

Creative Writing Process among Pre-service EFL Teachers in the Indonesian Context: A Translanguaging Approach

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Abstract: Creative Writing Process among Pre-service EFL Teachers in the Indonesian Context: A translanguaging approach. Translanguaging has been common practice in EFL environment, especially in the process of teaching and learning. This paper aims to investigate pre-service teachers' translanguaging practices and attitudes toward the pedagogical approach in EFL Creative Writing Class. This study is conducted through a qualitative design with three steps of data collection; giving creative writing project, classroom observation, and interview. The sample in this study is pre-service English teachers of Lampung University. The data analysis are done by highlighting the translanguaging practice among students during the process of short-story production. The analyzed data show that translanguaging occurs in every phase of the writing process. The participants of this study applied translanguaging not only to develop their short-story, but also to give feedback to their classmates' works. The study's implications, limitations, and recommendations for future research are also discussed to provide clearer path on possible development of studies in the field of translanguaging.

Keywords: Creative writing, perceptions towards translanguaging, short story, translanguaging, translanguaging pedagogical approach

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■ INTRODUCTION

Since the late nineteenth century, a prevalent assumption in many literary works has been argued that a new language must be taught and learned monolingually, without the use of the learners' first language or translation (Hall & Cook, 2012). Despite the widespread emphasis on the monolingual approach to language instruction by many scholars and investigators in the field, many language teachers nevertheless include their students' first languages into the classroom (Benson, 2000; Cook, 2008 as cited in Hall & Cook, 2012).

In light of the divergent opinions among experts on the best way to teach a new language, a new pedagogical approach called translanguaging is making an effort to clarify the pivotal role that learners' full linguistic repertoire plays in the context of language instruction. This term originally referred to a teaching strategy in which students were instructed to go back and forth between two named languages while studying (Baker, 2011 as cited in García & Wei, 2013).

There is now substantial evidence that pedagogical interventions using translanguaging

can assist students achieve desirable outcomes in the contexts of second or foreign language teaching and learning (Cenoz & Gorter, 2016). Teachers employ translanguaging strategies, such as paraphrase, to aid students in multilingual environments in understanding texts (Hungwe, 2019) and raising students' level of metalinguistic awareness (Ríos & Seltzer, 2017). Translanguaging does not prevent students from learning a language, but it can aid them in developing their own linguistic skills by providing a foundation for their interactions with other language learners (Rasman, 2018). Teachers hold the perspective that embracing multilingualism and fostering collaborative language use represent valuable resources capable of enhancing the language acquisition process for their students (Putrawan et al., 2022).

Furthermore, it is apparent that scholarly investigation pertaining to this subject has not yet attained widespread prominence within this particular context (Putrawan, 2022). Rather, only a restricted quantity of studies have delved into the exploration of translanguaging. Despite the importance of the translanguaging approach, very few researchers have examined translanguaging practices applied by pre-service EFL teachers during their creative writing. Translanguaging as a bilingual pedagogy in writing classes has been used in bi/multilingual classes (see, for example, (Barbour & Lickorish Quinn, 2020; Velasco & García, 2014), surprisingly few studies have explored creative writing experiences of pre-service EFL teachers in an Indonesian public university. Therefore, this study sought to investigate the impact of translanguaging on the creative writing of pre-service EFL teachers.

What is Translanguaging?

The language learning and education has followed the traditional concepts of language and bilingualism “that are the products of modernist structuralist understandings”, yet in the era of

globalization today the understandings are open to question (García & Seltzer, 2016, p. 19). A language, which is understood as “a named standardized entity” such as English, Indonesian, Chinese, and so on, is “a product of sociopolitical constructions of nation-states and institutions such as schools” (García & Wei, 2018, p. 1). However, language can also refer to “widely distributed human capacity” for social interaction and communicating ideas through “a semiotic (meaning-making) repertoire that includes linguistic features (words, sounds, structures, etc.) and multimodal features (such as gestures, images, sounds, etc.)” (García & Wei, 2018). A new perspective called translanguaging then “disrupts a view of bi/multilingualism that in the 21st century continues to be shaped by the 20th-century work of pioneers in the field like Weinreich (1953) and Haugen (1953)” (García & Wei, 2018). It is used as a lens to view how people in multilingual settings use discursive practices in an effective way that is not limited to a traditional language definition, but that makes up “the speakers’ complete language repertoire” (Creese & Blackledge, 2015). García & Wei (2013, p. 21) further explain that:

Translanguaging does not refer to two separate languages nor to a synthesis of different language practices or to a hybrid mixture. Rather translanguaging refers to new language practices that make visible the complexity of language exchanges among people with different histories, and releases histories and understandings that had been buried within fixed language identities constrained by nation-states.

Translanguaging is defined as an “act performed by bilinguals of accessing different linguistic features of various modes of what are described as autonomous languages, in order to maximize communicative potential” (García, 2009, p. 140). The concept is different from the so-called codes-switching although it is part of translanguaging (García, 2009). It is more

complex than codes-switching (Zein, 2018). In other words, it is not only about “going across language, shuttling or switching between one language and another, yet it is about “going beyond the concept of named languages to recognize the single language system of bilinguals” (García & Seltzer, 2016). Seals et al. (2020) stated that translanguaging is encouraged to help communication process, specifically to clarify, to link and to develop and emphasize meanings. From pedagogical perspective, it refers to the strategic deployment of a speaker’s full linguistic repertoire to learn and develop their language repertoire, and at the same time work toward social justics by equalizing positions of learners” (García & Seltzer, 2016)

Translanguaging Practices in Writing Class

Writing in a second or foreign language has been shown to benefit from pedagogy that takes into account students’ linguistic and cultural diversity. During its process, writing incorporates several phases or steps before the final outcome is issued. Abas & Abd Aziz (2018) highlight five steps of writing namely prewriting, planning, drafting, pausing and reading, as well as revising and editing. Moreover, they also include the use of 10 strategies which are mechanics of writing; relating the topic to past experience and knowledge; talk-writing; free-writing; outlining; listing; using online materials; seeking help; taking the reader into consideration; and text organization in each stage of the writing process.

Furthermore, using ways like recontextualization, voicing, interaction, and textualization, translanguaging has been shown to aid students in developing their writing abilities and expressing their complete meaning (Canagarajah, 2011). Translanguaging can be a tool for writers to express their unique identity and voice. It allows them to draw from the languages they are most comfortable with, reflecting their personal background and

experiences. Creese & Blackledge (2015) perceive identities as products of social construction through interpersonal engagement; where the interplay between language and identities are characterized by intricate and dynamic communication patterns. Translanguaging can also be used in the classroom by including multilingual vocabularies and providing students with in-text glosses to aid with vocabulary development, word retrieval, and rhetorical purpose (Velasco & García, 2014). If bilinguals are let to share their previous and present experiences (including cultural and language resources), they are able to produce far improved written writings (Cummins, 2006). These practices encourage students to use their complete linguistic repertoire (Velasco & García, 2014).

Therefore, this strategy makes the language learning experience more enjoyable since translanguaging allows for successful language instruction in multilingual contexts (Makalela, 2015). Teachers that share the same first language as their students might use translanguaging as an effective educational tool to help students become more adept at interacting with one another (Kampittayakul, 2018). In addition, it offers students a learning environment where they can succeed in their social and interactional objectives (Romanowski, 2019). Translanguaging can be used by teachers to help their bimultilingual students enhance their text comprehension through paraphrase (Hungwe, 2019).

While translanguaging practices in writing classes offer several benefits, it is essential to strike a balance. Teachers need to guide students in using multiple languages purposefully without sacrificing clarity or coherence. Research in this area suggests that incorporating translanguaging can lead to increased engagement, improved confidence, and more authentic expression among bilingual writers (Garcia, 2009).

■ METHODS

Participants

This research was conducted in a six-week writing course at an Indonesian public university with EFL students. They were candidates for future elementary and high school English teachers. The purpose of the writing course was to introduce students to the structure and organization, language features, and characteristics of the English argumentative text, building a solid foundation for students' future writing and professional communication. There were six sessions in total, each lasting one hour.

The sampling technique used is purposive sampling as the participants were the pre-service teachers who took Creative Writing class. A total of twenty-five pre-service second-year EFL teachers volunteered to participate in this study. They were all 18 to 20-year-old native Indonesian speakers with intermediate EFL skills. The majority of them have been studying English for roughly 10 years. In short, these participants were chosen due to their similar ages, identities as Indonesian EFL students at the same university, similar English educational backgrounds, and similar levels of English writing skill.

Research Procedure

This study is qualitative in nature. Therefore, the data collection and analysis were also done qualitatively. Three major instruments are used to obtain data namely writing task, observation, and semi-structured interview.

For the creative writing task, participants completed the following sequence of writing process: (1) planning and writing first draft followed by written peer feedback; (2) second draft followed by oral peer feedback; (3) discussion and writing third draft followed by oral and written input from lecturer; and (4) revising and writing final draft. The main focus of this phase is majorly focused on the process of the translanguaging practice during the writing

process. Therefore, this study also follows similar writing steps proposed by Abas & Aziz (2016) as it includes planning, drafting, discussion and revision, and finalizing.

During periods of writing activity, interactive discourse data which include the feedbacks were also recorded using audio recorder and written notes for data collection. The audio recordings were transcribed by converting the audio's spoken language into written text, a process known as verbatim or orthographic transcription (Cowan, 2014). The translated bilingual data pertaining to talks between bilinguals (Gardner-Chloros, 2008) were then descriptively evaluated and interpreted to find out how resources in the classroom discourse were utilized (Rymes, 2008). In addition, the other qualitative analyses were undertaken descriptively based on the participants' transcripts of the semi-structured interviews and the notes on observation rubric using analytic methods which include assigning codes or themes and identifying similar patterns, themes, and categories (Miles et al., 2014).

Research Instruments

For data collecting purpose, three instruments were applied. There are writing task, observation, and semi-structured interviews. The writing task was intended to see the translanguaging practice during the process of writing, while observation was conducted to see both oral and written translanguaging practices of the students during the class activities. Finally, interviews were conducted asynchronously through WhatsApp group and Google Form after the mid-term evaluation and after the students submitted their final draft. Further details of each instrument are given as follow:

Writing task

The writing task given was a literature-based task in which the participants produced

short stories with varied genres. Writing rubric was used to analyze the participants' work. Their performance was analyzed based on the process they went through during the class, before the final drafts were checked. During this task, every translanguaging process was noted on an observation form.

Observation

The observation was done in every meeting by noting the translanguaging interactions, translanguaging notes taken by the participants, and also the discussion among participants when the lesson is emerged. There are 10 observation aspects to be noted and analyzed on the observation form.

Interview

The interview was intended to get further data regarding participants' intention, motives, and also urgency in doing translanguaging in Creative Writing class. The interview consisted of three questions that were responded by a half of the participants. The interview was conducted during the class session, thus it was considered semi-structured as the questions was adjusted based on the needs.

Data Analysis

The researcher analyzed the data by first taking a close look at the short story drafts of the participants to notice any translanguaging

notes and story chunks they made. After that, the researcher decodes the observation notes during the class, and matched it with the short story drafts. The last data set was the interview responses which were analyzed by decoding the recorded responses and transforming the audio into written transcript so that deeper analysis could be done.

The three data sets were then triangulated to see the connection among them. Before finally filtered and presented in the form of tables and diagram.

RESULTS AND DISCUSSION

In general, observation was conducted during the process of writing from the beginning (planning) to the end (finalizing). Given below is the overall observation notes taken by the researcher to identify pre-service teachers' translanguaging practice during the creative writing course.

The observation notes show that students continuously practice translanguaging during their activities in the classroom. They combine their language use both in written and spoken contexts, mainly to develop their short stories which are the main task in the class. Further findings will be presented to show how students apply translanguaging in every phase of the writing process from the beginning (pre-writing discussion and planning) to the end (finalizing).

Table 1. Observation notes

No.	Observation Criteria	Responses		Notes
		Yes	No	
1	Participants use other languages than English to discuss.	V		All participants use both English and Bahasa Indonesia during all classroom activities.
2	Participants mix Indonesian terms and English terms in spoken context (to ask questions or to clarify).	V		Participants combine Indonesian terms and English terms when they discuss, answer questions, and chat with their friends. (e.g. " <i>Cerita kamu interesting, but terlalu complex.</i> ")

3	Participants mix Indonesian terms and English terms in written context (to write draft or to take notes)	V	Participants combine Indonesian terms and English terms when making mind-map, taking notes, and making early draft.
4	Participants consciously combine their language use.	V	Participants are aware of this translanguaging practice, although they are not familiar with the term. They combine language intentionally to help their interaction in academic context.
5	When making respond, participants consider the language used by their partner(s).	V	Participants tend to respond using English if their partner/classmate use English, and they tend to use Indonesian if their partner/classmate use Indonesian.
6	Participants mix English terms and other languages than Indonesian, both in spoken and written context.	V	They use terms from other languages such as Japanese, Korean, Javanese, and Spanish.
7	Participants mix language terms to clarify their message.	V	Participants repeat their statement using different language to clarify and emphasize their meaning.
8	Participants mix language terms to deliver their feedback.	V	Participants use more than one language to give feedback to their classmates' stories.
9	Participants mix language to link their ideas during discussion sessions.	V	Participants combine their language use when interacting with their friends to discuss ideas for their stories.
10	Participants are aware of the term translanguaging.	V	Participants are not aware of the definition and the concept of translanguaging despite their active use of mixing and blending their language productions during creative writing class.

Based on the observation criteria, it could be identified that the students were aware of their blending language practice, yet they were not familiar with the term translanguaging at the beginning. Only after the lecturer explains the concept, they could manage to get familiar with the term. Thus, it proves that translanguaging has been a common practice among bilinguals despite their unfamiliarity towards its name.

The observation and exploration of language behaviors among bilingual students reveal

the innate human ability to navigate and blend languages for effective communication. The introduction of the term “translanguaging” merely formalizes a practice that has been occurring organically. This concept challenges traditional views of language as isolated systems and underscores the dynamic nature of language use in real-world contexts.

Furthermore, the phenomenon of employing multiple languages during the creation of written literature underscores the dynamic and

adaptive nature of language use. Bilingual individuals navigate seamlessly between languages, leveraging the unique strengths of each linguistic code to articulate their ideas with precision and depth. This process of translanguaging not only enhances the communicative power of the written word but also reflects the intricate interplay between language and creative expression.

It becomes evident that translanguaging is a fundamental aspect of language use (Lin, 2017; Tsokalidou & Skourtou, 2020), manifesting its influence in both spoken and written dimensions. This recognition challenges traditional notions of linguistic compartmentalization and highlights the need for a more comprehensive understanding of language practices in diverse contexts (Wei, 2018). Moreover, Putrawan (2022) emphasizes on his research that both educators and students have expressed their interest towards adopting translanguaging as a pedagogical strategy within EFL classrooms since the instructional approach is beneficial and exerts a favorable influence on the process of EFL education (Putrawan & Sinaga, 2022). By acknowledging and embracing translanguaging, we open the door to a more profound appreciation of the richness that

multilingual individuals bring to the world of literature and communication. Moving forward, further exploration into the intricacies of translanguaging in creative writing promises to enrich our understanding of language dynamics and the multifaceted nature of human expression.

Writing Poces and Translanguaging Practices

Pre-writing discussion and planning

During this phase, the pre-service teachers, who are a group of university students, started to plan the plot, characters, and settings of their short stories. The first two meetings were conducted to deliver theoretical framework about creative writing. After that, the students were divided into some groups to discuss and share their plan with their classmates. The discussion was essential since a lot of interactions which involved multiple languages occurred. The students were not given any background knowledge about the concept translanguaging yet they keep using not only English but also Indonesian language and sometimes other languages such as Korean, Japanese, and Javanese to express their ideas and to share some concepts. Some excerpts from their interactions are noted as follows:

Table 2. Interaction of students during pre-writing discussion and planning

Phase	Language Use	Excerpts from Students'/ Teacher's statements*
Pre-writing discussion and planning	Bahasa Indonesia	<p><i>"Idenya bagus. Cuma agak membingungkan di bagian setting. Beberapa deskripsi agak kurang konsisten."</i> (Students)</p> <p><i>"Tokoh utama terlalu overpower."</i> (Students)</p> <p><i>"In my opinion, harusnya bisa lebih seru lagi plot-twist-nya."</i> (Students)</p>
	English	<p><i>"It has a very interesting characterization."</i>(Students)</p> <p><i>"The ending is too easy to be illustrated. Should be more complicated."</i> (Students)</p> <p><i>"Nice intro. It surely draws readers' attention."</i> (Students)</p>

Other Language(s)	<p>“<i>Tokoh utamanya terlalu macho.</i> Reminding me of Oppa-oppa Korea.” (Macho is originated in the Spanish language.) (Students)</p> <p>“The cat must be super <i>kawaii</i>.” (Kawaii is a Japanese term for cute) (Students)</p> <p>“The title (Litter Mermaid) is very interesting. It clearly describes her. It is as if you use the word <i>Wani</i> for a male figure who is brave. (Wani is a Javanese word for brave). (Students)</p>
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Drafting

The drafting phase was conducted both in the class and outside the class. Therefore, the interactions occurring within this phase were also divided into synchronous interaction in the classroom and asynchronous interaction in the WhatsApp group. During the drafting phase, students mostly focused on obtaining necessary information they needed to write such as

references, ideas to develop some conversations within characters, looking for synonymous meanings of the terms they use, etc. Thus, discussion was not as intense as the previous phase (planning), yet translanguaging interactions still happened. The students started to share their opinion regarding the processes they went through to develop their draft, and they also share feedback to the drafts written by their classmates.

Table 3. Interaction of students during drafting process

Phase	Language Use	Excerpts from Students'/ Teacher's statements*
Writing process of 1 st draft	Bahasa Indonesia	<p>“<i>Coba tokohnya dibuat lebih garang.</i>” (a comment about a specific character in one of the stories) (Students)</p> <p>“<i>Setting suasananya terlalu ceria. Harusnya agak lebih gelap lagi.</i>” (a comment about the setting of a story) (Students)</p> <p>“<i>Proses menemukan ide dan berdiskusi selama menulis justru lebih menyenangkan daripada proses menulisnya.</i>” (comment on the process of developing ideas for short stories) (Students)</p>
	English	<p>“The process of brainstorming ideas and wandering around the city to get some images of setting and characters is surely satisfying.” (comment on the process of developing ideas for short stories) (Teacher)</p> <p>“I like the way you develop the antagonist character.” (a comment about a classmate's characterization technique) (Students)</p>
	Other Language(s)	<p>“In Japanese, they call your setting <i>ISEKAI</i>.” (Students)</p> <p>“<i>Sugoi*</i>, I have no more words to say.” (*It means ‘cool’ in Japanese) (Students)</p> <p>“Your character shows a very stubborn behaviour that I have to use Javanese term for it. <i>Cah ANGEL!</i>” (Students)</p>

Table 4. Interaction of students during revising process

Phase	Language Use	Excerpts from Students'/ Teacher's statements*
Discussion and Revision Process	Bahasa Indonesia	<p><i>"Tokoh dalam cerita ini terlalu banyak. Sebaiknya dalam cerita pendek, cukup memuat 2-4 tokoh saja. You can make a novel with this characters list."</i> (Students)</p> <p><i>"Banyak pengulangan kata yang seharusnya bisa dihindari. Avoid using 'very' too often."</i> (Students)</p> <p><i>"Jangan terpaku pada satu latar tempat saja."</i> (Students)</p>
	English	<p><i>"You should use more adjectives to describe your setting."</i> (Teacher)</p> <p><i>"Your character is too powerful and has too significant development in such a short timeline within the story."</i> (Students)</p> <p><i>"The idea is good, but it is too complex for a short story. You may focus on one conflict."</i> (Teacher)</p>
	Other Language(s)	<p><i>"You can use terms from other languages that suit your plot, setting, and characters. Using some German swearing words like <i>mist</i> to express the anger of your character in one of the dialogues might make it tenser."</i> (Teacher)</p>

Revising

The phase of revising was majorly spent by working on the students' drafts. Interaction occurs as the students discussed what to improve about their short stories. Therefore, most observed translanguageing processes were related to spoken and written feedback given to students' short story manuscripts.

Finalizing and Semi-Structured Interview

During the finalizing phase, students revised for the last time before the submission due. Feedbacks were delivered mostly in spoken form to help students add final touches to their stories. Moreover, semi-structured interview was also conducted in this phase. Given below are some interactions and responses of the students during the finalizing phase.

Table 5. Interaction of students during finalizing

Phase	Language Use	Excerpts from Students'/ Teacher's statements*
Finalizing	Bahasa Indonesia	<p><i>"Cerita yang menarik dengan judul yang sangat menggugah. Litter Mermaid merupakan cerita penuh pesan moral dengan judul yang sangat catchy."</i> (Students)</p> <p><i>"Bisa dibuat open ending supaya lebih menggugah rasa penasaran."</i></p>
	English	<p><i>"The concept of this story is similar to Eragon, Lord of The Rings, or other fantasy novels with the setting of the</i></p>

medieval age. However, it is lacking development since it is just a short story.” (Teacher)

Other
Language(s) -

The findings show how students heavily apply translanguaging during their writing process. They did translanguaging not only in spoken context but also to write their draft. It shows that by blending their language use, they found it easier to develop ideas. This is in line with Canagarajah (2011) who discovered that translanguaging in

writing is very essential in idea development. Incorporating multiple languages can add a layer of creativity to writing. It enables writers to play with language, incorporate idiomatic expressions, and create wordplay that might not be achievable within a single language.

Table 6. Students’ responses during interview

Interview Questions	Sample of Students’ Responses
Why do you use multiple languages when preparing and discussing your plots, characters, and settings?	Using more than one language helps me to get more resources and relate to some concepts. Mixing English and Bahasa Indonesia helps me to see multiple perspectives in developing ideas.
Did you also take notes in different languages? Why did you do that?	I did. In fact, I use more Bahasa Indonesia to take note, then transform my notes into English narration and dialogues for the story. Yes I did. It helps me to imagine my characters and the setting before I translate the narration to English.
Do you aware of the translanguaging process that you have done? Do you think it is normal to mix and blend language in English creative writing class?	I do not aware of the term ‘translanguaging’, but aren’t we always using it? I think it is normal to do that since Bahasa Indonesia is our first language. However, the term translanguaging is new to me.
Do you prefer to give and receive feedback in English, Bahasa Indonesia, or both combined? Why?	I prefer to receive feedback and give feedback in English since it helps me to develop my ideas and enhance my notes which consist of mixed languages. I prefer to receive and give feedback using both languages by blending the use of English and Bahasa Indonesia.

The samples on the tables show that students mostly use multiple languages to express their ideas during the process of writing, giving feedback, and organizing their ideas to edit and revise. Moreover, the interview responses shows how students intentionally implement translanguaging in their creative writing process, both in spoken and written form. The interview responses confirmed the findings of Garcia (2009)

who defined translanguaging as an act to access varied linguistic features of differs modes, in order to optimize communication. Further, (Seals et al. (2020) mentioned that translanguaging is usually done to aid communication process such as clarifying meaning, linking and to develop and emphasize ideas.

Moreover, as it has been observed and confirmed in the semi-structured interviews the

students blended their language use at almost every level of language production starting from blending words, phrases, and even sentences using both English and Indonesian language. The students even named their characters in their story using some specific terms in a particular language (e.g. Wani which means brave in Javanese) Thus, it is supporting what has been found by Velasco & García, (2014) in which they found that translanguaging can be used by combining multiple phrases and words from two or more languages. Translanguaging allows students to explore different languages and dialects to find the most appropriate words, phrases, and expressions to convey their ideas. This can lead to a more nuanced and culturally rich piece of writing. Students also encounter instances where a concept is better expressed in one language over another. Translanguaging empowers them to overcome linguistic limitations by utilizing the language that best captures their intended meaning.

■ CONCLUSIONS

This research sheds light on the pervasive nature of translanguaging, revealing its presence not only in spoken interactions but also in the realm of written communications. Our findings demonstrate that translanguaging is not confined to verbal exchanges alone; it extends its influence into the intricate process of crafting written literary works, including the stages of idea sharing, drafting, and revising.

The utilization of multiple languages during these crucial stages of literary creation unveils the intricate web of linguistic resources that individuals possess. Bilingual writers, often unconsciously, draw from their linguistic repertoire to select words, phrases, and structures that best capture the essence of their creative vision. This practice results in a synthesis of languages that transcends traditional linguistic boundaries, yielding a literary output that is richer in nuances and cultural resonance.

The concept of translanguaging is believed to be necessarily helpful in assisting students' language production, specifically in writing as it helps students to develop idea from multiple perspectives. In the future, experimental research or a case study to see EFL students' development in writing performance shall be proposed to enrich and to bring genuine perspective on how translanguaging affect EFL students' writing quality.

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