis jamais à l’heure à mes rendez-vous. Je ne vais pas m’adapter.*
Mélanie : *Tout ça, ce sont des idées fausses. Il y a des Allemands qui arrivent en retard aux rendez-vous. C’est comme partout!*

Unité 8-Leçon-3/Text 1/p. 125

In data (11), S¹ (Greg) and S² (Mélanie) represent the authors’ communicative intent to convey socio-cultural values of the handbook. Greg initially claims that Germans work more than the French and that this lifestyle does not suit him. In response, Mélanie corrects this misconception by citing evidence, “*C’est faux. Les Français travaillent autant que les Allemands. Les statistiques le prouvent!*” (It’s not true. The French work just as hard as the Germans. The statistics prove it!). Greg continues by stating that Germans are more organized, whereas he is often late to appointments. Mélanie challenges this generalization as well, “*Tout ça, ce sont des idées fausses. Il y a des Allemands qui arrivent en retard aux rendez-vous. C’est comme partout!*”

(These are all misconceptions. Some Germans are late for appointments. It's the same everywhere!) The dialogue reflects the sportive character value of upholding the truth, as Mélanie actively challenges Greg's stereotypes with with factual information and a balanced perspective. The object (O) is stereotype about life in Germany. The S³ refers to an implicit socio-cultural constituent, namely the individual perspective shaped by cultural assumptions. The interaction between the four constituents, expressed by the symbol '↔', happens in TOPOS (s: private, p: living room, and the t: unspecified), and unfolds across the three dimensions of social praxis: the ideo-logics (Mélanie has better general knowledge than Greg about the differences between Germans and French in the workplace), socio-logics (Mélanie and Greg have a friendly, open dialogue indicating a good social relationship), and bio-logics dimensions (interconnected nature of people within and across cultures). These three dimensions constitute the language environment used by the the participans.

Acknowledging one's mistakes

(12) Context: Ségo admitted her wrongdoing

[...]. *Il m'a demandé si j'avais copié. J'ai dit oui. Il a demandé aux autres. Ils ont dit non. Il n'a puni que moi. J'ai été collée. J'étais très en colère. Réponse de Ségo Vuillemin 12/04/2016 à 18 h 24*

Unité 2-Leçon-4/Text 5/p. 42

Based on data (12), the writer *Je* ('I'), identified as SégoVuillemin, represents the authors as S¹, while the learners are represented as S². Ségo was willing to admit that her actions were wrong "*J'avais copié*". The object (O) in this context is Ségo's act of confessing to copying on social media. She is willing to admit her wrongdoing by telling her teacher that she did copy by saying "*J'ai dit oui*" (I said yes). The way Ségo admits that what she did was wrong shows us her sportive character value. The S³ is an implicit socio-cultural constituent, namely the courage it takes to admit fault, especially that not everyone has the courage to admit their mistakes. The dialog of the four constituents expressed by the symbol '↔', occurs in TOPOS (s: public, p: social media, and t: 12/04/2016 at 18.24), against the background of three dimensions of social praxis: the ideo-logics (psychologically, Ségo's courage to admit that what she did was wrong.), socio-logics (the interpersonal dynamics around who gets blamed or punished), and bio-logics (personal accountability and social interdependence within shared social systems). These dimensions constitute the language environment used by S¹ and S².

Honest Character Value

Honest means expressing one's thoughts as they are, not hiding anything when expressing them, and being trustworthy. Indicators of honest character values are *telling the truth, not concealing facts, believing that what is thought, said, and done is observed by God, and believing that every action will be rewarded, etc.* Consider the two examples below for further discussion.

Telling the truth

(13) Context: He likes to try a new thing to do "Find project work"

Je ne connais pas Madagascar mais, adolescent, j'ai passé deux ans aux Comores où mes parents étaient en poste. Je pense avoir un bon esprit d'équipe et m'adapter facilement aux conditions de vie de votre centre.

Unité 3/p. 59 « Trouver du travail-projet »

In this example, S¹ (*Je*) admits that he does not know Madagascar, but expresses a willingness to adapt quickly. He says that he does not know Madagascar, but as a teenager, he spent two years in the Comoros, where his parents were stationed, “*Je ne connais pas Madagascar mais, adolescent, j’ai passé deux ans aux Comores où mes parents étaient en poste*”. His statement shows honesty in the way that he tells the truth about his experience. The O is Madagascar, where *Je* has not lived, and the S³ is an implicit subject or category representing a socio-cultural constituent, namely the importance of honesty. The dialog of the four constituents, expressed by the symbol ‘↔’, occurs in TOPOS (s: private, p and t: unspecified), against the background of three dimensions of social praxis, namely the ideo-logics (in his mind, *Je* had the courage to say that he was not familiar with Madagascar, but had spent time in the Comoros with his parents for two years), socio-logics (*Je*’s social relationship with his parents), and bio-logics (the broader human interconnection with life systems, including cultural environments like Madagascar and Comoros). These dimensions constitute the language environment used by S¹ and S².

Not concealing facts

(14) Context: Respecting other people’s feelings “Disagreements - Leaving the cinema”

Ludovic : [...].
Li Na : [...].
Ludovic : *Je te crois.*
Li Na : *Et entre moi et Jean-Louis, il n’y a rien. C’est clair?*
Ludovic : *Ok, je te crois.*

Unité 6-Leçon 3/p. 97, Sequence 34, no. 61

This brief exchange highlights the honesty of S¹ (Li Na), who addresses S² (Ludovic) that there is nothing going on between her and Jean-Louis, ‘And there’s nothing between me and Jean-Louis. Is that clear?’ (*Et entre moi et Jean-Louis, il n’y a rien. C’est clair?*). This reflects the character value of not hiding facts. The object (O) is the nature of Li Na and Jean-Louis’ relationship. The S³ is an implicit subject or category that is a socio-cultural norm, that is the importance of respecting others’ feelings. The dialog of the four constituents above, expressed by the symbol ‘↔’, occurs in TOPOS (s: public, p: in the road, and t: at night), against the background of three dimensions of social praxis: the ideo-logics (Li Na believes that there is no romantic connection between her and Jean-Louis and expresses this clearly, Ludovic appreciates it), socio-logics (the interaction reflects mutual respect and the value of honest communication in relationships), and bio-logics (human social interaction as part of the broader ecosystem of interpersonal and communal life). These three dimensions constitute the language ecology used by S¹ and S² in this scene.

Fair character value

Being fair means giving the best to both others and oneself based on the principles of equality, rather than being influenced by personal biases or assumptions, whether one’s own or others’. Indicators of fair character values include *making decisions based on rules, thinking carefully before making a decision, not discriminating, etc.* See the two examples below for further discussion.

Making decisions based on rules

(15) Context: Accepting a request for help and discussing permissions

... : [...].
La jeune fille : *Bon d’accord... Mais vous me montrerez la photo avant de la mettre dans votre livre?*

Le photographe : *Bien sûr, et j'aurais aussi besoin de l'autorisation écrite... Alors, on y va?*

Unité 7-Leçon 2/p. 109/Exercise 6, no. 66

Based on this dialogue in data (15), S¹ (*La jeune fille*) and S² (*Le photographe*) represent the authors of the handbook. The S¹ requests that S² show her the photo before including it in his book. S² responds affirmatively and adds that he will also need written authorization “*j'aurais aussi besoin de l'autorisation écrite... Alors, ...*” (I would also need written authorisation.... So, ...). This demonstrates the photographer's commitment to following proper procedures. This exchange exemplifies the fair character value of making decisions based on rules. The object (O) is the act of publishing the photo in the book, which depends on S¹'s permission. The S³ is an implicit socio-cultural constituent, reflecting the value of respecting agreements and individual rights. The interaction between the four constituents, expressed by the symbol ‘↔’, happens in TOPOS (s: public, p: in the park, and t: daytime), against the background of three dimensions of social praxis: the ideo-logics (the photographer understands the ethical implications and chooses to honor the request), socio-logics (the mutual trust and understanding between the girl and the photographer), and bio-logics (respecting consent and formal procedures to maintain social relations). These three dimensions form the language environment shaped by S¹ and S².

Thinking carefully before making a decision

(16) Context: Choosing not to sign the petition immediately. Mélanie's Petition

... : [...].
Le passant : *Ce n'est pas juste.*
Mélanie : *Ce n'est pas juste mais c'est la loi... Utilité publique!*
Le passant : *Et vous croyez que votre pétition arrêtera le projet?*
Mélanie : *Ça dépend du nombre de signatures.*
Le passant : *Alors je signe.*

Unité 7/ Leçon 3/ p. 110, Sequence 36 - La pétition Mélanie

In this dialogue, S¹ (*Le passant*) who spoke to S² (Mélanie) discuss a petition protesting the government's project of widening the road. S¹ expresses skepticism, asking whether the petition can really stop the project, “*Et vous croyez que votre pétition arrêtera le projet?*” (And you think your petition will stop the project?). Rather than signing immediately, S¹ pauses to consider the situation before deciding. This reflects the fair character value of thinking carefully before making a decision. The object (O) is the petition itself, and the S³ is an implicit socio-cultural constituent, namely the role of public interest and legal authority in civic decisions. The dialogue among the four constituents, expressed by the symbol ‘↔’, occurs in TOPOS (s: public, p: roadside, and t: daytime), against the background of three dimensions of social praxis: the ideo-logics (Mélanie appeals to values of public responsibility and legality), socio-logics (the passerby ultimately supports Mélanie by signing), and bio-logics (the interconnectedness of individual choices and their potential impact on society and shared environments). These dimensions constitute the language environment used by the participants.

Finally, Bang and Døør's model also includes the concept of medium, the form of language used. In this case, both formal and informal French appear in the dialogue, as appropriate for a handbook aimed at providing French language materials for foreign language learners.

CONCLUSION

Based on the analysis, it can be concluded that the *Tendances A2: Methode de Français* handbook contains all of the character values promoted and developed at UNNES. Although the natural, social, and cultural environments of France and Indonesia differ, the underlying character

values show notable similarities. Therefore, this handbook is deemed suitable for French literature students in their third and fourth semesters. We also suggest that researchers at UNNES review the handbooks used in their respective programs to ensure that the character values align with the vision and mission of UNNES.

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