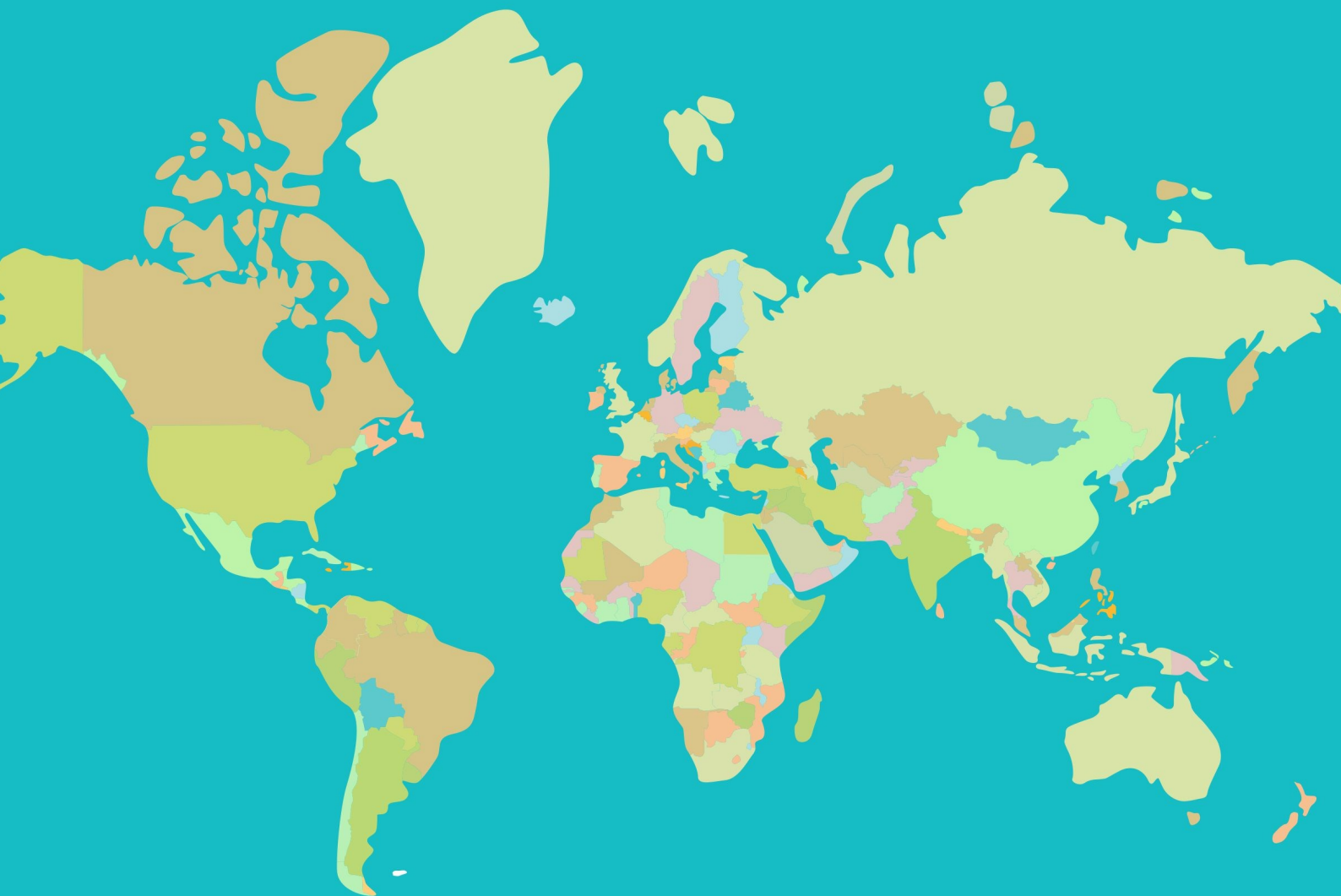


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PHONOSEMANTICS: PHONEMES OF MODERN GREEK CAN EXPRESS INHERENT MEANINGS?

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Abstract

There are four categories of phonological iconicity (sound symbolism or *phonosemantics* → phonology + semantics): lexical and non-lexical onomatopoeia (direct phonological iconicity), associative and phonaesthetic iconicity (indirect phonological iconicity). This paper focuses on the third category, the examples of indirect associative phonological iconicity with examples of onomatopoeic words from Modern Greek, which are connected with concepts that refer to acoustic (γκαπ-γκουπ [gap-gup], καπ-κουπ [kap-kup], τακ-τακ [tak-tak], μπαμ-μπουμ [bam-bum], ντιγκ-νταγκ [dig-dag], ντουκ-ντουκ [duk-duk] > ντουγκ-ντουγκ [dug-dug], τσικ-τσικ [tsik-tsik], παφ-πουφ [paf-puf], πίτσι-πίτσι [pítsi-pítsi], πούρου-πούρου [púru-púru], μπούρου-μούρου [búru-búru]) but also to non-acoustic experiences (τσατ-πατ [tsat-pat], τσάκα-τσάκα [tsáka-tsáka], τσούκου-τσούκου [tsúku-tsúku]). The indirect, associative connection of consonants and vowels with specific or abstract concepts is based on the phonological characteristics of these phonemes (sonority, manner of articulation, etc.).

Keywords: associative iconicity, modern Greek, onomatopoeic words, phonosemantics, phonological iconicity

Introduction

The beginnings of Phonosemantics...The first work that took a more modern, critical approach to the subject was Plato's *Cratylus* dialogue...Sapir began as a conventionalist who then converted to a naturalist position after running a few phonosemantic experiments on his own...we can say that **every phoneme is meaning-bearing**. The meaning that the phoneme bears is rooted in its articulation. (Magnus, 2001, p. 12, 21, 34)

Phonosemantics is the idea that **sounds have inherent meanings**...is, quite simply, the **combination of phonology and semantics**...is a small but growing field within the linguistics domain. Combining phonology and semantics, phonosemantics (or sound-symbolism) examines the possible **inherent meanings of phones/sounds** (Butler, 2017, p. 5, 9).

Phonosemantics is a school of thought which believes that **each sound or phoneme carries a specific psychological impression** allotted by nature (Agrawal, 2020, p. 453).

...how sounds can express inherent meaning...a lot of linguists also treat *phonosemantics* as *phoneme semantics*... (Nasikan, 2019, p. 36).

The article aims to study the onomatopoeic words of Modern Greek based on the theory of phonological iconicity in the more general frame of phonosemantics (see also; Tilikidou, 2021, pp. 42-55). There are four categories of phonological iconicity: direct-lexical (e.g. *cock-a-doodle-doo* ‘rooster sound’, *meow* ‘cat sound’, phonologically acceptable word), direct-non-lexical (e.g. *bzzz* ‘bee sound’, *brrr* ‘sound of a person getting cold’, phonologically unacceptable word), indirect associative (e.g. *weeny* ‘smallness’, the vowel /i/ is indirectly associated with a non-acoustic experience), indirect-phonaesthetic (e.g. *slip* ‘smoothness’, the consonant cluster is indirectly associated with a non-acoustic experience) (Masuda, 2007, pp. 57-58). This study focuses on the third category, i.e. the examples of indirect, associative phonological iconicity, with indicative examples of Modern Greek which are associated with concepts that refer to acoustic (e.g. *τακ-τακ* ‘tap sound’) and non-acoustic experiences (*τσάκα-τσάκα* ‘time’). The indirect, associative connection of consonants and vowels with specific concepts concerning size, weight, etc. of an object, but also with abstract temporal concepts, is based on the phonological features of these phonemes (loudness, the place or the manner of articulation, the opening of the oral cavity, etc.). Examples: /a/ → low, back, open, non-round, /i/ → high, front, closed, non-round, /g/ → voiced oral stop, /f/ → voiceless fricative, /tʃ/ → voiceless affricate.

Phonological iconicity

Iconicity in language refers to the similarity **between conceived reality and language structure**. The notion of iconicity is often associated with so-called **onomatopoeic** words such as *cuckoo* and *crack*, whose sound shapes are suggestive of their meanings (Radden & Dirven, 2007, p. 53).

Iconicity is a relationship between a sign and its object (often a linguistic pattern or another sign) in which the form of the sign recapitulates the object in some way (Mannheim, 1999, p. 107).

The term ‘phonological iconicity’ refers to the iconic relationship between the form and the meaning of a linguistic element. Example (Dingemanse et al., 2015, p. 606): *tsratsra* ‘a light person walking fast’ ([ts]→ voiceless = light), *dzradzra*, ‘a heavy person walking fast’ ([dz]→ voiced = heavy) (Siwu). This linguistic phenomenon of absolute (direct iconicity) or relative (indirect iconicity) non-arbitrariness (iconicity) mainly concerns words that can be characterized as iconic (Masuda, 2007, p. 57). Phonological iconicity (relation between linguistic sound and meaning) is divided into direct (the referent is a sound) and indirect (the referent can be, not only a non-linguistic sound, such as, for example, the sound of an animal, but also a non-auditory experience, for example, an emotion). Examples

from Japanese (Akita, 2011, p. 4): *nya^anyaa* ‘meow’, *riiN^* ‘jingle’ (direct phonological iconicity), *hoQ* ‘relief’, *ki^rakira* ‘in a glowing way’ (indirect phonological iconicity).

In *direct phonological iconicity* there is a direct connection/correspondence between linguistic and non-linguistic sound, between meaning and sound («Since this involves a straightforward resemblance, direct iconicity necessarily involves words with auditory meanings (Sidhu, 2019, p. 7). Direct phonological iconicity is divided into lexical onomatopoeia and non-lexical onomatopoeia. Lexical onomatopoeias obey the phonological rules of the language (phonotactics: what consonant clusters are permissible? what sequences of vowels and consonants? in what positions within the words are these clusters and sequences allowed?) as they are recognizable syllabic structures (Onset-Rhyme, $C_{\text{onsonant}}V_{\text{owel}}$, $C_{\text{onsonant}}V_{\text{owel}}C_{\text{onsonant}}$, etc.) (e.g. *boom*-CVVC, *bang*-CVCC, *plop*-CCVC, *ding-dong*-CVCC, etc.). On the contrary, non-lexical onomatopoeias do not obey the phonological rules, they are not recognizable syllabic structures (they cannot be classified as words) as the most important syllabic element is missing, the nucleus-vowel of the syllable (e.g. *brrr*-CCCC, *bzzzz*-CCCCC, etc.) (De Cuypere, 2008, p. 108).

In *indirect phonological iconicity*, linguistic sounds represent, in addition to acoustic, non-acoustic, or abstract concepts such as, for example, the temporal meaning ‘quickly’ in the Greek word *τάκα-τάκα* [táka-táka]. Other examples from Japanese and Tamil: *kyoro kyoro* ‘look around’, *thuru thuru* ‘active, impatient’ (Schmidtke, Conrad & Jacobs, 2014, p. 2). Indirect phonological iconicity is divided into associative iconicity and phonaesthetic iconicity (Masuda, 2007, p. 61).

In the category of associative iconicity, vowels and consonants are associated with specific meanings-experiences. Certain phonemes are associative (indirectly, not directly), due to their specific phonological characteristics, to specific experiences, or to specific properties of objects that may relate to their size, brightness, weight, motion, etc. (Sadowski, 2001, p. 72). For example, in the onomatopoeic words of Japanese *korokoro* ‘light object that rolls repeatedly’, and *gorogoro* ‘heavy object that rolls repeatedly’ certain features of the consonants /k/ and /g/ are associated with a specific weight. The (oral stop) consonant /k/ corresponds to small and light objects (voiceless consonant = lightweight), while the (oral stop) consonant /g/ corresponds to large and heavy objects (voiced consonant = heavyweight) (Ahlner & Zlatev, 2010, p. 307; Perniss & Vigliocco, 2014, p. 3; Sidhu & Pexman, 2018).

In English the high vowel /i/ (the tongue is raised towards the hard or soft palate, narrow passage of air) is associated with the concepts ‘smallness’, ‘sharpness’, ‘brightness’ (e.g. *mini*, *sweety*, *petite*), while the low vowel /a/ (the tongue is lowered away from the hard or soft palate, the wide passage of air) is associated with the concepts ‘largeness’, ‘bluntness’, ‘darkness’ (e.g. *tall*, *large*, *grand*) (De Cuypere, 2008, p. 109). In an experiment, Sapir (1929, p. 227) asked the participants to give the meanings ‘small table’ and ‘big table’ to the linguistic forms *mil* and *mal* (pseudowords). The speakers distinguished an iconic relationship between the size of the table (small, big) and the size of the oral cavity when articulating these vowels. The word that includes the closed vowel /i/ is associated with a small object (*mil* ‘small table’), while the word that includes the open vowel

/a/ is associated with a large object (*mal* ‘big table’) (Ahlner & Zlatev, 2010, p. 309). In English, Dutch, and Kambera (Austronesian languages) the closed consonants /d/, /p/, /t/, /b/ and the back vowels /u/, /o/ are associated with the sound of a massive object falling. On the contrary, in Didinga (Afro-Asiatic languages) the palatal consonant /n/ and the front vowel /i/ are the phonological elements that are associated with the same sound (Klamer, 2001, pp. 165-166).

- [1] meaning: sound made by bulky object falling
 form: *thud* (English)
 plof (Dutch)
 mbùtu (Kambera)
 tdIN (Didinga)

Each vowel indicates a different size (/i:/ > /ɔ:/ > /o:/ → ‘small to big’, /a:/ → ‘no dimension’). During the pronunciation of the open vowel /a/, the tongue is not raised, so the entire oral cavity is a large air passage, in contrast, for example, to the closed vowel /i/, where during its pronunciation the tongue is raised, resulting to create a very small air passage (Wayland, 1996, p. 224-225).

- [2] [ci:ŋ⁴ pi:ŋ⁴] → appearance of small hole
 [cɔ:ŋ⁴ pɔ:ŋ⁴] → appearance of medium size hole
 [co:ŋ⁴ po:ŋ⁴] → appearance of big hole
 [ca:ŋ⁴ pa:ŋ⁴] → appearance of wide, open space

Some examples of phonaesthetic iconicity («a phonaestheme is a submorphemic sound cluster which is related to a certain meaning based on association with similar sound-meaning clusters in other words...», De Cuypere, 2008, p. 113) are the phonaestheme /gl-/ associated with the concept ‘vision’ (e.g. *gleam, glance, glare, glitter*) (Hiraga, 1994, p. 8), the phonaestheme /fl-/ associated with the concept ‘moving light’ (e.g. *flash, flame, flare*), the phonaestheme /-ounce/ associated with the concept ‘fast movement’ (e.g. *bounce, pounce, trounce*) (Meier, 1999, p. 141) and the phonaestheme /-ash/ associated with the concept ‘sound of an explosion or collapse’ (e.g. *clash, crash, dash, gash, smash*) (De Cuypere, 2008, p. 113). As phonaestheme can be characterized, not only a cluster of phonemes («...phoneme clusters that tend to occur in words with similar meanings», Sidhu, 2019, p. 51), but also a single phoneme, such as, for example, the phoneme /b-/ which reflects the sound of a deafening impact (e.g. *bang, bash, bounce, biff, bump, bat*) (De Cuypere, 2008, p. 113).

This paper focuses on the indirect, associative phonological iconicity with examples of onomatopoeic words of Modern Greek which are associated with concepts that refer to acoustic and non-acoustic experiences. All examples are taken from everyday speech and from the following dictionaries: *LKN* (1998), *Tegopoulos-Fitrakis* (2004), *Mpampiniotis* (2012).

Phonosemantic study of onomatopoeic words of Modern Greek

Phonosemantic study of onomatopoeic words which are associated with concepts that refer to acoustic experiences:

- [3] **γκαπ-γκουπ** [gap-gup] ‘sound of repeated loud banging on a surface’
 /g/ → voiced consonant → high intensity, high volume
 /a/ - /u/ → low-high vowels → sound fluctuation
- [4] **καπ-κουπ** [kap-kup] ‘sound of repeated soft tap on a surface’
 /k/ → voiceless consonant → low intensity, low volume
 /a/ - /u/ → low-high vowels → sound fluctuation
- [5] **τακ-τακ** [tak-tak] ‘soft tap sound’
 /t/, /k/ → voiceless consonants → low intensity, low volume
- [6] **μπαμ-μπουμ** [bam-bum] ‘loud sound, sound of shots’
 /b/ → voiced consonant → high intensity, high volume
 /a/ - /u/ → low-high vowels → sound fluctuation
- [7] **ντιγκ-νταγκ** [dig-dag] ‘loud sound of the bell’
 /d/, /g/ → voiced consonants → high intensity, high volume
 /i/ - /a/ → high-low vowels → sound fluctuation or bell movement
- [8] **ντουκ-ντουκ** [duk-duk] > **ντουγκ-ντουγκ** [dug-dug] ‘sound of a heavy object hitting another object or surface’
 /k/ > /g/ → voiceless > voiced consonant → high intensity, high volume
- [9] **τσικ-τσικ** [tsik-tsik] ‘light creaking of wood’
 /i/ → high front closed vowel → smallness, low intensity (small opening of the oral cavity)
- [10] **παφ-πουφ** [paf-puf] ‘soft sound of smoking’
 /p/, /f/ → voiceless consonants → low intensity, low volume
 /a/ - /u/ → low-high vowels → sound fluctuation or inhalation and exhalation of smoke
- [11] **πίτσι-πίτσι** [pítsi-pítsi] ‘small chat or gossip’
 /i/ → high front closed vowel → smallness, low intensity (small opening of the oral cavity)
- [12] **πούρου-πούρου** [púru-púru] ‘low-pitched loquacity, chatter’
 /p/ → voiceless consonant → low intensity, low volume
- [13] **μπούρου-μπούρου** [búru-búru] ‘high-pitched, intense loquacity, chatter’
 /b/ → voiced consonant → high intensity, high volume

Phonosemantic study of onomatopoeic words which are associated with concepts that refer to non-acoustic/temporal experiences:

- [14] **τσατ-πατ** [tsat-pat] ‘immediately, without any delay’

/a/ → low vowel → the rapid and unimpeded passage of time is associatively related to unobstructed outgoing air during the pronunciation of the open, low vowel /a/ (large opening of the oral cavity, the tongue is not raised), but also with the concept of ‘lightness’ with which the voiceless consonants /t^s/, /p/ and /t/ are associatively connected

- [15] *τσάκα-τσάκα* [tsáka-tsáka] ‘quickly, immediately’

/a/ → low vowel → the rapid and unimpeded passage of time is associatively related to unobstructed outgoing air during the pronunciation of the open, low vowel /a/ (large opening of the oral cavity, the tongue is not raised), but also with the concept of ‘lightness’ with which the voiceless consonants /t^s/ and /k/ are associatively connected

- [16] *τσούκου-τσούκου* [tsúku-tsúku] ‘slowly’

/u/ → high, closed vowel → small opening of the oral cavity, tongue is raised and prevents rapid air passage

Conclusion

In the present paper, the categories of phonological iconicity were presented with emphasis on the phenomenon of indirect associative phonological iconicity with indicative examples of Modern Greek. The general conclusion that emerges is that, in terms of loudness/sonority, the voiced consonants /g/, /b/, /d/ (oral stops) are associated with the concepts ‘high volume’ and ‘gravity/heavy’, while the voiceless consonants /p/, /k/, /t/ (oral stops), /f/ (fricative), /t^s/ (affricate) are associated with the concepts ‘low intensity’ and ‘lightness’. In the case of vowels, the position of the tongue is mainly taken into account (forward-backward, up-down), but also the opening of the oral cavity (open-closed). The alternations of the vowels /a/-/u/ (low-high, open-closed) and /i/-/a/ (high-low, closed-open) are associated with the fluctuation of the sound, but also with the vertical or horizontal movement of the hand or the object causing the sound. The high, front, closed vowel /i/ (small opening of the oral cavity) is associated with the concepts ‘up’, ‘smallness’, ‘thinness’, ‘low volume’. The low, back, open vowel /a/ (large mouth opening) is associated with the concepts ‘down’, ‘high volume’, ‘fast’, and the high, back, closed vowel /u/ is associated with the concepts ‘up’, ‘low volume’, ‘slow’. The crosslinguistic study of this phenomenon would be very interesting for future research. By the phonosemantic study of onomatopoeic words of different languages and different linguistic families, it will be found out whether the speakers tend to associate the consonants and the vowels in the same way with specific meanings and experiences/properties. For example, if they associate the abstract temporal concept ‘immediately/quickly’ with the open vowel /a/ and with the voiceless closed consonants (e.g. French: *du tac au tac*, Romanian: *țac-pac*).

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TEACHERS' READINESS TOWARD THE NEW PARADIGM OF ENGLISH LANGUAGE TEACHING: A NARRATIVE INQUIRY

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Abstract

The development of English Language Teaching grows rapidly. The pandemic of Covid-19 became the turning point for teachers' awareness of the need for changes in language teaching practices. The advance in technology also takes an important role in the current trends of Language teaching. A narrative inquiry research method was applied to investigate the teachers' perception of their readiness toward the paradigm shift of English Language Teaching. Eight English teachers from many areas in Indonesia such as Semarang, Lampung, Jombang, Surakarta, Yogyakarta, and Purwokerto participated in this research through in-depth interviews. Then, the data collected were classified into several points regarding the new paradigms of education. The teachers' views on the paradigm shift in Education and the current practice of English Language Teaching were presented in this paper. Finally, teachers as the spearhead of education are required to be lifelong learners who are creative, innovative, and adaptive to the rapid change in world trends.

Keywords: ELT, narrative inquiry, new paradigms, teachers' readiness

Introduction

English is the most influential language in the world (Nishanthi, 2018). Established as Lingua Franca, English is the language commonly used in international transactions such as trading, business, and travel (Geckinli & Yılmaz, 2020). Moreover, English can be easily found in our daily life like in electronics, the internet, and in public places. With this growth, the need of learning English has increased significantly.

People learn English to be able to communicate, enlarge their networking, improve their lives, and for many other reasons that focus on the practical use of English (Nishanthi, 2018). This is a real phenomenon showing that people learn English as a means of communication not as subject matter to be mastered. This paradigm shift leads to new trends in English language teaching (ELT).

The trends in English language teaching grow constantly along with the time development and people's needs for English. This change is inseparable from the history of approaches and methods in ELT.

Before the 20th century, language was seen as a system of structurally related elements (Richard & Rodgers, 2001). The teaching methods used were Grammar Translation Method and Direct Method (Murcia, 2001; Qing-Xue & Jin-fang, 2007; Zhou & Niu, 2015). Both are different methods. The Grammar Translation Method emphasized grammar and the translation of the target language into the mother tongue. Meanwhile, the Direct Method believed that foreign language should be taught as the mother tongue.

A significant change happened during the 20th century (Richard & Rodgers, 2001). The teaching paradigms fluctuated between accuracy vs. fluency, separated skills vs. integrated skills, and teacher-centered vs. student-centered. The teaching methodology that emerged during this era were audiolingual, the silent way, the suggestopedia, the total physical response, community language learning, and so on (Murcia, 2001).

At the beginning of the 21st century, the language teaching practice becomes more students-centered, putting the role of the teacher as facilitator and involving four skills called 21st-century skills, they are cognitive skills, intrapersonal skills, interpersonal skills, and technical skills (Geisinger, 2016; Larson & Miller, 2011). Some teaching methods in this era are Contextual Teaching and Learning, Cooperative Learning, Collaborative Learning, Problem-Based Learning, Project-Based Learning, and so on (Kay & Greenhill, 2011).

Today, people are facing digital life (van Laar et al., 2017). Transactions, interactions, and communication go online. Especially after the pandemic of Covid-19, people's life has changed dramatically. Education is one of the most impacted by this pandemic. The teaching and learning activities were fostered to be online. All the academists were required to quickly adapt to this situation. This sudden change, of course, emerged many problems including the teachers' and students' ICT mastery, the curriculum, the facilities supporting online learning, the learning sources, and the risk of learning loss (Harahap et al., 2021).

Through the continuous change in English Language Teaching, knowingly and unknowingly, the paradigms were shifted. The new paradigms in English Language Teaching were briefly summed up by Jacobs and Farrell (2001) as autonomous learning, social learning, curricular integration, meaningful learning, diversity, thinking skills, alternative assessment, and teachers as co-learners. These shifts include how people see a language whether as a subject matter or as a means of communication and also the purpose of people learning a language whether to understand the language or to be able to use the language (Richards, 2006). These changes require teachers to re-evaluate their teaching practice.

Some research on the phenomenon of the education paradigm shift suggested that a new standard of English is needed in which language is learned as a lingua franca that is used globally without ignoring multiculturalism (Jayanti & Norahmi, 2015; Yamin et al., 2022). Other research is concerned with the impact of Covid-19 on education practice. Not merely about the negative effect, but the rapid change in the education system also gave new insight into education in the digital era. The advance of technology plays an important role in this situation. Many innovations created as solutions to this problem such as online learning platforms, easy access to learning sources, gamification, etc (van Laar et al., 2017). Now when the pandemic becomes endemic, these innovation remains the new trends in education.

This excellence should be developed to avoid drawbacks to the traditional one (Espino-Díaz et al., 2020; Mujtaba et al., 2021).

This paper aims to explore the Indonesian teachers' perception of the new paradigms in education and what changes they have made in their teaching practice as a response to these shifts. The changes made by the teachers lead to the most applicable method in ELT for this new era. Therefore, additionally, this paper also elaborates on the current trends in the practice of English Language Teaching.

Method

The central focus of this research was digging the information from respondents who are teachers or lecturers handling English Language Classes. A narrative inquiry approach seems to be the best fit for this study, given that it emphasizes human experience and gathers "depth descriptions of life events" of individuals, in keeping with its intended objective (Ary et al., 2010). This method was first introduced by Connelly and Clandinin in 1990. It is qualitative research studying personal and human life experiences and presenting them narratively (Abrar, 2019; Creswell, 2007; Moen, 2006).

To be able to tell a narrative, the participants or storytellers must have a good understanding of the subject. In other words, participants must comprehend the fundamentals of the study to contribute as collaborators (Listiyanto & Fauzi, 2016). Thus, eight respondents for this research were chosen randomly with the inclusion of teaching English Language Classes. The respondents are English teachers and lecturers from many areas of Indonesia such as Semarang, Jombang, Surakarta, Yogyakarta, Purwokerto, and Lampung. This diversity aimed to obtain more general data meaning that the data was not based on the trend in a certain area but could be generalized to a common trend in Indonesia.

The data for this research was collected through in-depth interviews. Following the collection of the data, it was meticulously transcribed, read aloud several times, and connected in a meaningful way to identify similarities and contrasts as well as relate them to the study objectives. The participants were involved by returning the transcription and analysis to collect their views and comments as well as their agreement for anonymity and any ethical issues, which helped to assure the validity and verification of the data interpretation and analysis.

Findings and Discussion

This study referred to the major paradigm shifts proposed by Jacob and Farrell (2001). The teachers' views on the paradigm shift of Education and the current practice of English Language Teaching presented were classified based on eight categories: autonomous learning, social nature of learning, focus on meaning, integrated curriculum, diversity, thinking skills, alternative assessment, and teachers as co-learners.

Autonomous Learners

Learner autonomy refers to the principle that learners should take an increasing amount of responsibility for what they learn and how they learn it (Richard, 2016). To be autonomous, students must have some control over the what and how of the curriculum and feel accountable for both their learning and the learning of those with whom they engage. To use their strengths and improve their

deficiencies, learners who are autonomous in their learning are aware of how they learn (Jacobs & Farrell, 2001).

However, many practitioners regard the concept of learner autonomy as being synonymous with self-access and particularly with technology-based learning rather than as being synonymous with teacher-less learning. Since the ability to take responsibility for one's learning is not innate but rather needs to be taught, there would be a great need for guidance if pupils were to attempt to be more autonomous (Masouleh & Jooneghani, 2012).

Based on the result of the interview, most teachers usually use teaching activities that involve the students being active such as group discussion, game-based learning, mind mapping, role play, project-based learning, and problem-based learning. These are primarily student-centered and teacher-less learning with the average student's role being around 50-70% and the teachers' role about 30-50%. Through these activities, students are highly motivated to be active both in asking questions and consulting the task outside of the class since they have a responsibility to accomplish the task. To facilitate self-learning the teachers usually share the soft file/ printout of the materials and also the references (book, website, YouTube channels, etc.). However, the main problems faced by the teachers are the students' mindset that English is difficult, the culture of being passive students, and their awareness of self-responsibility to take charge of their learning. These psychological factors are necessary to be taken into account since to be autonomous students need to realize three basic needs: a sense of interest, a need for competencies, and relatedness (Little, 2007).

The Social Nature of Learning

Learning is a social activity that depends on interpersonal connection rather than being a solitary, private activity (Richards, 2006). This is in line with the theory of constructivism that people construct knowledge through interaction between what is known and the new knowledge, ideas, or experiences obtained. Children do not learn their mother tongue but their language acquisition is a result of their efforts to communicate with their surroundings (Little, 2007). The movement reflects this viewpoint is cooperative learning. Cooperative learning highlights the importance of positive interdependence in which at the same time students are motivated to try hard to assist the group in reaching its goals (Jacobs & Farrell, 2001). Group activities such as team games tournaments think talk write, think pair share, jigsaw, STAD, and task-based instruction are commonly used by teachers to stimulate interaction, peer discussion, and positive interdependence between students.

Curricular Integration

When language is seen as a means of communication, it must be learned by using it in a real-life context in which sometimes many subjects are correlated. Thus, English must not be seen as a stand-alone subject but it is linked to other subjects in the curriculum (Richards, 2006). When several subject areas are taught together, students have greater chances to see the connections between the different subject areas. This idea is commonly found in the school-implemented Content and Language Integrated Learning (CLIL) approach and English for Specific Purposes (ESP) courses. This idea can also be implemented in General English courses by

applying certain types of syllabi such as text-based syllabi and content-based syllabi.

This integrated curriculum is still considered controversial since it still needed a consensus on the main focus of the learning whether the content or the language used to be emphasized. The other problem is the teachers' content mastery. It seems that an English teacher should master all the subjects just like a primary teacher at elementary school. From the student's perspective, learning a certain material using full English is a new challenge. At the same time, they have to understand the content and interpret it word by word. Sometimes the requirement to use English becomes a barrier for students to be active.

Focus on Meaning

Following the previous notion of curricular integration, cognitive psychology tells us that the process of learning best takes place when the new information is connected and stored in meaningful chunks (Jacobs & Farrell, 2001). Authentic material can be defined as a real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort (Gilmore, 2007; Guo, 2012). Authentic materials provide opportunities for English language teachers to adopt various strategies in the classroom so that learners have a chance to learn the language in a novel way (Rao, 2019). Since the focus is the meaning, then language learning should be inductive. Too many corrections from the teacher will distract meaningful interaction and withdraw the students from being active.

Most teachers believe that fluency is the main goal of language learning. However, fluency can be obtained when there is accuracy. Thus, teachers are recommended to use a balance of fluency activities and accuracy and to use accuracy activities to support fluency activities (Richards, 2006).

Diversity

Distinct learners have different learning styles and learning skills. Instead of attempting to fit all students into a single mold, teaching needs to consider this diversity. This has caused a focus on growing students' use and awareness of learning strategies in language education (Jacobs & Farrell, 2001; Richards, 2006). To facilitate this diversity, some teachers apply pre-test. The result of the pre-test can be used to analyze the students' proficiency level as well as their strengths. Teachers usually apply varied learning methods to equip students with different learning strategies. Giving reinforcement to students' achievement is sometimes effective to motivate the students to see their unique characteristics as the strength to be developed.

Thinking Skills

Language needs to be used to foster the growth of higher-order thinking abilities, such as critical and creative thinking. In terms of language instruction, this means that students acquire language not just for its purpose but also so that they can improve and use their critical thinking abilities beyond the language classroom (Richard & Rodgers, 2001). The effort to link the school with the real world is one-way thinking skills and the present paradigm are related. This effort promotes the idea that education should be used to apply knowledge toward creating a better

society rather than simply being a collection of simple information to be memorized and then regurgitated on tests (Jacobs & Farrell, 2001).

What the teachers do to stimulate students' critical thinking is for example giving a prompt or topic to discuss, giving a competitive task involving problem-solving, and connecting the learning materials with the implementation in a real situation. The student's language proficiency develops along with the growth of their thinking skills since they need to use language to express their ideas.

Alternative Assessment

The current paradigm sees learning achievement not only from the outcome/product but also from the process. Therefore, further attempts are being made to develop assessment instruments that mirror real-life conditions and involve thinking skills. These alternate assessment tools are frequently more expensive, time-consuming, and less consistent in their rating. However, they are becoming more popular as a result of dissatisfaction with conventional methods of assessment, which are criticized for failing to adequately document students' proficiency in their second language (Jacobs & Farrell, 2001).

Most teachers agree with the statement above that assessment must be seen from the learning process and product. Components of the scoring include written/verbal tests, assignment/project assessments, portfolios, and observation field notes with the proportion depending on the institution's regulation. This attempt aims to motivate the students to appreciate a process and prevent them from doing "anything" for the sake of a "good" score.

Teachers as Co-learners

The concept of teachers as co-learners involves teachers learning along with students (Jacobs & Farrell, 2001). The teachers are seen as a facilitator who constantly experiments with various solutions, or learns by doing. This has sparked interest in action research and other types of classroom exploration in language instruction (Richards, 2006).

Many teachers are aware of the importance of reflective teaching and the need of updating knowledge and skills through training, seminar, or workshop. However, only a few of them have the willingness to do action research in their class to develop the practice of teaching and learning.

Current Trends of ELT

Currently, people live in the era of globalization and digitation. Technology changed the way we express ourselves and interact with the world around us (Finardi, 2015). Almost every part of life in the world has been impacted by globalization, and those sectors are tightly linked by the usage of English as the primary language for communication. Therefore, any consideration of the teaching of English should be linked to them (Kim, 2011).

Current trends of ELT were directed by the paradigm shift in education. First, there is a change in the goals of ELT from focusing solely on developing language skills and mimicking native English speakers to fostering a sense of social responsibility in students. Second, teachers are well aware that teaching English should result in fully competent language users, critical thinkers, and agents of positive social change rather than simply preparing pupils to mimic native English

speakers. It is becoming more widely accepted that linguistic, instructional, and intercultural competency, rather than English language proficiency, determines a teacher's quality or efficacy. Third, teachers have a variety of duties and responsibilities in the classroom of the 21st century, including facilitating student learning and establishing a productive environment where students can get the skills, they will need for the 21st-century workforce. Another shift is that many teachers no longer do one-on-one lessons. Teachers have the chance to team teach, educate, and work together with colleagues from different disciplines. And the fourth teachers are lifelong learners. They are expected to engage in continuous professional development or professional learning activities from the beginning to the end of their careers (Qoura, Aly A., 2020).

Based on the result of the interview, the teachers stated that the pandemic of covid-19 brought positive impacts on education in the terms of ICT mastery of the teachers themselves and also the students. Moreover, the practice of distance learning during the pandemic gave new knowledge on the online educational platform, online learning media, and much online learning. Some media commonly used were zoom meetings, google classroom, google meet, Google Forms, google site, Microsoft team, Padlet, Duilingo, Quizziz, Puzzle, and so on. To facilitate 21st-century skills, most teachers have integrated learning skills (4Cs: critical thinking, communication, collaboration, and creativity) in their classes. However, only a few teachers have integrated the other skills, namely life skills (flexibility, initiative, social skills, productivity, and leadership) and literacy skills (information literacy, media literacy, and technology literacy). For the most used methods, most teachers applied the students-centered teaching method that requires students' active participation and the use of language as a communication tool such as Task-Based Language Teaching, Blended Learning, DIY Learning, and Content and Language Integrated Learning (CLIL).

Conclusion

Drawing from the result of this study, it is concluded that most teachers are aware of the paradigm shift in the English Language Teaching practice. The eight major changes lead to the concept of Communicative Language Teaching in which language is not merely seen as a subject matter but a means of communication. The teacher's role is no more as the main actor in the classroom but as a facilitator to provide the students with different characteristics to obtain meaningful learning experiences that enable the use of language to interact with others. To fulfill the requirement of the 21st century, learning activities should cover three main skills namely learning skills, life skills, and literacy skills. Advanced technology also plays an important role in the current practice of ELT. To adapt to the rapid change in ELT practice, teachers are recommended to be lifelong learners and to keep updating their knowledge and skills through training, scientific workshop, seminar, and so on.

This research focused only on the teachers' perspective on the paradigm shift of ELT. Based on the result of the study, there were some obstacles faced by the teachers in implementing best practices of language teaching such as the student's motivation to learn autonomously and the teachers' interest to research their class. For further research, it would be fruitful to provide the solution to these problems.

Finally, 21st-century teachers must be creative, innovative, and adaptive to the rapid change in world trends.

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STUDY ON ENGLISH LANGUAGE EVALUATION STANDARDS

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Abstract

There are several evaluation standards to assess English levels. Through this article, we consider the Common European Framework of Reference (CEFR) as an important tool. We aimed to reveal the evaluation standards used in universities and English language training courses in our country and to clarify how the standard tolerates internationally accepted English language evaluation standards. Within the scope of this goal, 27 teachers who teach English in universities and colleges in Mongolia, 22 teachers of English language training centers (general informants), and 656 students who study English in 21 universities and colleges in Mongolia (casual informants) were randomly selected and a survey with 3 groups of 24 questions was conducted over 2 months using Google Form, and the collected results were processed and compared using SPSS program. 96.3% of the teachers of universities and colleges evaluate the English course on a 100-point scale. 55.5% of them agreed that the future use of CEFR assessment standards would provide a more objective assessment of students' language levels. According to the responses of training center teachers, 68.2% of the participating training center teachers evaluate the student's language level according to the CEFR standard, which shows that they use an internationally recognized evaluation method. In this regard, 42.7% of the 656 students who participated in the study agreed that the CEFR assessment standard, rather than the 100-point scale, could fully reflect their language level internationally in the future, which was in line with the researchers' hypothesis.

Keywords: 100-point scale, CEFR standards, comparison of evaluation standards, English language evaluation method

Introduction

The English language proficiency of the people of any country is one of the internationally recognized criteria of that country, so the question of how to objectively assess the level of English proficiency of students has been raised (Hulstijn, 2007; North, 2010). Evaluation is crucial to students' effective learning, and its improvement and refinement are critical issues. Therefore, in connection with the necessity of learning the English language academically, it is unavoidable to determine the appropriate evaluation system for the English language level internationally. In this regard, the government of our country has issued policy documents such as the National Program for Improving the Quality of English

Language Education 2001 and 2008, the National Program for English Language Education I-III, and Measures to Support Universal English Learning 2021 (Poszytek, 2012).

Since the CEFR standard is a commonly used international system, most of the tests at MSU are developed by the evaluation method of this standard, and the objectives of the English language courses are aligned with the 6 levels of the standard (Komorowska, 2014; Orosoo & Jamiyansuren, 2021). Instructors Orosoo.M, Batbaatar. J from MSUE wrote and published research papers on the topics of “English language testing and assessment of E-learning in Mongolia, Language in Education planning: Evaluation policy in Mongolia”. In these studies, the language policy of Mongolia, students' English language acquisition, and how to evaluate language learning in an e-learning environment were mainly presented. The importance of our study is that it addressed the appropriateness of the CEFR, the 100-point system, and the most commonly used evaluation standards for English language learning.

Method

Three contents of 24 questions were formulated based on reading and studying the research works related to the topic about which of the evaluation methods (100-point system, CEFR standard) are used to evaluate students' English language proficiency in our country's universities and training centers and how it conforms to internationally recognized evaluation standards (Alderson, 2007). Data were collected from 656 students studying English, 27 teachers of universities, and 22 teachers of language training courses using Google form, and the results were processed by the SPSS program (frequency, crosstab). The scope of the study was limited to universities and English language training courses under the assumption that "the evaluation method used in the English language training courses will be more in line with international evaluation standards." The survey was conducted over 7 months from March to October 2022.

Literature review

Common European Framework Reference (CEFR)

One of the assessment methods used in English language teaching is the Common European Framework Reference (CEFR), which describes the process of language learning, teaching, and assessment (Europe, 2001; North, 2004). This standard is a major work initiated and implemented by the European Union to improve communication between European countries, supporting language learning and multilingual education (Van Ek, 1990). In the framework of this work, starting from the task of determining the language level and threshold level, the need to determine the next level has arisen (Trim, 2012). However, Vantage (fairly high level) and Waystage (low to middle level) levels were introduced as part of the CEFR standards in 2001 to increase communication and opportunities for language learning (Hung, 2013).

Language levels such as Threshold (B1), Vantage (B2), and Waystage (A2) developed by linguists have been enriched with new definitions, explanations, and other innovative levels that have been integrated into a common assessment model (Deygers, 2019). The basic (A1, A2), independent (B1, B2), and advanced (C1, C2) levels of the CEFR standard are considered to have contributed to language

teaching and language ability assessment (Figueras, 2012) (Barni, 2015) not only in Europe but also in the world (Byram, 2012). Thus, the CEFR, or Common European Framework Reference, has become the world's most widely recognized standard for language-level assessment (Coste, 2007; Fulcher, 2004; Nguyen & Hamid, 2015). The 2018 CEFR standard focuses on a new framework for assessing language processes that were not included in the 2001 standard, as well as new definitions for multilingual, young learners, and sign language learners (Krumm, 2007). Also, to facilitate the organization of lessons and to determine success, according to the CEFR language mapping scheme for users/learners, 6 levels of language are issued (Green, 2012), and for more specific evaluation, they are called (pre-) or "previous", (upper-) or "advanced". level concepts have been added.

The advantages of using CEFR standards are:

- It will serve as a basis for language curriculum development.
- Language skills are clearly expressed in a manner consistent with international standards.
- In addition to everyday communication, it is possible to engage in communication on a professional level, using professional language.
- Due to the strict evaluation system, transparency of rules, and a wide selection of materials, it will be a bridge for teachers and students to learn and develop independently.

Table 1. CEFR proficiency level classification

CEFR Proficiency level		Can-Do descriptor
Basic user	A1 Beginner	Skill to recognize simple words needed to communicate information relevant to family and self, to respond and understand simple, clear, and slow speech
	A2 Elementary	Skill to recognize and use compound words and simple sentence structures in communication, feedback, daily activities, and personal information
Independent user	B1 Intermediate	Skill to understand the main topic of a conversation about a familiar topic and express the ideas you want to imply by the type and scope of the topic
	B2 Upper-intermediate	Skill to understand the gist of complicated conversations on real and abstract topics in professional communication.
Proficient user	C1 Advanced	Skill to understand a wide range of topics and express oneself fluently by extracting hidden meanings and using language effectively at social, academic, and professional levels
	C2 Proficiency	Skill to easily understand all kinds of conversations broadcasted live, on television, radio, and other sources, to express one's ideas fully and freely, and to write coherent texts

Citation: CEFR 2018 standard

100-point scale

The first numerical grading was used at Harvard in 1830, using a scale of 20. In 1837, professors of mathematics and philosophy began using the 100-point scale, and by the 1940s, the 100-point scale had become the dominant grading system, and over time, it began to be used along with two different systems: 4.0 scale and "A-F" letter grading (Schneider & Hutt, 2014). In this way, letter grades are tied to a 100-point scale, and "A" is 90-100, "B" is 80-89, etc., and it has been widely used in many countries.

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 0-59%

Details of each evaluation indicator:

A- An assessment that indicates the highest level of mastery of the learning content expected of the learner

B- An assessment that indicates the content of the course has been mastered above the average level, and the evaluation indicates that there is sufficient preparation for the next level of learning

C- An assessment that indicates the average level of knowledge and ability of the course content and reflects the possibility of further study in a related field using the knowledge acquired by studying the majority of the content of the program

D- An assessment that indicates the minimum level of knowledge required to meet the requirements for skills that would be appropriate for learning content

F- An assessment that indicates that the skills required by the course content have not been met

Criticism of the assessment system is widespread, saying that it is outdated and that it is difficult to assess the level of language proficiency in particular (Schneider & Hutt, 2014).

Findings

A total of 49 teachers participated in our study, 27 of them work in public and private universities operating in Mongolia, and 22 work in training centers. As shown in the following table /Table 1/, about 30% of all teachers have 1-5 years of experience, and 32.1% have 6-10 years of experience, 24.3% are teachers with 11-15 years of teaching experience.

Table 1. Experience of teachers teaching English

Years of experience	Teachers of universities and colleges		Teachers of training centers	
	Frequency	Valid Percent	Frequency	Valid Percent
1-5 years	5	18.5	9	40.9
6-10 years	10	37.0	6	27.3
11-15 years	7	25.9	5	22.7
16 or more years	5	18.5	2	9.1
Total	27	100.0	22	100.0

Table 2. The standard used in the final evaluation of English language courses in universities and training centers

Evaluation standard	Teachers of universities and colleges		Teachers of training centers	
	Frequency	Valid Percent	Frequency	Valid Percent
100 -point scale (1-100%, A-F)	26	96.3	7	31.8
Common European Framework Reference (A1-C2)	1	3.7	15	68.2
Total	27	100.0	22	100.0

When the teachers who participated in the study were asked what standard they use for the final or diploma and certificate evaluation, 96.3 percent of the university teachers use the 100-point scale, while 68.2 percent of the training center teachers gave different answers that they use the common European evaluation standard. It can be seen that our country does not use established standards for language ability assessment.

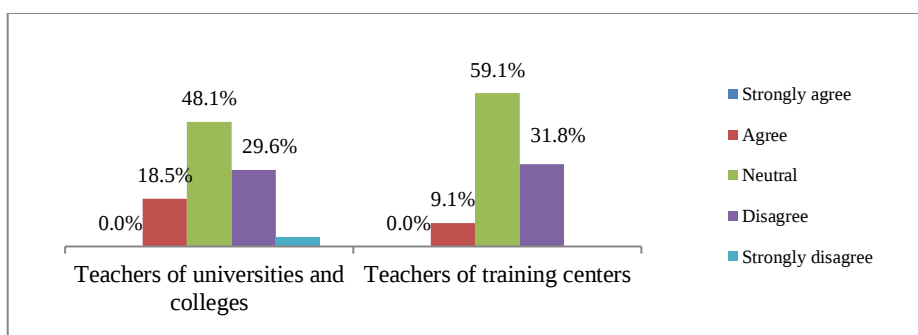


Figure 1. Compatibility of the "100-point scale" used in English language education in our country with the international evaluation method

In Figure 1, only a minority of all respondents, 18.5% of university teachers and 9.1% of training center teachers, agree that the 100-point scale is a methodology consistent with the international level.

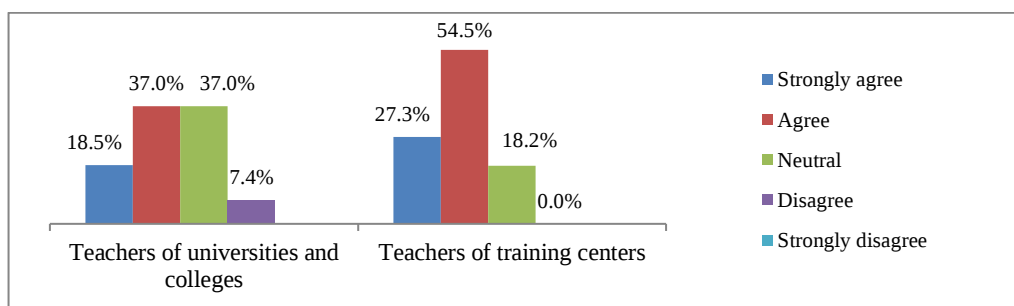


Figure 2. CEFR assessment methodology, as an accurate standard to assess the language level of learners internationally

In Figure 2, about 69% of all teachers agreed that the use of Common European Framework Reference will make students' language level more accurate

when they study and work in foreign countries, and in Figure 3, it is necessary to further evaluate students' language skills by international reference standards. 96.5 percent of all teachers said that it is appropriate to use international standards in the final evaluation of language teaching.

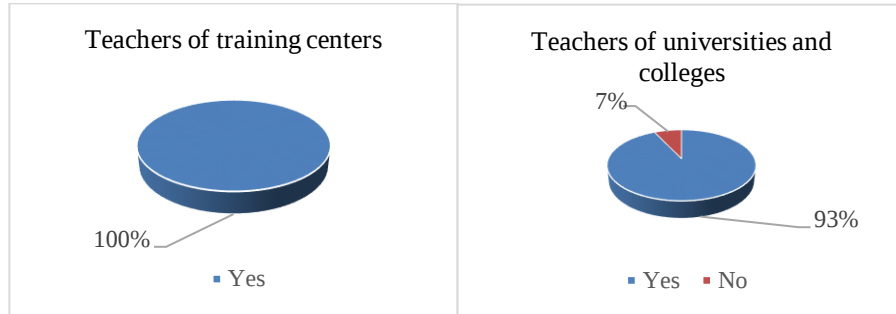


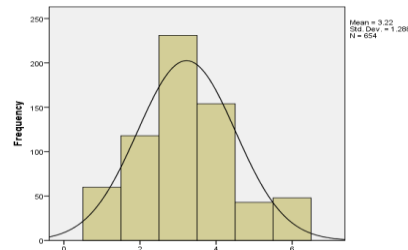
Figure 3. The necessity to evaluate students' English language skills according to international standards

Research findings on students

656 respondents of 1st-4th year students from 21 public and private universities participated in the survey and expressed their opinions on 7 questionnaires about English language evaluation. Out of 656 students, 42 were freshmen, 130 were sophomores, 399 were juniors, 84 were seniors, 16.3 percent them has studied English for 1-3 years, 20.2 percent studied for 3-5 years, 36.6 percent studied for 5-8 years, 19.5 percent for 8-10 years, 7.3 percent studied more than 10 years.

Table 1. Students' English proficiency level (100-point scale)

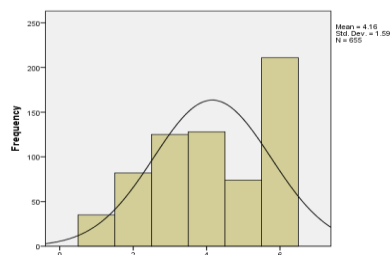
Evaluation	Frequency	Valid Percent
Less than 59	60	9.1
60-69	118	18.0
70-79	231	35.2
80-89	154	23.5
90-100	43	6.6
No idea	48	7.3
Total	654	99.7
Missing	2	.3
Total	656	100.0



Two students of the 656 students who participated in the survey, did not answer the question. 35.2 percent of the total participants or 231 students rated their English language level at 70-79 percent, while 23.5 percent, or 154 students said that they studied at 80-89 percent. But 7.3 percent or 48 students answered that they cannot assess their language level by themselves. This figure shows an average value of 3.22, which indicates a learning rate of 70-89 percent.

Table 2. Students' English proficiency level (CEFR standard)

Evaluation	Frequency	Valid Percent
A1	35	5.3
A2	125	19.1
B1	211	32.2
B2	128	19.5
C1	74	11.3
C2	82	12.5
Total	655	99.8
System	1	.2
Total	656	100.0



As shown in the table and graph above, the majority of students, 32.5 percent, rated themselves as intermediate level, 19.5 percent as advanced-intermediate level, and 19.1 percent as basic knowledge. This is consistent with the data in Table 1 and shows that students can assess their language level objectively and have some knowledge about language level evaluation.

Table 3. Evaluation standards for assessing students' language skills in accordance with international standards

Evaluation	Frequency	Valid Percent
100-point scale	123	18.8
CEFR standard	280	42.7
No idea	252	38.4
Total	655	99.8
System	1	.2
Total	656	100.0

From the table, it is clear that the CEFR standard is the preferred English language evaluation of students, with 42.7 percent of all participants. This indicates that students are willing to have their language skills assessed using an evaluation system that meets international standards.

Conclusion

It can be concluded that the final evaluation of student's English language ability, university teachers primarily use the 100-point scale, and most of the teachers at training centers use the CEFR. All the teachers agreed that evaluating the students' language level with a 100-point scale would make it difficult for them to study and work at the international level in terms of clarity of assessment, and they believed that the Common European Framework Reference would be a more objective assessment of the student's English language level. On the other hand, 42.7 percent of the students who participated in the study expressed their desire to have their English language skills evaluated by the CEFR, and 38.4 percent answered that they did not know which standard to evaluate. In summary, different evaluation methods are used in the English courses of universities and training centers in our country. It is likely to confuse teachers and students, leading to the conclusion that it is appropriate to use a unified assessment system in line with international standards in the future.

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ENGLISH EDUCATION STUDENTS' PERCEPTION OF INSTAGRAM USAGE AS A MEDIUM TO LEARN ENGLISH

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Abstract

The popularity of Instagram made people increasingly use it well, one of which is to learn new languages. English as an international language is a language that is being encouraged to be mastered by people. The objective of this study is to know how EFL students use Instagram as an English learning medium. The data collected was from English Language Education Study Program (ELESP) students' batches 2019-2021 who learn English with Instagram as the learning medium. This study was conducted in a descriptive qualitative method by distributing an open-ended questionnaire. The results showed that ELESP students have a positive perception of Instagram usage as the learning medium to learn English. ELESP students deliver how Instagram can enhance vocabulary, grammar, and pronunciation knowledge, and also gain new information.

Keyword: EFL, English education student, Instagram

Introduction

Living in an increasingly sophisticated era with all the needs that can be utilized conveniently causes humans to be more enthusiastic and to develop technology's sophistication. Humans do not merely develop hardware technology, but also software and applications that cannot be touched physically. Indeed, creating these applications is based on reasons to assist nowadays humans' diverse needs. Nah et al. (2005) found that the application could help in managing time, communicating with others, maintaining security and protection, and decreasing excess paper use. Currently, social media is one of the most popular applications in society. Aldahdouh et al. (2020) defined social media as a group of applications that uses an internet-based ideology and technology of Web 2.0, and that builds User Generated Content. In this era, there are hundreds of social media such as social network sites (Facebook), blogs (Blogger), microblogs (Twitter), wikis (Wikipedia), photo-sharing services (Instagram), video-sharing services (YouTube), products/services review (Yelp), social bookmarking (Diigo), and social gaming (Words with Friends) (Greenhow et al., 2019).

With the development of an advanced and diverse era, social media is in demand by the public, especially the younger generation. Sampasa-Kanyinga et al. (2018) found that the younger generation may spend their free time scrolling on

social media for approximately one to less than five hours a day. This is certainly because of many things that can be found on social media such as music, vlogs, tutorials, and academic or non-academic information. Social media has a great influence on the development of society that can be accessed by people. According to Hosen et al. (2021), the influence of social media can boost students' learning performance, individual motivation, and sharing of knowledge. This influence is beneficial for students' social and learning life to be closer and easier to reach all corners of the world without visiting certain places. As an ELESP student who studies English as the main subject, of course, many accurate and interesting sources are important. Through social media, students must be able to find and choose reliable and accurate sources to not get the wrong information. Students must be wise in using social media as a learning resource because it might also provide a negative influence due to a lack of information selection and content (Eryadini, 2021).

One of the social media that has skyrocketed in recent years is Instagram. Ting et al. (2015) defined Instagram as an application that supports photo-sharing activity and social networking for individuals and companies. Campbell (2022) confirmed a statistic on how Instagram has collected over 1.393 to 2 billion monthly users. Popularity of Instagram is used by the public to share various content. From the various content provided by Instagram, people can take advantage of and develop it positively.

As has been stated before, Instagram does not only provide entertainment but also a variety of interesting and useful information. Not only information like current news or history, but Instagram can be a medium for delivering educational content to be used as teaching materials. Today's learning is not only about books but new technologies have engaged educators to employ and explore particular attractive teaching methods, especially in EFL learning which has built significant growth in language learning (Sharma, 2019). One of the lessons that can be found on Instagram is learning a language, for example, English. Learning a language can be found in various contents because people do not only discover lessons in a particular account for the English course but also from random captions made by people. Atila & Irnanda (2021) stated that students who read and write captions can improve their vocabulary and practice writing expressions.

Learning English as Foreign Language

Globalization causes the development of an international language, English, that is used by all people around the world (Rao, 2019). English is growing in popularity with the expansion of English-based content such as interesting songs and movies. Referring to Dhanya et al. (2016), learners tend to be easier to learn informally because learners can study and socialize informally at the same time with more opportunities, including learning English. Even in Indonesia, there are many international schools with English as the intermediate language of instruction. This indicates how important English is to be mastered in today's society. As an international language, people with a good mastery of English have more privileges. The role of English language in advanced careers holds an essential role in improving job performance and promotion prospects (Clement & Murugavel, 2018).

By mastering English, there is no fear anymore to communicate with foreigners while visiting abroad or meeting foreigners in Indonesia. Uztosun (2021)

asserts that EFL speakers have good regulation and motivation to develop a higher speaking competence. EFL speakers will easily understand various information, songs, and movies in English. Besides being able to communicate and understand English in daily life, English is also one of the main academic requirements. If students intend to continue studying abroad or do student exchanges, students need great English proficiency with a sufficient TOEFL score as evidence. Gunantar (2016) stated that English may be used for various fields like foreign companies and offices and educational institutions.

Instagram as a Learning Medium

Instagram as a social media that is widely used by the young generation is one of the interesting learning media. On Instagram, people may undertake sharing content in form of videos and photos through particular accounts manage by “teachergrams” or the creator of learning accounts (Resyadi, 2020). Inderawati (2017) asserts that today’s learning is not only about reading a book or writing on paper, however, but students are also free to explore social media as a platform to learn attractively. Instagram offers a variety of informative content that can be used as new knowledge for everyone, starting from science, history, skills, the latest news, languages, and various tutorial content. Erarslan (2019) found that Instagram could be one of the educative platforms that people use with high-positive perceptions.

In the context of learning a language, Instagram contains various speaking, listening, grammar, pronunciation, and vocabulary contents in the English course accounts. Aloraini (2018) delivered an English course on social media and adopted the real learning experience to be changed into a fun and attractive learning experience. In addition to the English course account, students may also learn English from someone's caption. For example, native celebrities write captions and comments in English. By reading English captions, not only basic English is obtained, but students can get slang and idioms there. According to Purba et al. (2021), Instagram users, or in this context students, can upgrade a variety of language styles both formally and informally by expressing feelings, thoughts, and messages.

By learning a language through Instagram as a medium, students can develop their knowledge well. Students are expected to create their content to be shared on Instagram. Various learning activities can be posted on Instagram like creating prompts or some sentences to enhance students' knowledge both in the group and individually (AlGhamdi, 2018). For that explanation, language learning through Instagram is an interesting thing to discuss and learn.

Method

This study used a descriptive qualitative research method. Qualitative research is research based on an observation of people’s perceptions (Khan, 2014). This research method originated from the study of human behavior (Khan, 2014). Besides that, this method is formed to assist the researchers’ understanding of human beings and social living things (Toloie-Eshlaghy, 2011). The qualitative method is a research method that uses description to show the results of the collected data. The data of qualitative research can be in the form of interview transcripts, videotapes, photographs, personal documents, memos, field notes, or

other official records (Seers, 2012). Qualitative articles and reports often contain quotations and describe what a particular situation or view of the world is like in narrative form. The written word is very important in the qualitative approach, both in recording data and disseminating the findings.

To collect the data, researchers used open-ended questions in the Google form and spread them to the respondents which were ELESF students of Sanata Dharma University. The reason for choosing open-ended questions in collecting the data is that respondents can elaborate their responses without being limited to the available answer choices. An open-ended question is a question that does not demand a correct answer (Husain, et al, 2012). It provides respondents direct view of thinking (Robert, et.al, 2014). An open-ended question is a question in which the answer is not suggested, so the respondents can use their own words (Popping, 2015). So, it is essential for official statistic measurement (Conrad, et.al, 2016). After collecting the data, the responses were coded into several categories. Coding is the process of organizing qualitative data (Stuckey, 2015). After the data is coded, the written long response has changed become one word based on the “code” or “category” and then the code is calculated and converted into a chart or table.

Findings and Discussion

The study shows the data obtained about ELESF students’ perception of Instagram usage as a medium to learn English, which was taken from 42 respondents. It is important to know about EFL student perception of certain learning mediums to learn English, whether they are comfortable, interested, or satisfied when using the learning medium. So, it can be a reference for other learners to try the same medium. Instagram is one of the social media that have much English content since it can connect people from all over the world and also many English learning tutors also use Instagram as a platform to share their knowledge. This study will reveal how the ELESF students’ perception which is EFL student towards the use of Instagram to learn English. Most of the respondents were from the 2019 batch which was 59.5% of the total respondents.

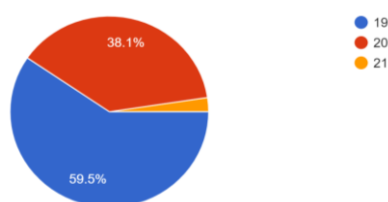


Figure 1. Respondent Distribution

All respondents have an Instagram account and usually use this app every day. However, the duration is varied.

Table 1. Instagram Usage Duration

Duration	%
More than 3 hours	14,3
2 – 3 hours	28,6
1 – 2 hours	23,8
Less than 1 hour	33,3

Total 100

Based on the data, most of them use Instagram for less than 1 hour, which was 33,3% of total respondents. The respondents stated that Instagram can be used as a medium to learn English because of its affordability, connect people globally, and also facilitate self-improvement. These 3 categories are obtained after coding each response. Affordability is a factor that is related to easiness and accessibility. With this factor, it makes sense If many people are interested to use Instagram since users can easily download this app on Play Store freely. Advanced technology also connects people from around the world. What we need to have is just Internet access. Instagram also facilitates the user to connect with people globally. More interestingly, the presence of photos and short videos makes people more interested in choosing this app over others. Besides these features, the presence of Instagram stories also makes these apps enable the user to see others' activity just like slide shows throughout the day (Pangaribuan. et. al., 2018). By connecting with people from all over the world and easily accessing English content on Instagram, we have the opportunity to improve ourselves. We can see the example of respondents' responses in the table below

Table 2. The reason for using Instagram to learn English

Reason Categories	Respondent's Response Example
Affordability	Yes, it can. Because there are a lot of English content creators that post their videos and it is very interesting to learn from them.
	Yes, I can find a lot of English content on Instagram.
	Yes, because sometimes I can see English videos on Instagram.
Global Exposure	Yes, because it is connected to the users in this world
	Yes, because I followed so many American Artists, they post a lot of photos or videos and then they write a caption on them, so can learn from their captions.
	Because there is a lot of information from abroad, especially the information provided in English.
Self-Improvement	I read some posts and watch some short videos about the English language
	Yes, but it depends on the users. If the users utilize it as a medium to learn English, then it'll work.
	I read some posts and watch some short videos about the English language

After calculating all the responses based on each category this study found that most of them stated that Instagram's affordability makes this app can be used as a medium to learn English, which was 47,60% of total respondents. We can see the results in figure 2 below

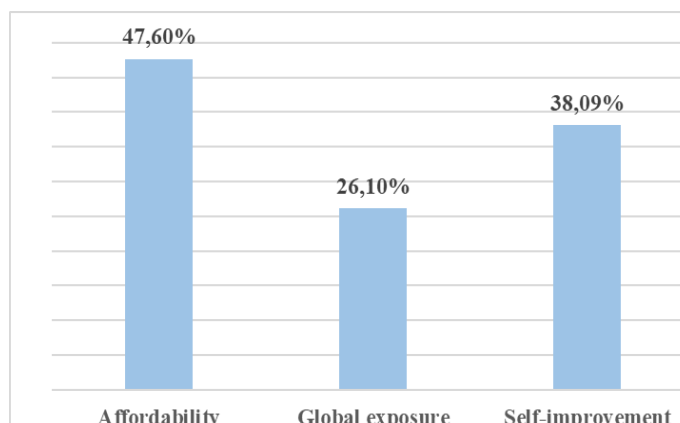


Figure 2. Respondent distribution

All Instagram users have purposes why they watch or looking at certain content, including ELESP students. They have purposes why they see English content on Instagram, whether for learning or entertainment. Regardless of the respondents' purpose, entertainment and learning have a tight connection, which is considered continuous brain training (Corona, et.al., 2013). We can see some examples of student's responses in table 3 below

Table 3. The purpose of watching English content on Instagram	
Purpose Categories	Respondent Response Examples
Learning	• When I found English learning in a certain account, I will save that content and learn from it. • I will save the content and I can view it many times to help me in learning • I'm watching video and collecting new vocabulary
Entertaining	• Watch a video or something that I like. • I exploring the Instagram reels • Watching a podcast or some American TV show

66.60% of respondents stated that the purpose of watching English content on Instagram is to entertain themselves, while 33.40% others to study. The comparison can be seen in figure 3 below

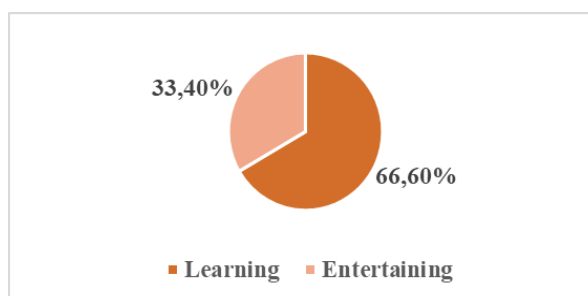


Figure 3. The purpose of watching English content on Instagram

Many of them also have followed English-speaking public figures and free English learning accounts. Moreover, they also have learned English through those free English learning accounts. Following the English account makes EFL students who often open Instagram will get used to the text or sound of English. Table 4 below shows the number of respondents that follow those accounts and those who do not. Those who have learned through a free English learning account and who have not been shown in figure 4 below.

Table 4. Account for Learning English on Instagram		
Categories	Follow (%)	Not follow (%)
English-speaking public figures	50	50
English learning account	66.60	33.40

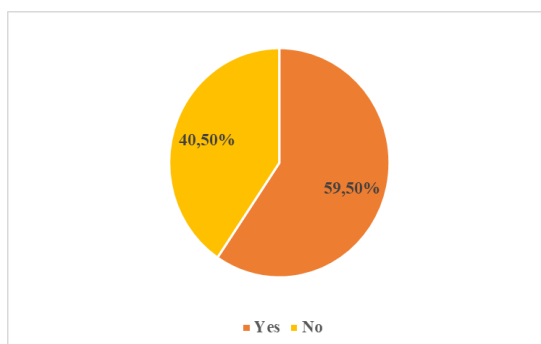


Figure 4. Already learning through a free English learning account

Based on figure 4 above, 59.50% of respondents have learned through a free English learning account, while 40.50% of others have not. After showing that they have an interest in learning English through Instagram, respondents also stated that learning English through Instagram has many benefits. The benefits have been categorized into 4 categories, which are vocabulary, grammar, speaking, and listening. Vocabulary is an important part of language mastery. The more EFL student has, the better they master a language will be (Tuan, 2011). The next category is grammar. Grammar covers language rules. It is about how words combine in a sentence, the choice of words that are appropriate in a sentence, and the change that happened at a different time. Grammar mastery is considered the foundation of language proficiency (Wang, 2010). The other categories are speaking and listening. Speaking and listening skills are very important in mastering a new language. EFL learner is considered fluent If he or they can speak in the target language without translating their mind. Listening skills refer to the skills that are needed by EFL learners to directly listen to the target language without confusing by what the native speakers say. Speaking and listening skills are highly important since it is highly interrelated in real-life communication (Sadiku, 2015). We can see the example of respondents' responses in the table below

Table 5. Benefits of using Instagram to learn English

Benefit Categories	Respondent's Response Example
Vocabulary	Increasing vocabulary. Yes. We can increase our knowledge, learn new vocabulary, knowing the world's situation by only using our phone Yes, I do get positive benefits. The benefits are knowing more idioms, phrases, and words.
Grammar	Know more about grammatical correct Practice understanding sentences in English Sometimes, I even can get a simple grammar lesson
Speaking	Yes, it improves my speaking skill Yes of course! On Instagram, I can get a free lesson on how to pronounce a word correctly and how native speakers form their sentences. Learn how to pronounce the word correctly
Listening	The benefit so far is in terms of listening Yes. I can know the culture of the UK and the US, how to pronounce words correctly, and so on

The highest benefit of learning English through Instagram is improving vocabulary, which is 47.61% and the lowest is grammar, which is only 14.28% based on the figure below:

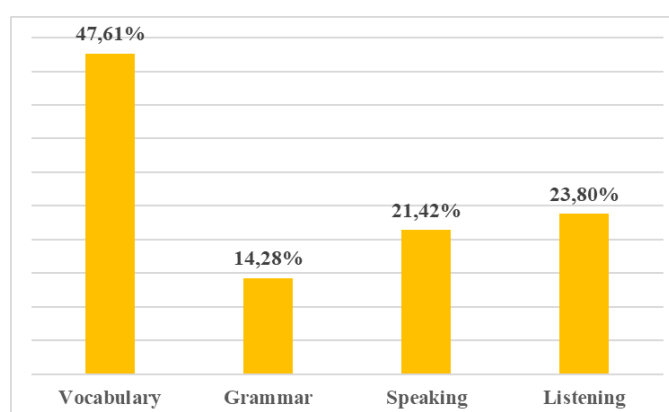


Figure 5. Benefits of using Instagram to learn English

Conclusion

Based on the results, this study shows that ELESF students' have a positive perception of Instagram usage to learn English. All of the respondents also have an Instagram account and often use it, which is at least 1 hour a day. It shows that

Instagram is a social media that is always being opened every day. The respondents stated that Instagram can be used as a medium to learn English because of its affordability, connect people globally, and also facilitate self-improvement. Although the focus of watching English content on Instagram is mostly to entertain themselves rather than to study, most of them have already followed free English learning accounts, 66,6% of respondents have followed free English learning accounts. Besides that, half of the respondents also followed English public figures. It is such a positive result even though the purpose of watching English content is to entertain themselves, it is still beneficial for EFL students. Learning can be done through entertaining as well, and learning in a fun way just like watching entertainment content can be instilled more deeply in the human brain. This study also shows that learning English through Instagram has 4 benefits which are increasing vocabulary, increasing the ability to use the correct grammar, and increasing speaking, and listening skills. These four categories are the foundations of language mastery. Based on the EFL student perception, Instagram is social media that is very useful and effective for increasing English ability.

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ECOLOGICAL CONTENT ANALYSIS IN BOHLKE'S SKILLFUL READING AND WRITING

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Abstract

Ecology has long been a part of processes in current education. Hence it has become gentle evidence that the instillation of ecological values has been carried out extensively and thoroughly to students. One of the ecological promotion media is textbooks. This study aimed to analyze the ecological content of reading materials and instructions in the Skillful Reading and Writing book – a compulsory student book in the Critical Reading and Writing I course. Reading materials and instructions were on the analysis from the aspects developed by Rule and Atkinson (1994) namely appreciation of nature, realistic ecological problems, positive tone, appropriate illustrations, and hope for a solution. This study belongs to qualitative descriptive research with document study data collection techniques. The content analysis results revealed - at least - half of all readings in the book treat the natural environment. Of the five ecological aspects, they could be sorted according to the degree of conformity, namely positive tone (4.9), appreciation of nature (4.05), realistic ecological problems (4.15), appropriate illustrations (3.5), and hope for a solution (2.0). However, not all those selected readings are supplemented with learning instructions leading to real actions to preserve and appreciate environments. Therefore, teachers should make a purposively instructional adjustment to students' conservation practices.

Keywords: content analysis, ecology, reading and writing

Introduction

Ecology as a term is not such a novelty – or Indonesian mostly say *barang baru* – in the field of education. What is being addressed is not specific to ecological education but particularly about the existence and significance of ecological contents and concerns in education generally. This is included in the historical development of how ecological values have been introduced to schools - educational institutions or institutions of education (Bronfenbrenner, 2005; Krasny, 2020; Pranoto, 2022). This ends up with a strategy that ecology can be acquired and instilled from an early age of people. In particular, it has become gentle evidence that the instillation of ecological values has been carried out extensively and thoroughly by education.

Another substantiation of the presence of ecology in the world of education is evidenced by the commitment to equipping teachers with both ecological values and education. This was supported by Monroe and Krasny in 2016, Simmons and Monroe (2021), and Yuce in 2019. In his research, he argued that “It is of great importance that teacher candidates are trained to develop an awareness of ecology and to protect ecological systems because they are the ones who will educate future generations.”

To know the strategic plans for the future of ecology in education, Salazar et al. (2022) presented that education's resilience was about being committed to providing ecological education, or environment-based education, until 2040. This was further strengthened by the determination to include environmental learning materials in curricula up to secondary school levels or K12. They delivered some alternatives to get into this educational goal, namely training, marketing, funding, and partnership.

Ecology in education gave rise to several terms; one of them is namely classroom ecology. Classroom ecology is about “Represent the complex system of relationships among students and their teachers within the academically and socially oriented classroom environment” (Justice et al., 2022). This is an approach so that education becomes a new home for the initiation of ecological values for humans in general (McCrea, 2006).

Another familiar ecological term used in education is environmental education. According to Blanchet-Cohen and Reilly (2013), Bodor (2016), and Connor (2014) environmental education has described a set of instructions that informs students about their environment and teaches them how to make wise decisions about how to care for it. This typical education opens an incredible opportunity for creating ecologically proficient understudies that will both precede their commitment to caring for the environment into their grown-up lives (Potter, 2009).

The obvious question now is what is the importance of studying ecology for students? According to research results by Blumstein and Saylan (2007), students must have a close relationship with and insight into nature. Students who do not have an emotional connection with nature are unlikely to understand nature, understand human relationships with nature, and show behaviour to protect nature (Kahyaoğlu et al., 2021).

There are many ways to present ecological values to students in the world of education. Activities that are meaningful as non-curricular activities are often opportunities for ecological values to be conveyed. The activities of caring for plants and cleaning the school environment of trash are also part of the daily routine of students that can be done to cultivate ecological values within themselves (Maharramli et al., 2021).

In the curricular realm, there is not much that can be done to make students love the environment. One example is biology lessons. In other subjects, there are many ways that ecological values can be conveyed to students through media and instructions. One of the ecological promotion media is textbooks (Martin et al., 2022).

Other implementations of ecological education in schools, among others, are as follows (Anwari, 2010):

1. Applying the “environmental teaching” model from Finger (Germany) or the “real life” model from Ligthart (Netherlands).
2. Ecological-oriented education can contain competencies about: individuals and populations, interactions and interdependencies, environmental influences and limiting factors, energy flows and nutrient cycles, communities and ecosystem concepts, homeostasis, succession, humans as members of ecosystems, and ecological implications for activities humans and society.
3. Organizing teaching about the natural environment, developing a critical attitude and caring for the environment in students, caring for the environment, and utilizing the environment as a learning resource.
4. Ecological education can be carried out using an ecological character approach, which can touch the psychological side of humans about nature and its environment.

The purpose of this study is to present an analysis of ecological content on reading materials and instructions on Skillful Reading and Writing book written by Bohlke (2012) – a compulsory student book in the Critical Reading and Writing I course in English Language Education Study Program of Musi Charitas Catholic University. Reading materials and instructions are on the analysis from the aspects of 1) appreciation of nature, 2) realistic ecological problems, 3) positive tone, 4) appropriate illustrations, and 5) hope for a solution. The results of this research were expected to be able to provide benefits in increasing awareness of the importance of ecological content in teaching materials in universities for both lecturers and students and developing ecological-based teaching materials and instructions that can be a reference for all parties.

Method

This study belongs to qualitative descriptive research with document study data collection techniques. This type of research utilizes qualitative data and is described descriptively. According to Sugiyono (2018), this method is carried out to observe independent variables without making comparisons or drawing relationships with other variables. Meanwhile, Arikunto (2019) emphasizes research with this method intended to investigate certain matters and the results are presented as a research report.

The qualitative descriptive method was carried out by recording obtained from sources or written data. The data source in question was a textbook entitled Skillful Reading and Writing, which is used as a compulsory book in the Critical Reading and Writing I Course at English Education Study Program, Musi Charitas Catholic University. The type of data in this study was the text or teaching material documents contained in the book. In the textbook, the targets for analysis were the readings and the instructions on the questions and the exercises

The research data were collected by the rubric developed by Rule and Atkinson (1994). Meanwhile, the ratings assigned based on the following scale (5) Outstanding: exceeds every part of the criteria with not one question in mind, (4) Very Good: meets criteria with slight omissions, (3) Good: covers the topic of the criteria but could do more, (2) Fair: may discuss one part or at least has some science-related material, (1) Not Recommended: has no mention of the criteria at all.

Findings and Discussion

At the primary stage of collecting data on reading materials in Bohlke's book, 20 readings were obtained and distributed in 10 lecture topic chapters. Each reading is equipped with a reading title and pictures. Not all readings were presented in paragraph formats but some were in survey formats which directly involve readers' responses not only in comprehension but also in reading activities.

All readings were taken into the analysis on each criterion namely appreciation of nature, realistic ecological problems, positive tone, appropriate illustrations, and hope for a solution.

Table 1. Ecological aspects and criteria

No	Scaling Categories	Criteria
1	Nature Appreciation	Assesses the degree to which the book depicts beauty and harmony in nature. Answers the question, "What is the beauty of nature?"
2	Realistic Ecology Problem	Presents an ecology problem in a realistic manner, without oversimplification or exaggeration. The effect of human choice on the situation is clear. Answers the questions, "What is it? How does it work?"
3	Positive Tone	Emphasizes being effective in solving the problem rather than assigning blame or being "right." Positive and appropriate behaviours are emphasized, and the tone does not induce fear.
4	appropriate illustrations	Assesses the degree to which illustrations enhance the text. Answers the questions, "Do illustrations complement and enhance the text? Are illustrations and photographs appealing? Do illustrations move the story forward?"
5	hope for a solution	Assesses to what degree books convey a feeling of hope for a viable solution to the problem. Answers the question, "Is there hope for a solution?"

From all the readings, the average results of the analysis of those 5 aspects of each reading in the book were obtained (see figure 1). The average value of the positive tone aspect was 4.9. Then that was followed by realistic ecological problems with a score of 4.15. The value of 4.05 is for the average appreciation of nature. The second lowest score is on the aspect of appropriate illustrations. While the lowest score on the hope for solution criterion is a score of 2 for each reading.

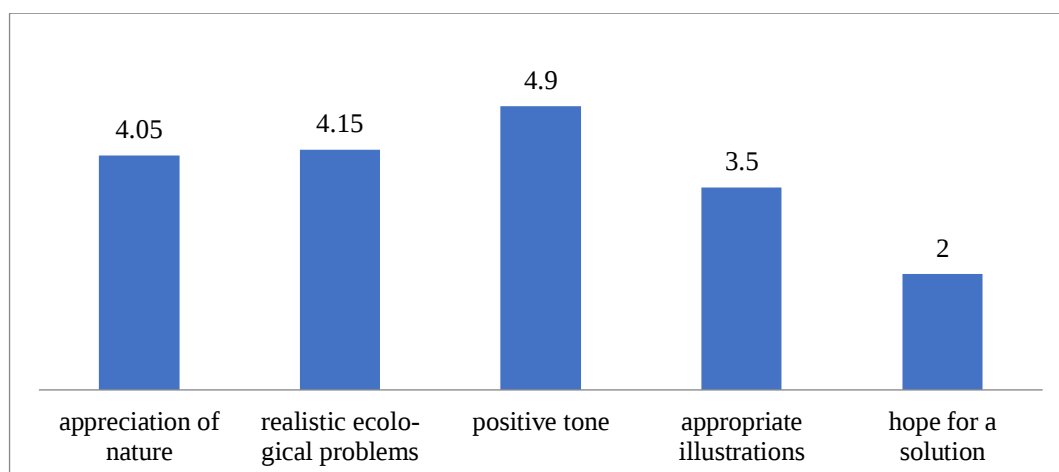


Figure 1. Average analysis scores of 20 readings

Table 2 presents all assessment data from each reading based on each criterion. Of all the readings, 9 readings had a score of 5 (the highest) on the appreciation of nature and realistic ecological problems criteria. Judging from the positive tones criteria, 19 reading passages got a score of 5. On the appropriate illustrations criterion, 6 readings had a score of 5. Meanwhile, for the hope for a solution criterion, the overall score for each reading was 2, which means that the reading might discuss one part or at least has some science-related material.

Table 2. Analysis Results

Title\Ranking	appreciation of nature	realistic ecological problems	positive tone	appropriate illustrations	hope for a solution
Are you a natural leader?	3.0	4.0	5.0	3.0	2.0
The hero within	3.0	4.0	5.0	3.0	2.0
A matter of time	2.0	2.0	5.0	3.0	2.0
What time is it?	2.0	2.0	5.0	3.0	2.0
Home is where the heart is	4.0	4.0	5.0	3.0	2.0
Home automation	5.0	5.0	3.0	2.0	2.0
Fuel of the sea	5.0	5.0	5.0	5.0	2.0
Size doesn't matter	5.0	5.0	5.0	5.0	2.0
Time for a change	5.0	5.0	5.0	5.0	2.0
The Fibonacci sequence	5.0	5.0	5.0	5.0	2.0
Hurry up and slow down!	5.0	5.0	5.0	2.0	2.0
Keeping up with the Tarahumara	4.0	4.0	5.0	3.0	2.0
Is seeing really believing?	4.0	4.0	5.0	3.0	2.0
Color and flags	2.0	2.0	5.0	3.0	2.0
Earth's final frontier	5.0	5.0	5.0	5.0	2.0
Super Sherpa	5.0	5.0	5.0	5.0	2.0
Coming of age	4.0	4.0	5.0	3.0	2.0
Gardening 380 kilometers above earth	5.0	5.0	5.0	2.0	2.0
The farmer's lazy son	4.0	4.0	5.0	4.0	2.0
Leave it for the robot	4.0	4.0	5.0	3.0	2.0

From each reading, the average of all measurement results was also calculated (see figure 2). There were 6 reading passages with the highest average score, 4.4. The titles of the 6 readings were *Fuel of the sea*, *Size doesn't matter*, *Time for a*

change, *The Fibonacci sequence*, *Earth's final frontier*, and *Super Sherpa* respectively.

Furthermore, there were 3 readings with an average value of 3.8. The reading titles were *Hurry up and slow down!*, *Gardening 380 kilometres above the earth*, and *The farmer's lazy son*. The other 5 reading passages getting a score of 3.6 was *Home is where the heart is*, *Keeping up with the Tarahumara*, *Is seeing believing?*, *Coming of age*, and *Leave it for the robot*.

The other 3 readings had an average score of 3.4. The three readings were each entitled *Are you a natural leader?*, *The hero within*, and *Home automation*. While the passages with the lowest average score with a score below 3 were *A matter of time*, *What time is it?*, and *Color and flags*.

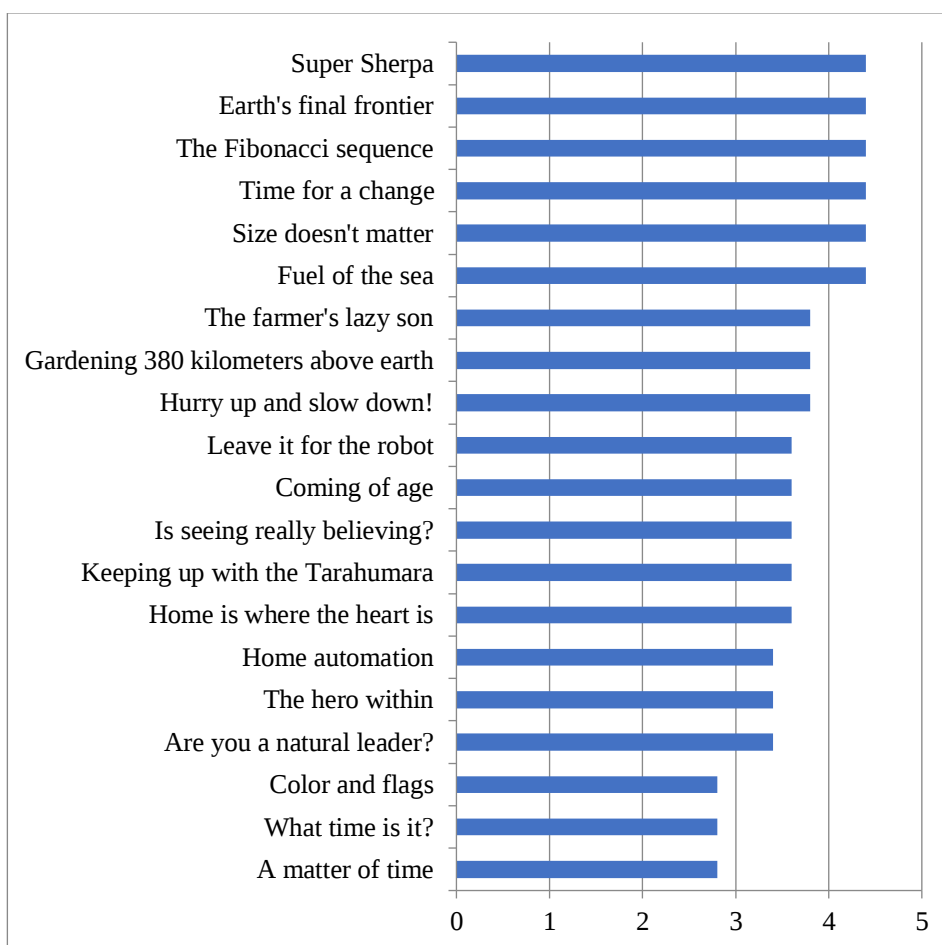


Figure 2. External problems faced by the students

One of the titles with high marks next was *Fuel of the Sea* (Picture 1). This reading presents how a small living creature called krill can maintain the ecosystem in the sea. Its function as a living creature can be of benefit to its surroundings. It also wants to present the world of the sea to students. The understanding gained should be able to invite them to respect the environment and keep the sea clean for the sake of preserving the ecosystem and the sustainability of living things in the sea. In short, the tone used is positive enough to increase ecological value.

As an effort to appreciate nature, the reading also provides an indirect description of the role of a small creature in the sea, which sometimes has no economic value, is included in the food chain and plays an important role as an ecosystem. Realistic ecological problems are raised through a description of the effects of extinction that could occur if these animals do not exist or become extinct. The images used are quite representative, not only to make the reading look attractive but also to help students get to know nature more closely.

Hunaepi et al., (2016) conducted validity tests on textbooks to check their suitability and impact on ecology. The results of the validity tests were in the score range > 3.6 with a reliability percentage value for each assessment component above 75% indicating a valid value. They – the researchers - clarified that one of the validity factors of the books was the feasibility and ability to develop students' scientific attitudes. The result also provides an opportunity for some of the ecological readings in this skilful reading and writing book to be able to concretely rectify the scientific attitudes of the students.

Global reading
Skim *Fuel of the sea*. Check your prediction.

Close reading

- 1 Read *Fuel of the sea*. Check your guesses to *Before you read exercise 1*.
Correct any wrong answers.
- 2 Highlight the important information and annotate *Fuel of the sea*.
Then write the answers to these questions.
 - 1 What are krill?
 - 2 Where do krill live?
 - 3 What animals eat them?
 - 4 How large can krill swarms get?
 - 5 What things are causing krill numbers to decline?
 - 6 What has happened as a result of this decline?

ACADEMIC KEYWORDS

contain	[v]	/kən'teɪn/
force	[v]	/fɔːs/
recent	[adj]	/ˈriːsnt/

¹ Two blue whales are swimming up from the ocean depths. They are blowing bubbles in a tighter and tighter circle. Suddenly one opens its huge mouth and takes in a massive amount of water. With a tongue that weighs more than an adult elephant, it forces the water out of its mouth. Using a highly efficient filtering system, it keeps and swallows hundreds of kilograms of krill. Krill are the primary source of food for many whales, and blue whales, the largest animal on Earth, eat about four tons of krill every day.

² Krill are tiny shrimp-like animals about the size of a paper clip. They spend their day in the ocean depths and rise to the surface each night to feed. They feed on phytoplankton—single-cell plants at the bottom of the food chain—and on algae found under sea ice. There are approximately 90 known species of krill. They are found in all the world's oceans and may live up to ten years. Aside from whales, many other sea animals such as fish, seals, and penguins depend on krill as a primary food source. This is why they are sometimes described as the fuel of the sea. Without krill, many of the life forms in the oceans would disappear.

³ Normally krill are found in concentrations of 10 to 100 individuals per cubic meter. When they gather together in a defensive group called a swarm, they may number up to 100,000 per cubic meter. A single swarm can be as large as 450 square kilometers and contain up to 200 million metric tons of krill. It can turn the surface of the ocean pink. Some swarms are large enough to be seen from space. Krill are so abundant that they weigh more than all of the people on Earth.

⁴ Despite their huge numbers and long lives, recent studies by marine biologists have found that krill populations are declining. In the ocean around Antarctica their numbers have dropped as much as 80%. This is partly due to the loss of sea ice. Krill oil has become popular in dietary supplements in recent years, and this demand is also impacting krill numbers. Only a few countries currently fish for krill, but the numbers are growing. Some animals that feed on krill, such as penguins, have declined in number as a result.

⁵ An individual krill may seem insignificant, but as a species they represent one of the most abundant and important animals on Earth. Healthy krill populations in the future depend on the actions of students studying marine biology today, as well as the actions of everyday people.



Fuel of the sea

SIZE UNIT 4 39

Picture 1. The passage entitled *Fuel of the Sea*

One of the reading titles with the second highest average score is Gardening 380 kilometres. This reading raises a big plan from the world of science to grow plants in outer space. It is not an easy thing to do this as described in the contents of the reading. But from the reading, it is very clear that it provides an illustration of a greener future world where plants that produce oxygen will be more numerous and sustainable.

From these readings, students got a picture of a better world positively in relation to the environment. Appreciation of nature was presented through tree planting. Meanwhile, realistic ecological problems were presented through concerns about technological developments that should be accompanied by more

ecological alternatives. The reading content that reviewed the design of nature conservation through empowering technology provides a positive tone for students to learn more about nature conservation. The pictures used were also quite helpful for students to be aware of the environment. Leaves (plants) and pictures of astronauts were suitable representations to present popular readings.

Regarding the learning instructions, Bohlke did not convey what students could do to pay much attention to their environments. This could be supplemented, according to Jones and Galloway (2013) in their article on the curriculum design through Ecological Lens, by certain adjustments so ecological goals could be obtained. In their study, they adjusted the curriculum from social to ecological orientation and organization. A similar thing could also be carried out by adjustments or changes in the field of learning materials, such as readings so that the expected ecological goals could be met (Hungerford, 1980).

GARDENING 380 KILOMETERS ABOVE EARTH



Astronauts also go through training in how to care for plants.

¹ Astronauts go through physical, psychological, and technical training, but there is one kind of training many people do not know about. Astronauts also go through training in how to care for plants. These "astronaut gardeners" are growing vegetables and other plants in space. Humans aren't the only life forms on the International Space Station. They share their work and living space with plants.

² Taking plants along on a trip isn't a new idea. Since early explorers wanted familiar foods to ease their transition to foreign lands, they often took seeds and plants with them. Space travelers do much the same thing. In fact, as space trips become longer it will be necessary to grow food in space. A nine-month trip to Mars, each way, would require huge amounts of food and water. The cost of taking anything into space is about \$22,000 per kilogram. Because of this, it's not practical to send everything needed for such a long journey, only to be used once and discarded. Everything used in space must have several uses.

³ This is why growing plants in space will be so important. Plants can serve many uses on a long space journey. They are a renewable food source. Astronauts will welcome the addition of fresh fruits and vegetables to their diet of dry foods. Also, because plants use carbon dioxide and produce oxygen, they can help improve air quality. Currently all oxygen is taken aboard in tanks and then caught again so it can be reused. Plants can help extend the capabilities of the air inside the spacecraft—the only air that the astronauts can breathe.

⁴ However, there are challenges with growing plants in space. Due to the lack of gravity in space, the oxygen that the plants produce stays around the plants. This can actually kill them, so fans are needed to circulate the air. Without gravity, roots don't "know" to grow down, leaves don't know to grow up, and water doesn't easily travel up the roots to the leaves. Specialized containers are being developed to help the plants grow correctly. There are challenges with soil as well. As soil is too heavy to send to space, special liquid gels are used to sustain plant growth. These retain water and deliver it to the plants.

⁵ Scientists are also working on the plants themselves. They are trying to breed plants to grow more efficiently and to grow with less water and light. They are also looking for ways to make plants more resistant to disease. Moreover, such innovations in plant breeding could result in improvements back here on Earth. Imagine growing plants in places where light, water, and weather are less than ideal. Deserts may one day provide lots of fresh food for local people, saving transportation costs. Similarly, many diseases now harm or kill plants. Plants that are resistant to diseases could provide an important new food source. With the world's population now at seven billion people, our astronaut gardeners may help discover ways to feed those billions.

Developing critical thinking

1 Discuss these questions in a group.

1 Which of the personality traits in the box on the right would someone need to be an astronaut? Why?

I think an astronaut would need to be very... because...

2 What kinds of things do you think astronauts miss most?

Astronauts probably miss... most because...

ACADEMIC KEYWORDS

necessary	(adj)	/ˈnesəˌseri/
quality	(n)	/ˈkwɒləti/
result	(v)	/rɪˈzʌlt/

PERSONALITY TRAITS

adaptable	flexible
decisive	independent
determined	patient

LIFE UNIT 9 91

Picture 2. The passage entitled *Gardening 380 Kilometers above Earth*

One reading that has the lowest indicator value is *What time is it?* This reading explains the history of clocks that can be used to measure time. In essence, the history of clocks to determine the time is explained chronologically to provide knowledge about how clocks were invented and have no direct connection with the human environment.

W H A T T I M E I S I T ?

¹ How do we know the time? Look around. Is there a clock on the wall? Are you wearing a watch? Does your cell phone show the time? Telling the time is straightforward these days and essential if we want to schedule things and be punctual, but it was not always so easy. Many years ago there were no clocks. Over the centuries, people have developed different ways of telling the time.

² About 5,500 years ago, the Egyptians invented the sun clock. This was a tall stone structure. Its shadow marked the movement of the sun. They were able to determine midday and measure time from these shadows.

³ About 3,500 years ago, the Egyptians made a sundial. The sundial was smaller than the sun clock and could measure time for half a day. After midday, they had to move it 180 degrees to measure the afternoon hours. On cloudy days or at night it was impossible to tell time with a sun clock or a sundial.

⁴ Water clocks were the first clocks not to use the sun. The idea is simple. Water flows from one container to another at a constant rate. When the water reaches a certain level, it moves a lever, and this shows the hours. The Egyptians used water clocks about 3,400 years ago. These clocks were popular in the Middle East and China, but they failed to keep accurate time.

⁵ In the thirteenth century, the mechanical clock was invented. This was more accurate, but was expensive to make. Over the next few centuries the design was developed. For example, springs were added around 1500. This improved accuracy and allowed clocks to be smaller. Mechanical clocks continued to develop until they had an accuracy of one-hundredth of a second per day.

⁶ In 1927, the first quartz clock was developed. A quartz clock is accurate because of the regular vibration that occurs when an electric current is run through the mineral quartz. Clocks became cheaper to build and own. People began relying on them more and more to run businesses, transportation, and markets.

⁷ More recently, in 1956, came the digital clock. And nowadays satellites send our cell phones the time to the exact second. There have been a lot of advances in timekeeping, but some things never change. Many of us still have trouble getting out of bed on time and not missing appointments.



Developing critical thinking

1 Discuss these questions in a group.

1 What other ways of measuring time can you name? What other things help with time management?

You can also measure time using ...
There are many things to help you manage your time, such as ...

2 Do you think clocks make life easier or more difficult?

I think clocks make life easier / more difficult because ...

2 Think about the ideas from A matter of time and What time is it? and discuss these questions in a group.

1 Why is time management important at school and in the workplace?

Time management is important at school because ...

2 What other skills and strengths are important in school? Think about the things in the box on the right.

Although time management is very important, I think ... is also important because ...

ACADEMIC KEYWORDS

different	(adj)	/'dɪf(ə)rənt/
fail	(v)	/feɪl/
level	(n)	/'lev(ə)l/

THINK ABOUT

computer literacy	motivation
confidence	organization
hard work	punctuality

TIME UNIT 2 21

Picture 3. The passage entitled *What Time is It?*

The lack of learning instructions that lead to ecological understanding and behaviour makes it seem as if the reading content has no direct relation to the environment. Nevertheless, the development of clocks at the beginning was very dependent on and from nature, namely the sun or sundial and so did the sand or sand watch.

Taking this matter to be actual to relate it to ecology is not impossible. For this reason, the contents of the reading still provide a good notion of the natural environment and appreciation of nature.

Conclusion

Bohlke's Skilful Reading and Writing book were aimed at teaching materials related to reading and writing skills. Books are so well designed through meaningful and efficient sequences of activities or learning instructions that students might not get difficulties understanding the structure of the book. This book openly had no specific concerns for the world of ecology in general or the environment in particular. This was reinforced by the absence of information in the introduction or in any part of the book that gives an intention to the field of ecology.

From the description of the results and discussion, it concluded that reading in critical reading and writing books provides an alternative for getting to know the ecology and instilling ecological values in everyday life. This was supported by the overall average score of each reading, 3.72 or almost 4; it met the criteria with slight omissions. However, not all those selected readings were supplemented with learning instructions leading to real actions to preserve and appreciate environments. Therefore, teachers were supposed to make purposively instructional adjustments to students' conservation practices.

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LINGUISTIC REVITALISATION AND THE DRAMA IN AFRICAN INDIGENOUS LANGUAGES

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Abstract

This paper explores the drama written in indigenous African languages across many countries in Africa. It highlights the intellectual snobbery suffered by drama written in indigenous languages, probing the reasons behind the critical marginalization. It equally probes the elemental compositions of drama written in indigenous languages, investigating how oral elements revitalize and fertilize the dramatic works. The theoretical framework for this study was anchored on *Ethnodramatics*, a theory of indigenous drama projected by Affiah and Osuagwu while the inspirations which substantiate indigenous African languages as viable and effective linguistic mediums for dramatic creativity are derived from Ngugi wa Thiongo's theoretical postulation on the language of African theatre in *Decolonising the Mind: The Politics of Language in African Literature* (1986). The paper reveals that traditional African drama in indigenous languages creatively utilizes oral resources and elements such as proverbs, riddles, mime, music, songs, dance, and other folk arts in ways that embellish and relive their drama. The paper concludes that by writing in indigenous languages, playwrights expand the resources and frontiers of African indigenous languages, a situation that nurtures and preserves them.

Keywords: African drama, indigenous languages, intellectual snobbery

Introduction

African literature written in indigenous languages has accumulated a rich harvest of scholarly works. The bulk of the works done in this area was carried out mainly by Western scholars and researchers: Cancel (1993), Gerard (1970 and 1993), O. R. Dathorne (1934), Mooneeram (1999), Ricard (1992), and Zaki (2004). These foreign scholars attempted extensive but not exhaustive study of African literature in indigenous languages, their concentration was on poetry and prose mainly. A lot of African scholars and critics shy away from researching this area. A few African researchers and scholars (Mugo, 1981; Mwaliwa, 2018; Olale, 2015; Sheriff, 2004; Zaki, 2014) who worked in this area covered mainly their national literature and like the Western scholars and researchers, concentrated mostly on poetry and prose written in indigenous languages.

There is a profound disregard for the African literature written in indigenous languages especially the drama genre as a result of which this literature suffered and continues to suffer intellectual marginalization (Marzagora, 2015). Discussions about African drama are often confined to those written in foreign languages, forgetting that this is only a portion of the overall literature in Africa. Too often, playwrights who write in Kiswahili and other indigenous languages are neglected (Mugo, 1981). African literature is often regarded by critics and scholars as those published in colonial languages such as English, French, or any other. Often, they ignore the existence of literary works written in indigenous languages.

Mbughuni (1981) laments the subservient role to which literature written in indigenous languages is subjected. He reveals that literature in indigenous languages is used by African writers to fertilize the literature written in foreign languages:

Even today drama written in vernacular or national languages in Africa is sometimes treated by both scholars and creative artists as merely a source of useful information and inspiration: fertile soil, with which to nourish international masterpieces. These masterpieces are, of course, written in the 'international' languages of French and English. (p. 85)

Mukoma (2020) equally deplores the neglect suffered by many South African writers, especially a writer like Sol Plaatje who produced masterpieces both in the English language and indigenous language: "And outside of writers writing in African languages, there were those writing in English such as Sol Plaatje (*Mhudi*, 1930). These writers are not usually discussed within the African literary tradition or read as having set templates of writing in African languages and translation..." (p.104).

Affiah and Osuagwu (2012) observe that the snobbism suffered by the literature in indigenous languages is a rooted mentality that is not limited to only scholars: "The fate of indigenous African drama (indeed literature) is not a strange or isolated case. The African student, whether of science, social science, philosophy, art or medicine is told that his culture has no philosophy; his race has no history." (p. 7). Students of African literature have indeed inherited this intellectual snobbery such that carrying out research in the literature written in African languages has been left to those studying Linguistics and African languages, many of whom approach the task with a lot of reluctance and trepidation.

When in June 1962 some African writers and critics gathered at the Makerere University in Kampala to decide the fundamental qualities of what authentic African literature should possess, authors who wrote in African languages were tacitly excluded. The gathering showed a total disregard for literature written in indigenous languages. These sorts of errors of omission or/and commission point to the reason for the backseat occupied by the literature in African languages. Esslin (1987) queries the logic behind choosing foreign languages over African indigenous languages as mediums of creative writing by African writers in the first place given the richly layered and poetic nature of African indigenous languages: "I am, in my mind, not quite clear as to the reasons that prompt African playwrights to use English in preference to their own rich and highly poetic languages" (p. 283). One can only hazard an assumption behind this morbid attitude of some African

writers.

Some scholars have given reasons for the critical marginalization suffered by the literature written in African languages. Amongst the many reasons given, one that is niggling and preposterous is the supposition that indigenous African languages have not been developed into written form to serve as viable mediums of literary creativity. Eme and Mbagwu (2011) argue: “A serious factor...is undeveloped and underdeveloped African languages. Writers cannot write in languages that have not been developed to have a written form or languages that have not been developed to the level at which they could be used in literature (p. 121). This view is a farfetched excuse since a lot of studies revealed that prodigious works had been written in African indigenous languages long before the new sensibility to write in European languages gained meaningful expression. Gerard (1993) writes:

In historical fact, important segments of sub-Saharan Africa had been introduced to writing and written literature long before the first white man-whether exploiter or philanthropist-reached her shores. One part at least of the continent had produced written works in its languages even before the earliest literature appeared in Western Europe in the Celtic and Germanic languages. (p. 147)

So, the argument that many African writers abandoned African languages in favor of foreign languages because indigenous African languages have not been developed to a written form does not hold much substance. The obvious fact is that many African writers turned to European languages to reach a wider audience. We shall review works done across several regions in Africa as a way of proving the viability of African indigenous languages as formidable mediums of dramatic creativity.

Generally, literature written in African indigenous languages is under-researched. Even with the bulk of work done on African literature in indigenous languages, a drama written in African languages suffers the most. The concentration has always been on poetry and prose written in African languages. For instance, Dathorne (1934) carried out extensive research on African literature covering the origins and growth of literature across several countries in Africa, yet his efforts concentrated mainly on poetry and prose. In the same vein, in *A History of Twentieth Century African Literatures* which seems like an encyclopedia on the origins and development of African literature, the articles on literature in African indigenous languages by Robert Cancel (1993) revealed very scanty information on drama written in African languages while it dwelled extensively on prose and poetry. This resounding neglect suffered by drama in African languages in terms of scholarly attention from scholars and critics is more perplexing given that indigenous drama as a genre of drama existed before the prose genre.

Therefore, in this paper, we will explore the dramatic works written in indigenous languages across many countries in Africa to probe the linguistic elements which make them proficient and robust mediums of communication and literary productivity.

Method

Indigenous drama in Africa has always interested scholars and they have advanced different opinions about its form and content. This interest was magnified by the nominal view of Ruth Finnegan that some writers have enthusiastically claimed that there is indigenous African theatre, but it may be more realistic to say that drama is not typically a commonly practiced or established form in Africa (1976, p.500). A lot of African scholars then swooped on Finnegan with pieces of empirical evidence of the existence of indigenous drama flourishing in several communities in Africa. Yet, there were a few African scholars (Echeruo, 1981; Uka, 1973) who towed her line of thought, a situation that has continued to fuel the debate around the literary merits of indigenous drama in Africa. It is important to take cognizance of the fact that this study is not another response to that debate. It is essential to know that there is a difference between indigenous African drama and African drama in indigenous languages. While indigenous African drama covers rituals, festivals, traditional rites, ceremonies, etc. that possess dramatic qualities, drama in African indigenous languages would mean those dramatic works written in African indigenous languages. This study adopts a qualitative research method since the data involved are narrative in form. The data were subjected to close reading while content analysis was adopted as the analytic tool for the evaluation of the linguistic competence of the African indigenous languages which serve as linguistic mediums for dramatic creativity. Ethnodramatics theory which outlines the cultural imperatives and structures peculiar to indigenous African drama was adopted as a theoretical framework. Theoretical inspiration was also derived from Ngũgĩ wa Thiong'o's seminal work on the language of African theatre titled *Decolonising the Mind: The Politics of Language in African Literature*. The study made use of books, journals, and internet articles.

Results and Discussion

Drama in African languages exists on a very large scale such that it is sufficient to constitute another genre on its own. Several writers have written great works in indigenous languages in almost every country in Africa, a situation which has expanded the linguistic frontiers of these languages. We will briefly review a few of these works in order to better appreciate the magnitude of the drama in indigenous languages in Africa.

Drama in indigenous languages

The ancient Egyptians are credited as the first to write dramatic literature. Zaki (2014) reveals that the earliest drama in the world appeared in Egypt as religious tracts:

An example of the grand ceremonial religious drama first appeared in written form on the Shabako Stone, which is a late copy of probably the first drama in history, the Memphite Drama, indicating the rivalry between the cities of Heliopolis (On), the center of the worship of the sun god Amon Ra, and Memphis, the Nile port city situated on the border between the two lands, which had been chosen as the capital of the newly united country and whose god was nature, Ptah. (p,14)

An Egyptian document dating back to King Menes of the 32nd Century BC established the first dramatic text in history (Lichtheim, 2006). The document contains a philosophical dramatic dialogue between Egypt's ancient deities on the process of creating the world and the cosmic system of things and creatures.

In Nigeria, abundant dramatic works were done in Yoruba and Igbo languages. There are satirical anti-colonial plays portraying the Yoruba colonial experience, such as Bode Wasimi's *Gbadegesin* (1975), set in and named after Ladipo's home district in Ibadan; and *Oyinbo Ajele*, (*The White District Officer*, 1986), *Alagbara Ma Mero* (*Possessor of Zeal Without Knowledge*), *Ma Gbara Le Won* (*Do Not Rely on Them*), *Igberaga Ni Siwaju Iparun* (*Pride Goes Before Destruction*), *Ologbon Aye* (*The Wise Man of the Universe*), and *Omulemofo* (*Seeker of Naught*).

In Mauritius, a literary theatre in the Creole language also evolved although not officially acknowledged. Mauritius is a former French and British colony where English enjoys official status, and French a semi-official status. Creole, the most widely spoken language and the mother tongue of seventy-five percent of the population cutting across various ethnic groups is despised. The public then feels reluctant to read texts in Creole and publishing in the language is unattractive (Mooneeram, 1999). Yet theatre developed in Creole through the plays of Dev. Virahswasmy, Azize Asgarally, and Henri Farori. Virahswasmy was the first playwright to publish in Creole. Virahswasmy has translated the plays of William Shakespeare namely; *Macbeth*, *Much Ado About Nothing*, and *Julius Caesar* into the Creole language.

In Tanzania, Kiswahili has been spoken and written since the thirteenth century. Kiswahili which is the predominant language in East Africa is spoken by over twenty million people. Mwaliwa (2018) explores the regions in Africa where Kiswahili is predominant:

Swahili is a term used to refer to a society of people living along the coast of East Africa whose native language is Kiswahili, a Bantu language spoken mainly in East Africa and beyond. It is spoken by well over 200 million people within Africa in Tanzania, Kenya, Uganda, the Democratic Republic of Congo, Rwanda, Burundi, Mozambique, Zambia, and Malawi. (p.120)

Tanzania offered a fertile seedbed for literature written in Kiswahili to thrive. At first, Kiswahili literature was written in the Arabic script employing the Arabic genres and later employs the Roman script adapting and modifying the Western genres. Susan Chebet-Choge (2012) reveals that literature written in Kiswahili existed as far back as 1663 AD. She claims that the "Earliest available written Kiswahili literature is *Siri'l'Asirari* 1663 (A.D) by Binti Mwana Lemba" (182).

After its independence, writing in Kiswahili became a national policy promulgated by Julius Nyerere. He translated a few of William Shakespeare's works into Kiswahili himself: *Julius Caesar* as *Julias Kaizari* and *Merchant of Venice* as *Mabepari wa Venice* published by Oxford University Press. Ricard (1992) reveals that: "In 1988 the Association of Tanzanian Writers numbered 85 members; only five of them wrote in English. It is difficult even to recall a single English-language literary work by a Tanzanian writer. This Africanisation of Tanzanian literature represents a remarkable achievement... (p.175). Nyerere

adopted a pan-African system of government and encouraged writers to produce literature in their indigenous languages. Ricard further reveals: “The *Arusha Declaration* and the original socialist way adopted by the country inspired graduates from the University of Dar es Salaam to launch themselves into the production of national literature in the national language” (p.175). Thereafter, many writers keyed into this policy and produced remarkable works of literature.

Ebrahim Hussein is an excellent example of a writer who made writing in Kiswahili attractive. He worked extensively for the perfection of Kiswahili as a medium of literary creativity. Olali (2015) remarks that Hussein “goes further in modernizing Swahili drama by introducing “the theatre in the theatre” and blends dreams, fantasy, and reality” (p.2). At the time that Ngugi wa Thiong’o returned to writing in Gikuyu, Ebrahim Hussein had written widely in Kiswahili in Tanzania, yet his contributions did not receive serious critical attention like that of Ngugi wa Thiong’o. Ricard observes:

Whereas Tanzanian literature has failed to receive the critical attention it deserves, Ngugi's theatre experiments in Gikuyu have been treated to a superabundance of critical commentary, and unlike Kiswahili, Gikuyu is not even a national language in Kenya, where Hussein continues to be widely read. (p.178)

Ebrahim Hussein wrote several dramatic works in Kiswahili: *Kinjeketile* (1969) which explores the Maji Maji Uprising, *Mashetani (Devils)* 1971, *Wakati Ukuta (Time is a Barrier)* 1970, *Alikiona (He Got it)* 1973, *Arusi (Wedding)* 1979, *Ngao YaJadi (Shield of the Ancestors)* 1976, etc. The bulk of his works deals with how to combat colonialism and imperialism.

Another prominent Tanzanian playwright who wrote in Kiswahili is Penina Muhando. She wrote great dramatic works such as *Hatia (Guilt)*, her first play which appeared in 1972, *Tambueni Hakizetu (Recognise Our Rights)* in 1973, and *Heshima Yangu (My Dignity)* in 1974, *Pambo (Decoration)* in 1975, *Jogoo Kijijini* (1976), etc. Her plays always have oppression as their central theme.

Some translated works into Kiswahili. There were translations of western plays from English to Kiswahili. For instance, *Mkaguzi Mkuuwa Serikali (Government Inspector)* by Nikolai Gogol was first translated into Kiswahili in 1979 by Christian Mwakasaka and a second translation was done in 1999 by Joshua Madumulla. Farouk Topan made significant contributions through plays like *Mfalme Juha* (1972), *Aliyeonja Pepo* (1973), etc. There were others like A.S. Yahya who wrote *Masaibu ya Ndugu Jero* (1979) (a translation of Wole Soyinka’s *Trials of Brother Jero*), *Mafarakano na Michezo Mingine* by Zachariah Zani and Jay Kitsao, *Tone la Mwisho and Watoto Wetu* (1981) by Emmanuel Mbogo, etc.

In Kenya, a rich corpus of plays written in Kiswahili and Kikuyu exists as well. However, Wafula (Olali, 2015) reveals that in Kenya, “Kiswahili drama in its written form is fairly recent and came with the advent of the colonialists” (p.1). He further reveals that Graham Hyslop, who arrived in East Africa in 1936, pioneered the production of plays in Kiswahili in 1944. According to Olali, Graham did more than produce plays in Kiswahili:

In 1944, he directed a play, *Akili Mali*. Later, he wrote two short plays in Kiswahili in 1957 namely *Afadhali Mchawina Mgeni Karibu*. Indeed, Hyslop’s prowess in writing the Kiswahili play was further

proved when he wrote two more plays in 1974 namely *MchimbaKisima* and *Kukopa Harusi Kulipa Matanga*. In Hyslop's writing, the significant trend was to undermine the status and place of an African man and exalt the white man. The plays exhibited the notion of the white man as being divine and the black man to be a lower beast. (p.1)

Graham's example was soon imitated by many Kenyan playwrights who began to write plays in Kiswahili. Henry Kuria comes to mind as one of the earliest indigenous playwrights to write in Kiswahili. He wrote *Nakupenda Lakini* (1954). Others are: Crispin Hauli who wrote *Dunia Iliyofarakana*, Felician Nkwera wrote *Johari Ndogo*, Kimani Nyoike wrote *Maisha ni Nini* (1955), Gerishon Ngugi wrote *Nimelogwa Nisiwe na Mpenzi* (1956), B. M. Kurutu wrote *Atakiwa na Polisi* (1957), S.S. Mushi who specialize in adaptation translated several Shakespeare's works: Macbeth as *Makbeth*, *The Tempest* as *Tufani*.

Ngugi wa Thiong'o contributed greatly to drama in Kikuyu. One notable play is *Ngaahika Ndeenda (I Will Marry When I Want)* which he co-authored with Ngugi wa Mirii. It was originally written in Kikuyu before being translated into English. In this play, "The dramatists lament the exploitation and marginalization of the peasants who fought for Kenya's liberation by a new group of leaders and financiers who have taken over the country's economy" (Ciarunji & Mwangi, 2004, p.22). The play became immensely popular with the people for two reasons: first, it was a play put together by the people. Secondly, it addressed the people's disillusionment with the new political order in the country during the Jomo Kenyatta's regime. There is also another, *Maitu Njugira (Mother sing for me)* written at the Kimirithu Community theatre by Ngugi wa Thiong'o and the people of Limuru.

Another play in this category is Alamin Mazrui's play *Kilio cha Haki (The Cry for Justice)* written in Swahili published in 1981. The play depicts the struggles of the peasants with the white settlers who took over their lands and hired them to work on the same farmlands as cheap labor. There is also a play written in Maasai *Olkirkenyi*, which appeared in 1971.

In Ethiopia, dramatic works written in Ge'ez abound. Gerard (1970) writes that "Ethiopia had an abundant literature, of mainly religious inspiration, which was written in Ghe'ez." (36). He adds: "The many Amharic plays, most notably by Makonnen Endalkatchew, dramatizing the resistance of the Ethiopian patriots to the Italian occupation are just an example of a kind of writing widely spread throughout present-day Africa, which aptly puts new skills to the service of traditional impulses" (pp. 38-39). Several plays were also written in the Amharic language spoken by about twenty-five percent of the Ethiopian population. The first major play is, of course, Tekle Hawariat's famous play; *Fabula: Yawreoch Commedia (Fable: The Comedy of Animals)* written in 1912, it impacted greatly on subsequent dramatic works in Ethiopia. The drama makes use of La Fontaine's fables to criticize both the monarchy and the period's corruption and backwardness. The play was thereafter banned by Empress Zauditu (II) who was in attendance when it was staged in 1916 (Beer, 1977). This is because Empress Zauditu keenly perceived the satirical edges of the play in performance not only as an attack on the monarchy but also as an onslaught on her regime.

Other very prominent playwrights who produced great plays in the Amharic language are Yoftahe Negussie and Malaku Baggosaw who wrote *Talaku Dagna* (*The Great Judge*) which became very popular in schools and colleges, Eyoel Yohanes, Mengistu Lemma, Tesfaye Gessesse, Tsegaye Gebre-Medhin, etc. Most of the plays they wrote were preoccupied with moralistic themes and the need to protect their country and religion. The plays showed heavy influences on church education and religious practices. Tsegaye for instance, wrote several plays in the Amharic language: *Yelecha Gebecha* (*Marriage of Unequal*), *Telfso Bekisse* (*Marriage by Abduction*), *Yekermasaw* (*A Man of the Future*), *Tehaddiso* (*Renaissance*), *Iqaw* (*Iqaw*), *Ha Hu Ba Sidist Wore* (*ABC in Six Months*), etc. A host of other playwrights like Abate Mekuria, Debebe Eshetu, Wegayehu Nigatu, Abe Gubegna, Berhanu Zerihun, Taddele Gebre-Hiwot, etc. most of whom encountered drama in secondary schools, higher institutions and universities abroad. (Plastow, 1996). These later playwrights became engrossed with the plights of ordinary people, thus moving away from the themes of earlier playwrights, and promoting revolutionary ideals.

In Somalia, great dramatic works have been produced in the Somali language by playwrights like Axmed Cartan Xaange, Hassan Sheikh Mumin, Ali Sugule, Axmed Faarax Cali, etc. Axmed Cartan Xaange wrote the first play in the Somali language, *Samawada* in 1968. The play explores the contributions of women to the independence struggle after the Second World War. Hassan Sheikh Mumin wrote *Shabeelnaagood* (*Leopard among the Women*) also in 1968. Ali Sugule wrote *Kalahaabiyokalahaad* (*Wide Apart and Flown Asunder*) in 1969.

In Togo, dramatic works in Ewe flourished as far back as 1849. Amegbleame (1990) reveals that most of these performances were done by local pastors; hence, they were religious in content and were performed mostly during Christian programs. However, around 1926, secular drama in Ewe gained prominence. In 1933, there was a competition, Gbanou (Conteh-Morgan, 2004) observes that “The competition drew twenty-eight ends, tries in Ewe alone, not to mention works in Ibo (Nigeria), Bulu (Cameroon) and Zulu (South Africa). The first prize went to a tragedy in Ewe, *Toko Atolia* by Kwasi Fiawoo, who also became that language’s most celebrated writer, with two more dramatic works in that language...” (p.65). Kwasi Fiawoo wrote several other great plays which set the standard for drama works in Togo.

In Ghana, plays were also written in indigenous languages like Akan, Ewe, Fanti, Ga, and many other indigenous languages. Of great importance is F. K. Fiawoo’s play *Toko Atolia* which had a pioneering influence on other subsequent dramatic works in indigenous languages in Ghana. The play written in Ewe and translated into English under the title *The Fifth Landing Stage* published in 1943 focused on justice and compensation. According to Gibbs (2004, p.163), the title of the play is “a reference to the place of execution for malefactors among the Anglo-Ewe and directs attention to the fact that justice and compassion were known in Africa before the Europeans arrived.” The play is always appreciated for capturing the nuances and cadence of the Ewe verbal artistry.

In Sierra Leone, although writing gained expression first in the English language, Krio which is a language of the masses was used as a linguistic medium for dramatic creativity. Thomas Decker pioneered the writing of drama in Krio. He is said to have translated Shakespeare’s *Julius Caesar* into Krio in 1964, (Sheriff,

2004, p.177). Decker's example encouraged many other writers who came after him to broaden the corpus of plays in Krio. Sheriff (2004) further reveals, "The first to do this was Juliana John (now Mrs. Rowe) ... she first wrote and directed *Na Mami Bohn Am* (1968), followed soon after by *I Dey I Nor Du* (1969). These two plays were the first really popular plays, attracting very large audiences from all walks of life" (p.177). This made theatre accessible to the people as plays in Krio became extremely popular and were frequently staged.

In Sudan, drama in indigenous languages flourished as well. Hassan Abdul Majeed is one of the prominent dramatists who wrote in the Sudanese indigenous language and directed his plays. His *Arrafd (Rejection)* 1972 looks at the generational gap. The most prominent dramatist in this regard was Abdallah Tayeb. Ahmed Tayeb for his part adapted the works of William Shakespeare into the Sudanese dialect and directed most of them. Although most of his plays were written in Arabic, he wrote very remarkable and successful plays. However, it was Kahlid Abu Rous who wrote the first recognized play. Mberia (2014) notes, "In 1933, Kahlid Abu Rous wrote and produced the first full-length play in the Sudanese dialect (as opposed to classical Arabic) and on a Sudanese theme – the fate of the legendary beauty Tajouj" (p.81). Ibrahim Al Abbadi, though more of a songwriter than a dramatist, made a significant contribution to drama in Sudan. The major theme of his famous dramatic work, *Al Mak Nimiris* dwelled on love and tribal conflict. In this play Abbadi "called for the rejection of narrow parochial loyalties and ethnic animosities in favor of an all-embracing Sudanese identity" (Kahlid, 2004, p.81). Playwrights who came after him took a cue from his experiment.

The return to a democratic system of government in 1964 resulted in prolific growth of drama as the open-air theatre built-in 1959 was turned into a National Theatre. This brought about astronomical growth of drama and the emergence of great dramatists like AlFaki Abdur Rahman, Hamadnallah Abdul Qadir, Makki Sinada, Hashim Siddiq, etc. The plays of Hamadnallah Abdul Qadir show remarkable talent and craft. His *Napata Habi bati (My Beloved Napata)* which is preoccupied with historical themes caused a great stir resulting in a demonstration in 1972 among the masses when it was staged. Other contributions of Hamadnallah Abdul Qadir were his radio plays written in the Sudanese dialect because he took most of his plays down to the people. Kahlid Abu Rous reveals that Qadir "took theatre to nomads and villagers in the remote countryside... in their daily dialect" (p.82). His practice can be described as a collective theatre.

In Lesotho, a drama written in an indigenous language flourished unhindered. Like South Africa, Lesotho produced great playwrights who showed marvelous talents in dramatic works written in the Sesotho language. The earliest indigenous plays are those by M. L. Maile and T. M. Mofokeng. M. L. Maile wrote *Ramasoabi le Potso (Ramasoabi and Portin o)* in 1937. The focal point of this play is the conflict between Christianity and anti-Christianity. Leetsile Raditladi is another great playwright who chose the indigenous language of Lesotho. His *Motsatsele II* (1937) was written in Setswana. Other playwrights like B. M. Khaketla who wrote *Moshoeshoeke Baruti (Moshoeshoe and the Missionaries)*, 1947) in Sesotho, and Twentymen Mofokeng wrote *Sek'onasa Jaalu (The Calabash of Beer)* in 1939, Mrs N. M. Khaketla wrote *MosaliEo U Neileng Eena (The Woman You Gave Me)* in 1957 which is the story of Adam and Eve in the garden of Eden.

In Zimbabwe, dramatic texts were written in Shona. The Shona language belongs to the Bantu language group and it is commonly spoken in the Southern African countries of Zimbabwe and Mozambique. One of the prominent playwrights who wrote in Shona is Pual Chidyausiku. He wrote plays, novels, and poetry in Shona and was an influential journalist who practiced his journalism purely in the Shona language. He wrote the first Shona play; *Ndakambokuyambira (I Warned You)* in 1968. Other Zimbabwean playwrights who wrote in Shona include Mordikai Hamutyinei who wrote *Sungai Mbabvu* (1973), and Simbarashe T. Dzoro wrote *Mukuwasha Aba Nyama: mitambomitatuyavadiki* (1978), Chigidi, R.H wrote *Kwaingova Kuedza Mhanzain* (1989), Moyo, A.C. wrote *KerekeInofa* (2014).

In Botswana, Solomon Tshekisho Plaatje translated several of William Shakespeare's works into Tswana. Mukoma wa Ngugi (2020) reveals that "Sol Plaatje... translated some of his plays, including *The Comedy of Errors* into Setswana as *Diphosho-phosho* while translating proverbs into English" (p.6). One other prominent play written in Setswana is *Ngwanaka intshwarele* by S. J. Malao published in South Africa by Lillian Pub. Co. in 1987.

In South Africa, dramatic creativity gained expression in Zulu and Xhosa as well. For instance, there are several historical plays written in the Zulu language. Playwrights such as Esau Mthethwa wrote social satires about local life in the Zulu and Xhosa languages. Other prominent dramatic works are those of Hubert Sishi, Elliot Zondi who wrote *Ukufakuka Shaka (The Death of Shaka)* in 1966, and Benedict Wallet Vilakazi who wrote *Dingiswayoka Jobe (Dingiswayo, Son of Jobe)* in 1939, Bethuel Blose Ndelu who wrote *Magebalazihlonza (I Swear by Mageba)* in 1962. Most of these plays were epical in scope.

We have expended considerable time reviewing the corpus of plays written in African indigenous languages. We will now proceed to examine the linguistic competence of African languages as mediums of literary creativity. Contrary to the claim made by some scholars that African languages lack the linguistic resources and form to give expressing to literary creativity, many African writers who wrote/writing in foreign languages lack the understanding and technical skills needed to write in indigenous languages in addition to the need to reach a wider audience.

Elements of form and African indigenous drama

Drama in the African indigenous languages is perhaps the genre that has explored the resources of oral tradition most proficiently. The cardinal influences of cultural products such as rituals, marriage, sacrifices, festivals, funerals, christenings, etc. on African drama written in indigenous languages give these plays the gracility that is absent in many African dramas written in foreign languages. They form the essential features of the drama just as they function as the organic structure which gives life to the drama. This validates Ngugi's view, "The choice of language and the use to which language is put is central to a people's definition of themselves about to their natural and social environment, indeed about the entire universe (1986, p.4)

The language of African indigenous drama is always carefully crafted to give solid form to imaginative thoughts and ideas. Playwrights of drama in African indigenous languages have a sensitive attachment to the appropriate language

because they know that language is the pillar of artistic creativity and beauty. Ebrahim Hussein's *Kinjeketile*, for instance, manifests the dexterous handling of language as an essential medium through which the revolutionary context is realized. Mbughuni (1981) comments on Hussein's remarkable use of language:

Hussein's use of Swahili colloquial prose to distinguish between different characters and different states of being, i.e. when *Kinjeketile* is in a trance he speaks differently, is highly commendable and thought-provoking. His sometimes-jarring juxtaposition of philosophical ideas with metaphysical language leads one into new mysteries of thought and the complexity of human nature, the gods, and man. (p.89)

In every African society, there are speech patterns for different categories of people; elderly men and women, young men and women, youths, married people, unmarried and children. So, playwrights creating their literary works in indigenous languages are not blind to the nuances of words and speech which differentiate one class of people from another. Most times, they use language dynamically to advance their plots and delineate characters. Ngugi's experiences while working on *Ngaahika Ndeenda* with the people of kamiriithu validate this view:

They were also particular about language which, of course, is another element of form. They were concerned that the various characters, depending on age and occupation, be given the appropriate language. 'An old man cannot speak like that' they would say. 'If you want him to have dignity, he has to use this or that kind of proverb.' Levels of language and language use and the nuances of words and phrases were discussed heatedly. (p.54)

The worldviews of every society are enshrined in the linguistic philosophy of the society and when applied to drama, such a dramatic piece is bound to captivate the attention and interest of the audience because they can relate very well with the incidence therein.

Music and songs as elements of form serve several functions in dramatic works. In African drama, music, and songs rendered in indigenous languages enhance dramatic situations and reveal the emotional makeup of characters better than when rendered in a second language. This is particularly right given that even African Playwrights who write in foreign languages always render the songs in indigenous languages. The plots of indigenous drama are always beefed up with music and songs which serve as a driving force for the advancement of the plot. A classic case in point is the opening of Duro Lapido's *Oba Koso* (1978). The people are happy at the opening because, in their opinion, Sango's time is prosperous and distinguished by success:

Igba oba wa dara funwa – Our king's time suits us
Igba oba wa sunwon fun wa – Our king's time is good for us
Ija kosi o te kosi - There are no rows, there are no intrigues
Igboro ma dun gbongbon fien wa - There is jollity, there is merriment.

(Ladipo, 1970, p.4)

The function served by the song above justifies the observation of Albert Oikelome (2019) that in the African context, music performs “a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story” (p. 185). Ngugi wa Thiong’o equally underscores the values of songs and dance; “What’s important is that song and dance are not just decorations; they are an integral part of that conversation...part of the structure and movement of the actors...” (1986, p.45). Ngugi further explains the artistic value of songs and dance in his play *Maitu Njugira (Mother sing for me, 1981)*, “a drama in music, had more than eighty songs from more than eight nationalities in Kenya all depicting the joy, the sorrow, the gains, the losses, the unity, the divisions, and the march forward as well as the setbacks in Kenyan’s people’s struggles” (pp. 58-59).

One distinctive feature of Hubert Ogunde’s drama is his prolific and proficient use of music and songs. He wrote over fifty plays. His *Strike and Hunger* (1945) opens with music and dance which is a symbolic call for solidarity:

Araige ewa kewa parapo kajo jija ebi
Come, people of the world, rally round to fight hunger
Angeli ebo Angeli ebo wa waiye
(Descend oh Angels, grant us audience) Angeli ebo wa wora enie
(Angels behold the people of the world)
Tinse alaimi ehun ewa wole aiye
(Deprived of good things of the world)
(translated by Obafemi 2001, p. 41).

Some of Ogunde’s plays started as songs which were later turned into plays. His *Yoruba Ronu* (1964) for instance, was a song composed following the split between Obafemi Awolowo and Chief Akintola, two great Yoruba political leaders. Ogunde wrote the song and then transformed it into a drama in response to the terrible dispute between the two leaders to encourage and promote a reunion among the Yoruba ethnic community to prevent any kind of hostility that would shatter unity.

In Pen Muhando’s *Tambueni Haki Zetu (Recognise Our Rights)* 1973 for instance, music and songs are judiciously used to achieve several effects. Some of the songs and music are instructive; some are used to heighten the mood of the play while some serve as a device for separating one scene from another: Peninah utilises songs and music to increase tension and emphasize the importance of speech and movement. The call of ZETU, trumpets, is used to announce the beginning or end of a drama (Mbughuni, 1981, p.92). The argument that traditional African drama is almost often music-oriented, with dance and song as ancillary elements (Chukwuma, 1994, p.44) is valid because, in the drama written in African indigenous languages, songs are also used to make profound statements on the state of things in the land.

Another element that gives African drama in indigenous languages rooted in oratorical elegance and substance is the use of panegyric poetry called *oriki* in Yoruba. In drama written in African languages, panegyrics are not merely deployed for linguistic ornamentation, they are verbal arts used to impact the actions of

drama. In the hands of a gifted playwright, panegyric poetry is often deployed to achieve a dual purpose; to elicit emotional responses from the audience and to infuse characters with courage and boldness to take up vicious tasks. An excellent example is found in Lapido's *Oba Koso*:

O ba baale jiyan gangan tan, o tun wa p omo re s iloro!
Obenle-ja-wuukan!
Jagunlabi—ja-nibi to gbe-jeko-ana! (Ladipo, 1970, p. 5)
You had a meal with the head of the family and killed his son
on the porch!
In the process of fighting with the house owner, you uprooted
the pillars of his house!
The born-fighter fights where he had a meal of corn meal
yesterday! (Author's translation)

Sometimes, the imageries and symbols drawn to achieve the desirable traits and attributes of the personality of a character in African drama in indigenous languages can be dreadful and awesome. Another excellent example can still be found in the play quoted earlier. For its aptness, the passage is worth quoting in great detail:

Iwarefa: Iku oooooo!
Iku baba-yeye, alase, ekeji orisa!
Iwarefa: O death, the mighty one Death,
the mighty one, father and mother and second in command to the gods
Olori: Kabiyesi
Olori (wives): Long live your majesty.
Iwarefa: Alagbara lori awon omo olori kunkun!
Ijangbon lori omo alaigboran
Akokoluko ebo ti i pa gun leru!
Inaju ekun tii derub ode! (1970: pp.1-2)
Iwarefa: The mighty one who subdues stubborn children.
He whose stubbornness is far greater than any child's.
You are a sacrificial ritual that frightens the vulture.
You are the tiger who frightens the hunter with a gaze.
Iwarefa: Afeni ti kogila kolu,
Afeni Esu nse
Lo le kolu Esu Lo le kolu Sango, A
feni ti Sango o pa! (p.2)
Iwarefa: Only a person who is possessed by evil
Only a person who is being deceived by Esu
Could dare to confront Esu
Could dare to confront Sango
Only a person who Sango may kill!
Olori: Oloju orogbo, Eleeke obi o!
Eegun ti i yona lenu Oosa ti i bologbo leru!
Aji-saiye-gbege, oko iya olorogbo!
Eni foju di o, Sango a gbe e!
Sango, olukoro ooooooo! (p.2)

Olori: Eyes like bitter-kola,
And cheeks protruding like kola-nuts!
The masquerade that emits fire through his mouth!
The deity who frightens the cats!
One who wakes up and leisurely enjoys life, the kola-seller's husband!
Anyone who undermines you (Sango) will face your wrath!
Sango, the mighty fierce lord!

The reactions of the audience to these compelling and fearful imageries during a performance of this play can be imagined.

Drumming and dance are other sustaining elements of the form of drama in indigenous languages. During the performance of plays written in indigenous languages, drumming is an elemental component of theatrical production without which the esthetic values and atmosphere of a play cannot be meaningfully expressed. In many cases, drumming and dance function as an interlude or relief, other times, drumming and dance accompany symbolic actions. For instance, the drumming in Duro Ladipo's *Oba Koso* is its great sustaining element, without which the performance is incomplete. The rendition of Sango's *oriki* (eulogiums) quoted earlier is both preceded and followed by serious *bata* drumming. The effect is that while the *oriki* gives Sango a swelled head, the fitful drumming spurs him into fretful action and the spitting of flames. The thunder that accompanies Sango's divine voice is heralded by a stampede of *bata* drums to a crescendo. In addition to propping up the rhythmic pattern of the esoteric dialogue, the *bata* drumming serves as an inspirational element that propels Sango into symbolic actions. The constant dialectical interchange between Sango and the *bata* drum accounts for an esoteric level of non-linguistic communication.

Plays written in indigenous languages are often richly garnished with proverbs, riddles, chants, incantations, ideophones, aphorisms, etc. When playwrights of drama in indigenous create conflicts between characters which come in form of a battle of ideas or wits, it is always rendered in proverbs or riddles which enhance the aesthetic value of the dialogue. The aesthetic function of proverbs is always explored to enhance dialogue. Proverbs expand the dialogue into the cognitive mental process. In Oladejo Okediji's *Réré Rún*, a play in Yoruba, we find excellent examples. A character in this play, Lawuwo, indulges in proverbial musings in his moments of emotional upheaval. He renders many of these in quick succession such that the dialogue becomes convoluted and turgid:

Ìwò tàà n wàparò, bíi ká fi dá 'lá, orí ẹyẹ nì kò pẹyẹ
(As we cast a furtive glance at the partridge with the intent of cooking
it in okra soup, it is the bird's providence that spares its life).
Àgùntàn kò paṣọ ẹsì dà.
(The sheep has not changed its cloth of last year).
pírí lolongo ó jí, a kǐí bá òkùnrun ẹyẹ lórí itẹ.
(the robin wakes up bubbling with energy; no one finds a sick bird in
the nest).
Òjò ló kẹyẹlé pò mádíẹ.
(It is the rain that crowds pigeons together with chickens) (Adeoti,
2019, p.87)

Drama written in indigenous languages is always riddled with proverbs such that one proverb claims on the shoulder of another until the language becomes so condensed beyond the grasp of casual understanding. Thus, the audience is given food for thought which leaves the performance evergreen in their memory.

Mime is an essential element of form which energizes dramatic performances. Indigenous language drama deploys mime to sustain its narrative power. Ngugi wa Thiong'o views mime as the most essential component of form in the theatre:

Mime is the most important element of form. The best example is kiguuda's intended church wedding ceremony. That sequence starts with Kiguuda and Wangeci who are now admiring their wedding suits and robes... They try them on and with mime, music, and dance go through the entire exercise climaxing in their cutting and imagery five-story cake. (p.53).

Ngugi wa Thiong'o and Ngugi wa Mirii made extensive use of mime during their production of *I Will Marry When I Want*. Many of the materials came directly from the people of Kamiriithu in Kenya who worked together with the playwrights to put the script together. In *I Will Marry When I Want (Ngaahika Ndenda)*, mime is explored in the drama to enhance the plot of the play. The play made intensive use of mime and gestures as great instruments of social reformation. They concretize abstract ideas and thoughts, thereby giving shape and form to ideas that only words cannot readily convey to the audience.

Conclusion

Literary works written in African indigenous languages tend to enhance and revitalize indigenous languages which in turn ensures the rejuvenation of the various cultures where those languages originated. Besides, writing in these languages ensures robust reawakening of any language threatened with extinction as a result of a lack of consistent usage or abandonment by the native speakers of the language. Moreover, by proving that they can be mediums of dramatic creativity, playwrights who write in indigenous African languages enhance their viability to stand on equal footing with foreign languages. Writing in African indigenous languages serves the dual purposes of using drama as a form of entertainment and historical documents which can be of vital importance in the distant future. The richly layered nature of the indigenous languages deployed by these playwrights relives the interest of the native speakers of such languages. As a result, the native speakers of these indigenous languages gain not only an aesthetic renewal of their indigenous languages but a renewal of their sense of selfhood since it is a fact that language shapes our distinctive ways of being in the world.

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