

TRANSLANGUAGING METHOD IN CREATIVE WRITING TEACHING

**Ambar Andayani
Pratiwi Retnaningdyah
Ali Mustofa
Slamet Setiawan**

Universitas 17 Agustus 1945 Surabaya, Jl. Semolowaru 45 Surabaya,
ambarandayani@untag-sby.ac.id

Universitas Negeri Surabaya, Jl. Rektorat Unesa, Lidah Wetan, Kec.
Lakarsantri Surabaya, pratiwiretnaningdyah@unesa.ac.id

Universitas Negeri Surabaya, Jl. Rektorat Unesa, Lidah Wetan, Kec.
Lakarsantri Surabaya, alimustofa@unesa.ac.id

Universitas Negeri Surabaya, Jl. Rektorat Unesa, Lidah Wetan, Kec.
Lakarsantri Surabaya, slametsetiawan@unesa.ac.id

ABSTRACT

Creative writing teaching is challenging since teachers should facilitate students to use their imagination creatively and to produce it in the form of poetry, prose or drama writing. Translanguaging method in foreign language teaching, which allows students to use other language beside the target language is a strategic way to make students to express their imagination without pressure and at once to gain students' awareness of creativity by appreciating students' linguistic repertoire. The present study is experimental research which investigates translanguaging practice in creative writing teaching especially poetry writing. Conducted in a private University in Surabaya, the participants consist of 20 students from the sixth semester which are divided into two classes, 10 students are in control class (conventional treatment) and 10 students in experimental class (translanguaging practice). This research uses mix-methodology, by using quantitative method to know the result of poetry writing score of the students and qualitative method to do in-depth interview to students from translanguaging class. The result shows that the score of poetry writing of the students in translanguaging class are higher than those who are from the control class and the students feel enjoy with translanguaging in the poetry writing class.

Key words: translanguaging, creative writing, poetry writing, criteria of poetry writing skill

INTRODUCTION

Translanguaging is a new method in foreign language teaching, which permits pupils to speak in other languages besides the target language. It

becomes popular recently among educators, even though that model is still in disputation. Several of EFL students express their joy, others report confusion when alternating languages (Tichelovena, A., Blom, E., Leseman, P., & McMonagle, 2021), then most university students in South Africa say that the practice assists them in meaning making and making sense of the concept and the rest complain that it does not help them in developing competence and confidence in English (Carstens, 2016). Hence, researchers find that using mother tongue has contributed to managing the class, clarifying learning objectives, clarifying instructions, building a friendly learning environment, confirming the meaning of what is done during learning, and helping students reduce tension and anxiety in education (Bozorgian, H. & Fallahpour, 2015; Wahyudi, 2023).

The emergence of translanguaging in English language teaching is considered as a more democratic way for learners. Many educators are interested to hold translanguaging research, since the method provides students equal rights to develop their language potential, and guides educators to be aware deeply that globalization gives a big impact to people so their students come from diverse population with language and cultural varieties (Liando, N. V. F., Tatipang, D. P., & Lengkoan, 2022). In expressing more tolerant to students, García states the definition of translanguaging as a powerful mechanism to construct understandings, to include others, and to mediate understandings across language groups (Garcia, 2009). Translanguaging pedagogy accepts multilingual as the complex process which form their meaning-making resources and relations among a range of forms of semiosis to interpret and produce texts (García, O. & Kleifgen, 2019). For EFL learners, the method is very humane, in which a multilingual person's full linguistic repertoire is used and honored (García, O. & Leiva, 2014).

Tsokolidou identifies translanguaging as a creative linguistic practice that gives expression to new identities that are created in language contact situations (Tsokolidou, 2016). In a deeper comprehension, Tsokolidou associates translanguaging with the term of synaesthesia (Skourtou, 2010). Depending on the specific senses involved, synesthetes taste shapes, or see music, or attribute color to personalities. Translanguaging views different linguistic and semiotic resources as one integrated linguistic repertoire (García, 2014). In this case, translanguaging disrupts the belief that nation-states are constructed around named languages and instead focuses on the people who are enacting their various language practices (García, O., & Kleyn, 2016). Translanguaging also softens the borders between different language groups, then the creation and use of identity texts (Cummins & Early, 2011, Kourti-Kazoulli & Tzanetopoulou, 2003) offers a very powerful means of bringing various issues of translanguaging to the foreground (Tsokolidou, 2016).

As translanguaging practices aim to help students in meaning making and to achieve students' language potential, so for this reason

practices of translanguaging in speaking and translanguaging in writing are carried out for the goal of English speaking and English writing competences. Another form of translanguaging practice, namely translanguaging in creative writing, purposes to make students have creative writing competence. In creative writing, students do productive skills (Bohm, 2020). Earnshaw confirms that creative writing is an established part of the curriculum in higher education, and most English departments have a poet, fiction writer, creative nonfiction writer, or playwright on their rosters (Earnshaw, 2014). Several conditions should be prepared in teaching creative writing. For this case, a teacher should give opportunity to students for using their imagination, then a teacher should allow students to express themselves freely without exercising pressures and students need to realize that creativity skills in their writing can increase their fluency (El-Mahdi, M.M.A. et.al, 2018). Hence, translanguaging method is considered to fulfill the criteria for teaching creative writing.

The research of translanguaging in poetry writing is ever conducted by Rushton and Dutton in Australian schools, where there is neo-liberal political environment, Australia's falling results in global measurement, assertions of poor literacy standards, hegemony of monolingualism in Australian classrooms (Rushton & Dutton, 2019). They report how literary texts can be used to foster students' poetry writing by using their home language(s) and English. The poems then highlight the richness of the students' stories and give voice to their distinctive views of self and the world. The writer's research similarly focuses on the translanguaging in poetry writing class which is done in Surabaya, Indonesia, one of Asian countries which are known multicultural and multilingual. The purpose of this research is to understand whether translanguaging method can increase students' poetry writing skill.

METHOD

The present study is conducted in a convergent parallel mixed methods design, which involves a process of collecting qualitative and quantitative data concurrently to analyze and compare them to see whether they yield mutually complementary results (Creswell, 2014). Qualitative method is conducted to do in-depth interview for students in the experimental class then the findings are explained with the descriptive approach and quantitative method is done to evaluate whether the implementation of translanguaging can increase students' competence in creative writing especially poetry writing.

The research is hold in the creative writing class, in which the subject discusses about poetry, drama and novel or story writing and the researcher chooses poetry writing. Conducted for 8 weeks in a private University in Surabaya, the participants consist of 20 students of the sixth semester which are divided into two, 10 students are in control class and

10 students are in experimental class. There are three sessions in the eight weeks of the poetry writing class: orientation, producing and revising. The orientation is acted by the researcher as the lecturer with explanation and discussion of poetry writing and elements in poetry, the producing session is time for students to produce poetry: students in the control class are instructed to make English poem and students in the translanguaging class are instructed to make bilingual poem (half with their mother language and half with English). In this session the control class have accomplished the period while the translanguaging class still continues to the third session, since students still have to revise their poems in English language.

The data from the control class and the experimental class are evaluated in 5 dimensions with indicators (Table 1). The activities in the process of poetry writing are investigated in realizing 4 dimensions of poetry writing: diction, imagination, figurative language and verification. Each of items in the dimension is scored in the type of 3 point-Likert scale forming as 1 (poorly), 2 (should be developed), 3 (satisfactory). In this case, since there are two data from students so students' t-test is used to do the evaluation. Next, in-dept interview is done to explore the translanguaging effect on poetry writing class.

Table 1
The Poetry Writing Ability

Dimension	Indicator
Diction	The ability to accurately distinguish the nuances of meaning following the idea to be conveyed.
Imagination	Imaginary images, thought images, mental impressions, or visual images and the language that describes them
Figurative language	Figurative language makes the content more beautiful. It means emitting many meanings or words of meaning in the dictionary of literary terms
Verification	Verification includes rhythm, rhyme, and meter

(Kristiantari, Widiana, Artawan, 2023: 764)

FINDINGS AND DISCUSSION

The findings of this research consist of two parts which are discussed and explained in detail. The first finding is the result of score of students' poems which is necessary to compare the data from control class and the data from translanguaging class. The second finding is the result of in-dept interview to students of translanguaging class which can explain translanguaging effect on poetry writing class.

In the first and second sessions, orientation and producing, all of the participants whether students in the control class and students in the translanguaging class seem very enthusiastic to hear, try to understand, discuss their ideas and produce their own poem. Their excited feeling is mostly caused by their interest since they are from the sixth semester of

English Department. They have already got basic knowledges about writing, literary work and poetry, then this time is the turn for them to create a literary work of poem. That moment becomes challenging for students to prove their skill of making it. A poem is such a product of an art as stated by several scientists below.

Creative writing is a craft that one is supposed to pick up by osmosis through a study of literature (Earnshaw, 2014).

Imagination and originality are valued more than the standardization of thought and truthfulness while characterizing creative writing (Brookes and Marshall, 2004)

The first finding shows that there is significant number (<0.05) when the score of students of control class is compared with the score of translanguaging class. 6 students from translanguaging class get *satisfactory scale* in the dimensions of diction, imagination, verification and figurative language and four students get *should be developed scale* in the dimensions of verification, imagination, diction and figurative language while there is no student in the translanguaging class who gets *poorly scale*. In the control class, there are only 2 students who get *satisfactory scale* in the dimension of verification, imagination, diction and figurative language, five students get *satisfactory scale* in figurative language and *should be developed scale* in the dimensions of verification, diction and imagination while 3 students get *poorly scale* in the dimensions of verification, diction and *should be developed scale* in the dimensions of imagination and figurative language.

The second finding is in the form of interview that students in the translanguaging class express their feeling of translanguaging practice in poetry writing class. In this interview session the researcher also asks about their background and their mother language and the result is seven of them come from Madiun, Malang, Trenggalek, Palembang and Maluku and the rest is from Surabaya. All of students in translanguaging class agree with translanguaging method applied in poetry writing production.

Especially the seven students who are not from Surabaya are very happy by using their mother language in their poem. They are very proud to include their mother's dialect or their father's dialect in their poem. They say that they have high imagination and easy to get diction for metaphor or simile by recalling from their own background. The followings are data from two students which show figurative language, verification, imagination and very appropriate diction.

Solace in Her Light
In the city's depth, where shadows dance
The dark knight roams, in a silent trance
Seeking justice, redemption's place

The title *Solace in Her Light* actually is the revision from the student's word *Ketenangan Dalam Cahayanya* as the student comes from Palembang that his mother languages are Indonesian language and Palembang language. He says that he chooses the word *solace* instead of *silence* as *solace* is more peaceful and more appropriate for the protagonist in his poem *Her Light*. Then in the second line, the student chooses *the dark knight* instead of *the prince*, in this case *dark knight* shows charismatic and noble character, while figurative language is seen on the word *shadow dance* and verification is seen on the rhyme of *dance, trance, place*.

My self, paradoxical gavotte performance
Similar but different – I ask of a dance
As myself waits for signs of utterance
For I – a moving vessel – starts to prance.

The second poem show the word *myself* which is actually she uses the word *awak* before she makes revision. It clearly shows high imagination which gives mental impression and visual image as the word *gavotte* is folk dance from France in the 16th century. The student show more than one metaphor from the words *Myself - paradoxical gavotte performance* and *I – a moving vessel*. There is also rhyme from *performance, dance, utterance, prance*. Then the word *prance* which means *to walk in energetic way* is an appropriate diction since the student wants to tell that *I* or herself is very happy.

Creative writing teaching is challenging since teachers should facilitate students to use their imagination creatively and to produce it in the form of poetry, prose or drama writing. Translanguaging method in foreign language teaching, which allows students to use other language beside the target language is a strategic way to make students to express their imagination without pressure and at once to gain students' awareness of creativity by appreciating students' linguistic repertoire. The present study is experimental research which investigates translanguaging practice in creative writing teaching especially poetry writing. Conducted in a private University in Surabaya, the participants consist of 20 students from the sixth semester which are divided into two classes, 10 students are in control class (conventional treatment) and 10 students in experimental class (translanguaging practice). This research uses mix-methodology, by using quantitative method to know the result of poetry writing score of the students and qualitative method to do in-depth interview to students from translanguaging class. The result shows that the score of poetry writing of the students in translanguaging class are higher than those who are from the control class and the students feel enjoy with translanguaging in the poetry writing class.

CONCLUSION

Translanguaging method, which allows students to use other language

beside the target language is a strategic way to be applied in creative writing class since students can express their imagination without pressure and at once to gain students' awareness of creativity by appreciating students' linguistic repertoire. There are two findings in this research, first, the score of students' poems in the translanguaging class is higher than the score of students' poems in the control class. The second is result from in-dept interview to students from translanguaging class. Most of the students from translanguaging class are very happy and enthusiastic. By using their mother language in their poem, they feel very proud to include their mother's dialect or their father's dialect in their poem. They say that they have high imagination and easy to get diction for creating metaphor or simile by recalling objects from their own background.

ACKNOWLEDGEMENT

The author would like to thank: 1) Prof. Dra. Pratiwi Retnaningdyah, M.Hum, M.A., Ph.D. as the author's promotor, 2) Dr. Ali Mustofa, S.S., M.Pd. as the author's co-promotor, 3) Prof. Slamet Setiawan, M.A., Ph.D. as the author's lecturer who have guided the author in this manuscript. Then, the author would like to acknowledge the support to the institution of Universitas 17 Agustus 1945 Surabaya for making this research and presentation possible.

REFERENCES

- Bozorgian, H. & Fallahpour, S. (2015). Teachers' and Students' Amount and Purpose of L1 Use: English as Foreign Language (EFL) Classrooms in Iran. *Iranian Journal of Language Teaching Research*, 3(2), 67–81. <https://doi.org/10.30466/ijltr.2015.20390>
- Carstens, A. (2016). Translanguaging as a vehicle for L2 acquisition and L1 development: students' perceptions. *Language Matters*, 47(2), 203–222. <https://doi.org/https://doi.org/10.1080/10228195.2016.1153135>
- García, O., & Kleyn, T. (2016). *Translanguaging with Multilingual Students: Learning from Classroom Moments*. Routledge.
- García, O. & Kleifgen, J. A. (2019). Translanguaging and Literacies. *Reading Research Quarterly*, 0(0), 1–19. <https://doi.org/10.1002/rrq.286>
- García, O. & Leiva, C. (2014). Theorizing and Enacting Translanguaging for Social Justice. In A. Blackledge, A. & Creese (Ed.), *Heteroglossia as Practice and Pedagogy* (pp. 199–216). Springer Dordrecht. <https://doi.org/https://doi.org/10.1007/978-94-007-7856-6>
- García, O. (2009). *Bilingual education in the 21st century: A global perspective*. Wiley-Blackwell.
- García, O. & L.-W. (2014). *Translanguaging: Language, Bilingualism and*

- Education*. Palgrave Macmillan.
<https://doi.org/doi.org/10.1057/9781137385765>
- Liando, N. V. F., Tatipang, D. P., & Lengkoan, F. (2022). A Study of Translanguaging Practices in an EFL Classroom in Indonesian Context: A Multilingual Concept. *Research and Innovation in Language Learning*, 5(2), 167–185. <https://doi.org/10.33603/rill.v5i2.6986>
- Skourtou, E. (2010). Connecting Greek and Canadian Schools through an Internet-based Sister-class Network. *International Journal of Bilingual Education and Bilingualism*, 1(2), 85–95. <https://doi.org/10.1080/13670050208667748>
- Tichelovena, A., Blom, E., Leseman, P., & McMonagle, S. (2021). Translanguaging challenges in multilingual classrooms: scholar, teacher and student perspectives. *International Journal of Multilingualism*, 18(3), 491–514. <https://doi.org/https://doi.org/10.1080/14790718.2019.1686002>
- Tsokalidou, R. (2016). Beyond language borders to translanguaging within and outside the educational context. In C. E. Wilson (Ed.), *Bilingualism: Cultural Influences, Global Perspectives and Advantages/Disadvantages* (pp. 108–118). Nova Science Publishers.
- Wahyudi, R. (2023). Translanguaging Practices to Express Emotion, Identity, Agency, and Social Justice. In C. Raza, K., Reynolds, D., & Coombe (Ed.), *Handbook of Multilingual TESOL in Practice* (pp. 507–517). Springer, Singapore. https://doi.org/https://doi.org/10.1007/978-981-19-9350-3_33