

Technique of in-Depth Interview on the Research of Translanguaging in Creative Writing

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ABSTRACT

Translanguaging approach in foreign language teaching accommodates to practice in the era of globalization by allowing students to use another language instead of the target language. In this research, translanguaging practice is applied in English as foreign language (EFL) students' creative writing. Students write their imaginative ideas with their mother language. This research uses qualitative data, namely narrative text and recorded in-depth interview. The data are collected by using techniques of in-depth interview and document analysis. In-depth interview is executed as long as the process of making creative writing while the researcher keeps on guiding students in the process of making narrative text. Since narrative text needs imaginative ideas which consist of setting, plot, theme, character revealed in a story, it needs concrete ideas from life experience. By giving freedom to write their story with mother languages, students express authentic concepts from inner speech and supported by in-depth interview to students, the creative writing process always runs on the right track.

Key words: translanguaging, creative writing, in-depth interview, narrative text, document analysis

INTRODUCTION

Creative writing, part of the curriculum in higher education, is recognized settled which most English Departments have a poet, fiction writer, creative nonfiction writer, or playwright on their listings (Earnshaw, 2014). Goldsmiths College in London is noted as one of

universities which has the curriculum of creative writing formally since the late 1990s and early 2000s, in which publishers and agents even turn to guarantee the production. Related with creativity, creative writing persuades individuals to use imagination by expressing thoughts and feelings without restrictions. Yet, creativity is subjective-what counts as "original" can differ widely. At the same time, writing follows certain rules, shaped by stylistic, structural, and grammatical standards (Saraydiaz, 2015).

To understand students' problem of creative writing class, studies are found for the consideration to make better learning of creative writing class. Pratiwi states 11 issues included plot, characterizations, theme, settings, point of view, grammar, sentence structure, word choice, distractions, writer's Block, and mood (Pratiwi, 2019), meanwhile on problems faced by students, she finds literature, technical and students' self-perception aspects (Pratiwi, 2019). Mohammed mentions teachers should design assessment scoring scale criteria, regular assessment also feedbacks to assess students' creative writing products and to put the students on the right track (Mohammed, F. A. E., 2019). Teachers should train students on how to write creatively and provide them with the opportunity to use their imagination, teachers should allow students to express themselves and express their opinions freely without exercising pressures or providing specific written models to follow, students need to be aware of both writing and creativity skills in their writing to increase their fluency and help them to write flexibility, teacher should evaluate students' writings not only on accuracy but also creativity (El-Mahdy, M. M. A. et.al, 2018).

Concerning those complex workloads in the creative writing, some studies have succeeded in showing the role of translanguaging on creative writing. Turnbull (2019) does an experimental research when he compares between weak and strong translanguaging practices on the production of Japanese EFL students' academic and creative writing. By doing statistic analysis on his data, he finds that translanguaging practice gives good effect on students' academic and creative writing. Dutton & Rushton (2021) prove that Australian students with the adverse conditions namely neo-liberal political environment, Australia's falling results in global measurement, assertions of poor literacy standards, hegemony of monolingualism in Australian classrooms can improve English language competence by composing translanguaging poetry. The poems highlight the richness of the students' stories and give voice to their distinctive views of self and the world. Kaufhold and Dymond (2022) find the interconnection between translanguaging and creative

writing when they examine translocality and translanguaging in place-making writing. They explain that by exploiting large variety of writers' linguistic reserves, the writers present fictional narrative texts illuminated by their own first-hand experience (Kaufhold, K. & Dymond, R., 2022).

Translanguaging is the application of a speaker's entire linguistic range without respect on cautious obedience to the socially and politically determined borders of named languages (Garcia, 2009b; Otheguy et al., 2015; Pennycook, 2017, Emilia, 2022). It is a method in foreign language teaching which gives independence for students to use their own or home language for more effective communication in classroom. Translanguaging is a practice in English language teaching and categorized as applied linguistic study since it covers difficulties related with students' problems in communicating and expressing ideas in English class which usually come psychologically in the form of anxiety for lack in English proficiency and socially in the form of low self-concept to view the concept of English as international language. Garcia (2023) states that translanguaging is profoundly more than going across languages; it is going beyond named languages and taking the internal view of the speaker's language use (Ofelia García, 2009).

In this case, Turnbull applies quantitative with audio recorded group discussion to examine Japanese University students' memoir based creative writing, Dutton & Rushton use qualitative with literary text application to indicate English language increasing in Australian elementary students' poetry writing, Kaufhold and Dymond use qualitative with creative conversations with writers from Sweden and North Wales to examine translocality and translanguaging in place-making writing. The researches show that translanguaging approach unfolds miscellaneous expressions to achieve the aim of written communication. Translanguaging expands semiotic relations in entire these documentary, cultural, and indirect ecologies in that it empowers plurilinguals to develop linguistic relations in more dialects, traditions, and communities, and thus in a greater quantity of semiotic agreements (Kalan, 2022).

Similar with Turnbull's that this research also presents University students as the participants, Turnbull's participants however are first-year EFL students from English Department meanwhile the writer's are third-year EFL students from English Department. In this case, there are two strengths of this research that Indonesian students are multicultural and multilingual and third-year EFL students from English Department indicate more capability in creative writing competence whether in creating poem, novel or

drama. Since translanguaging practice in EFL University students' creative writing is very rarely conducted in Indonesia as multicultural and multilingual country, so by using qualitative with in-depth interview method the writer as the researcher intends to get data of students' perspectives, feelings, and views regarding translanguaging in the creative writing process and by using document analysis the writer aims to explain the role of translanguaging in creative writing production.

METHOD

This research of translanguaging in creative writing is executed in Surabaya, Indonesia with the participants from the 6th semester of English Department students. From the original amount of 12 students in the class of creative writing, this research concerns to 5 participants who are consistent to their regional dialect and historical background. They come from Madiun (East Java), Surabaya (East Java), Malang (East Java), Sumba (East Nusa Tenggara) and Manggarai (East Nusa Tenggara). They are categorized as advanced level as they are English Department students from the 6th semester mastering the knowledge of creative writing such as poetry, novel, drama nevertheless lacking of experience in creating them.

The data of this research will be collected by using one-on-one interview and document technique. According to Creswell (2018), one-on-one interview will be useful when participants cannot be directed observed and it provides indirect information filtered through the views of interviewees. To make accurate and safe data, the activity of in-depth interview is recorded. Besides that, technique of document is operated by collecting authentic data in the form of students' writing document. Using in-depth interviews and document analysis in combination can enhance the validity and richness of a study. While interviews provide personal narratives and contemporary perspectives, documents offer contextual and historical grounding.

FINDINGS AND DISCUSSION

Creative writing emphasizes structured thinking, planning, and self-discovery, while resisting restrictive and rigid thought patterns. Students are encouraged to participate in creative writing due to a variety of factors such as advanced thinking abilities, strong observational and exploratory skills, a broad knowledge base, consistent reading habits, originality, emotional depth, critical awareness, effective use of information and communication technologies, and a variety of writing approaches (Temizkan, 2011).

Creative writing enables learners to select their topics and methods freely, playing a vital role in developing both cognitive and communication skills. It is centered around expressing external impressions through unique and imaginative forms (Temizkan, 2011).

This research, which is done in Indonesia, as stated a multicultural country has distinctive data, which are from 5 participants, hence there are 5 distinctive personal background and elaborated differently one by one. The research is acted by executing the class of creative writing in 5 meeting period which consists of orientation and drafting in translanguaging, narrating in translanguaging, revising in English, editing in short story form. In-depth interview is always done in every step in order students write on the right track and complete the story writing. Part of data of in-depth interview from those 5 participants is drawn as below.

Table 1: Part of data of in-depth interview

Participants	Question 1: Can you describe a time when using another language helped you express something better in your writing?	Question 2: What role does your first language (or heritage language) play in your creative thinking or expression?
'A' from Madiun	When I want to express the feeling of quiet, I write <i>netes ing sepi</i> [dropping of water in tranquility] which means very deep in my feeling.	Translanguaging makes me get more flexibility. Using mother language makes me have more creative writing.
'B' from Surabaya	To open my story, I write <i>sugeng enjing, para sedulur</i> [good morning to all of my relatives] so I can write my story smoothly.	I don't feel any burden as I feel when I write in English.
'C' from Malang	I write a dialogue by using <i>maturnuwun</i> [thank you] then I get memories of friends from my high school.	Using translanguaging makes me catch my life experiences.
'D' from Sumba	To get inspiration for my story I use Sumba language <i>wulla poddu</i> [holy month] then it recalls me of ancestor.	Using mother language makes me remember to my cultural background.

‘E’ from Manggarai	By writing <i>hang</i> [to eat] as the title I get many topics for my story	Using dialect makes me get much imaginative ideas.
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The table above describes data collection of in-depth interviews in which the participants are asked one by one meanwhile they are in the process of creative writing production so there are results of in-depth interview as well as results of narrative documents. Research participants play a central role in shaping the data and insights. Through in-depth interviews, writers provide personal, ideological, and creative perspectives on their use of language, while document analysis of their literary texts offers concrete examples of how translanguaging manifests in artistic form.

Participant ‘A’ is from Madiun, East Java. She uses a dialect of Mataram Javanese language, *netes ing sepi* which means dropping of water in tranquility. In this case, when she uses the expression ‘dropping of water in tranquility’ instead of the word ‘quiet’, she wants to express a very quiet atmosphere so she can feel the dropping of small happiness. Then by the title of her story ‘The Hollow Cheer of Lebaran’ which means ‘the meaningless of Eid al-Fitr’ she writes the moral theme in the end of her story.

Thus, amidst the joy and sorrow of the celebration, she endeavored to discover a sense of gratitude and to celebrate with a spirit of genuine sincerity in the depths of her soul.

The appearing of the moral theme gives advice to the reader that as human we should always be thankful even in the midst of our suffering. From the story writing, participant ‘A’ shows creativity that she gets inspiration of moral theme as one of element narrative of short story.

Participant ‘B’ is from Surabaya, East Java. He starts his story with *sugeng enjing, para sedulur* which means ‘good morning to all of my relatives’. As he said that by using mother language, he could write without feeling burden, it is seen from his story.

"Your project must be creative and informative," said Mam Ratna in front of the class.

"According to me, we had better discuss about East Javanese culture," said Rani.

"I think that's a good idea," Siska answered.

For the next few days, they worked very hard. Every afternoon, they met at the library to finish the project. Sometimes they felt tired, but nobody wanted to give up.

The quotation above shows dialogues which are happened in class. This participant has much inspiration about students' dialogues which means he has imaginative ideas of atmosphere and characters as elements of short story writing.

Participant 'C' is from Malang, East Java. He said that when he wanted to write the story, he recalled the word *maturnuwun* which means 'thank you'. He also said that from the word *maturnuwun*, he got many memories of his high school friends then he can get the moral theme.

"Defeat is not the end of failure, but it can be a life lesson"

The quotation above shows a moral theme that gives advice to people for not giving up in life. This participant gets memory of life experience after he uses translanguaging.

Participant 'D' is from Sumba. She gets inspiration when she uses *wulla poddu* which means holy month. By using those words she can memorize her ancestor in which she elaborates her ancestor's tradition in her story. In this case, the mother language is very useful to preserve culture.

Participant 'E' is from Manggarai. The participant uses the word *hang* which means to eat. He said that by using mother language, he got many imaginative ideas.

At seven o'clock, the child got ready to go to his friend's party. Once he was ready, he headed straight to his friend's house. When he arrived at his friend's house, he was immediately told to eat it turned out the party involved eating. While eating, he chatted with his friends. Once the party was over, he went straight home.

The quotation above is part of the story from the participant who is from Manggarai. The quotation shows many activities happened in the time of *hang*, so it reflects the social life of Manggarai people who are dynamic.

CONCLUSION

The finding from in-depth interview and document analysis in this study identifies how translanguaging appears in participants' story writing. Mother language as translanguaging practice in creative writing has many roles such as creating vivid imagery to tell characters, setting, theme and also emotion as part of setting which all of them are included in elements of narrative. In-depth interview is

very useful to make participants as the author to feel always free in which they do not have inhibitions to express imaginative ideas.

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