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FOREWORD

I am pleased to put into the hands of readers Volume-6; Issue-4: 2024 (July-August 2024) of **"Journal of Humanities and Education Development (JHED) (ISSN: 2581-8651)",** an international journal which publishes peer reviewed quality research papers on a wide variety of topics related to, Humanities and Education development. Looking to the keen interest shown by the authors and readers, the editorial board has decided to release print issue also, journal issue will be available in various library also in print and online version. This will motivate authors for quick publication of their research papers. Even with these changes our objective remains the same, that is, to encourage young researchers and academicians to think innovatively and share their research findings with others for the betterment of mankind. This journal has DOI (Digital Object Identifier) also, this will improve citation of research papers.

I thank all the authors of the research papers for contributing their scholarly articles. Despite many challenges, the entire editorial board has worked tirelessly and helped me to bring out this issue of the journal well in time. They all deserve my heartfelt thanks.

Finally, I hope the readers will make good use of this valuable research material and continue to contribute their research finding for publication in this journal. Constructive comments and suggestions from our readers are welcome for further improvement of the quality and usefulness of the journal.

With warm regards.

Dr. Manoj Kumar
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Teacher Motivation and Factors Affecting Teachers' Motivation under Chhukha Dzongkhag

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Abstract

Teacher well-being and motivation play important roles in teacher and student experiences at school. When teachers fair well and are motivated to teach, they are more effective in their teaching. Fewer teachers leave the profession and they promote motivation and achievement among their students. This study investigated teacher motivation and factors affecting teachers' motivation with the aim of advancing our understanding of the two constructs as well as finding out how they can be promoted among teachers. Study one involved motivation and testing of the attitude of teachers which measured 12 factors of teacher motivation and tested the attitude of teachers. Among a sample of 63 school teachers, results revealed that the new measure functioned similarly across the different demographic groups in the sample. The 12 factors of teacher motivational and testing of the attitude of teachers also revealed that attitude towards the profession is not that negative. Study two involved job satisfaction of teachers. The study on job satisfaction revealed that teachers in general are not satisfied with their profession. Study three involved examining importance of motivation. The findings showed that teachers' motivation is the key to the success for student engagement and instructional strategies. Study four was associated with major motivational factors affecting teachers in schools. It presented that the motivation is the key to making teachers happy and do their best. Overall findings from the study revealed the significance of the basic psychological needs (autonomy, competence, and relatedness) in predicting teacher well-being and self-efficacy. Taken together, the four studies helped to improve our understanding of the important variables of teachers' motivation. Implications of the findings for both research and practice are also discussed. For instance, major motivational factors like training opportunity, salary and perks, conducive working school environment and workload to mentioned a few, if taken care, will minimize the teacher attrition rate and will also address the issue of quality of education.

Keywords— Teacher well-being, teacher motivation, teacher job satisfaction, student engagement, instructional strategies

I. INTRODUCTION

Employees in organisations and learning institutions like to feel that someone cares about their work and is appreciated. This, in turn, motivates them to work more effectively. Owens (2004) describes motivation as the forces that cause people to behave as they do. He further points out that behaviourists think of it as extrinsic motivation while others believe it is intrinsic motivation. Generally, in schools, the challenge for administrators is to develop highly motivated teachers who are actively engaged in teaching and learning- open to new ideas and approaches and committed to students' learning.

Teacher motivation plays an important role in the promotion of teaching and learning. Generally, motivated teachers are more likely to motivate students to learn in the classroom. According to Dai and Sternberg (2004), high levels of job dissatisfaction, stress, and burnout can negatively influence motivation and job performance. According to Gorham and Millete (1997), teachers who report low levels of motivation tend to perceive their students' motivation levels as low.

Many factors have been found to promote teacher motivation. Pay incentives, for example, have been found to be unsuccessful in increasing motivation. In a study among the 167 teachers, Sylvia and Hutchinson (1985) found that teacher motivation is due to the freedom to try out new ideas, assignment of appropriate responsibility levels and intrinsic work elements. In another study carried out by Ofoegbu (2004) in Nigeria on teacher motivation as a factor for

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classroom effectiveness and school improvement, it was found that teacher motivation enhanced classroom effectiveness and improved schools.

Michaelowa (2002), in her study on analysis of the key determinants of teacher motivation in the developing country context, found that large class size, double-shifting, rural location, high educational attainment and active parental involvement negatively correlated with teacher job satisfaction. While teacher motivation is fundamental to the teaching and learning process, several teachers in Bhutan seem to be not highly motivated thereby affecting the quality of education in the country.

This is evident as the issue was raised in the National Assembly of Bhutan (National Assembly Secretariat, 2007). For instance, on the concern on quality of education, the people of Chhubu, Shenga Bjime and Toewang *geogs* under Punakha *dzongkhag* submitted that despite the deliberation on the deteriorating quality of education in the 85th Session of the National Assembly and the acute shortage of teachers in schools, teachers still left the teaching profession to join various ministries and departments. Moreover, the young graduates were reluctant to join the teaching profession in spite of the youth unemployment problem in the country. The people sought clarification on the above-mentioned issues and requested the Ministry to develop strategies to encourage capable, skilled and efficient candidates to take up the teaching.

Likewise, the people of Chumey *geog* under Bumthang *dzongkhag* submitted that in order to improve the deteriorating educational standards, it was imperative to put in place such measures to increase the capabilities of the teachers and uniform placement of qualified teachers with pay incentives. It was further submitted that teachers leaving the profession and joining various other ministries and departments be discouraged and the authority concerned should exercise strict discipline in schools and increase the pay allowance of teachers.

Furthermore, the study conducted by Organisation for Economic Co-operation and Development (OECD) in 1994 pointed out the importance of motivation of teachers towards their jobs. According to the report by Fry (2002), it was confirmed that teachers' motivation was fragile and declining in developing countries. The report noted that there was a strong link between teachers' motivation and performance and education quality. The report also pointed out that "improving teachers' motivation was not uniformly prioritized and it was a major concern of national and

international policymakers" (VSO, 2002, p. 2). The report added that addressing the factors that reduce teachers' motivation should be a major concern of policymakers so as to create conditions for the success of other education interventions (VSO, 2002).

Many factors have been found to promote teacher motivation. Pay incentives in other countries, for example, have been found to be unsuccessful in increasing teachers' motivation. Findings of the study by Sylvia and Hutchinson (1985) indicated that among 167 teachers, teachers were motivated by the freedom to try out new ideas, assigning appropriate responsibility levels and implementing intrinsic work elements. They explained that true job satisfaction was derived from the gratification of higher-order needs rather than lower-order needs. In a study done by Ofoegbu (2004) in Nigeria on 'teacher motivation as a factor for classroom effectiveness and school improvement,' he found that teacher motivation enhanced classroom effectiveness and improved schools.

II. LITERATURE REVIEW

2.1 Factors Affecting Teacher Motivation

As one of the most often-researched topics in the field of psychology and education, motivation has been generally viewed as energy or drive that moves people to do something by nature. However, given the complexity of motivation, there seems to be no consensus in the understanding of motivation as per Dornyei and Ushioda, (2011). Therefore, researchers are rather selective in their study focus by applying a range of motivation theories.

Williams and Burden (1997) differentiated two aspects of motivation: initiating motivation which was concerned with the reasons for doing something and deciding to do something, and sustaining motivation referring to the effort for sustaining or persisting in doing something. Dornyei and Ushioda (2001) identified two dimensions of defining motivation on which most researchers would agree: direction and magnitude of human behaviour. Accordingly, motivation specifies the reason why people decide to do something, how long people are willing to sustain the activity and how hard they are going to pursue the activity.

In motivation research, a distinction has been made between motivated behaviour and motivational factors. Motivated behaviour, including professional learning and teaching behaviour, is positively influenced by motivational factors (Maehr & Braskamp, 1986; Roede, 1989). Motivational factors typically comprise three components:

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expectancy, value, and affective components (Peetsma, Hascher, Veen, & Roede, 2005; Pintrich & DeGroot, 1990).

The expectancy component of motivation has been conceptualized in a variety of ways in the motivational literature (e.g. perceived competence, self-efficacy, attribution style, and control beliefs) but the basic construct involves teachers' beliefs about their ability to perform a task, often referred to as teacher self-efficacy (Bandura, 1997). Self-efficacy is a future-oriented belief about the level of competence that a person expects he or she will display in a given situation. When teachers have a high sense of self-efficacy, they tend to exhibit greater levels of planning and organisation, are more open to new ideas and more willing to experiment with new methods, work longer with students who are struggling, intensify their efforts when their performance falls short of their goals, and persist longer. Research has shown that teacher efficacy positively influences teachers' engagement in professional learning activities and subsequently enhances the quality of the instruction (Geijsel et al., 2009).

However, there has not been adequate attention given to the teachers' personal interest in the teaching profession particularly in Bhutanese context. For instance, no studies have been carried out to examine the motivational factors in terms of 'why' and 'how' some teachers stick to the teaching profession while others easily get disgruntled and leave the profession. It is also not known what type of self-efficacy beliefs Bhutanese teachers have.

2.2 Types of Motivation that Motivates Teacher

The rewarding teacher is an important factor in teacher motivation. Most organisations have gained the immense progress by fully complying with their business strategy through a well-balanced reward and recognition programmes for the employee. The motivation of teacher and their productivity can be enhanced by providing them effective recognition which ultimately results in improved performance of students.

The success of school is partly based on how the government keeps its teacher motivated. This is because it is the government who frames policy for the Education Ministry. In other words, government should use reward system to attract teacher to join the teaching profession and keep them motivated to perform to high levels as per Agwu (2013). That way, the best and experienced teachers will be retained in the system for the benefit of our students.

Andrew (2004) concludes that commitment of employees is based on rewards and recognition. Lawler

(2003) argue that prosperity and survival of the organisations are determined through how they treat their human resource. Ajila and Abiola (2004) examine that intrinsic rewards are rewards within the job itself like satisfaction from completing a task successfully, appreciation from the principal, and autonomy, while extrinsic rewards are tangible rewards like pay, bonuses, fringe benefits, and promotions.

While the literature tried to encompass the most important factors of motivation, certain factors like pupil's performance in the class, promotion prospects and timely transfer are not taken into consideration for teachers' motivation since in remote schools, these factors seem to affect the teacher's motivation. For instance, deployment and transfer of teachers seem to be one of the major drawbacks of Ministry of Education demotivating teachers in remote schools. This is because teachers are never transferred automatically unlike in other ministries having served for certain year in the same work place until and unless they apply for it. If applied, it is not guaranteed that particular teacher will get the transfer. On the other hand, urban school teachers never apply for transfer depriving the teachers in remote to opt for the urban schools. This could be one of the demotivating factors teachers serving in the remote schools.

2.3 Teacher Reward Systems such as Remuneration and Compensation

Remuneration is typically utilized to energize, direct, or control employee's behaviour. An organisation exists to accomplish specific goals and objectives. Individuals in an organisation have their own needs. The system that an organisation uses to reward employee can play an important role in the organisation's effort to gain the competitive advantage and to achieve its major objectives. The compensation system should attract and retain the talent an organisation needs, encourage employees to develop the skills and abilities they need, motivate employees and create the type of team culture in which employees care about the organisation's success (Heneman et al, 1980). Through motivation, an individual is willingly engage in some behaviour like retention and likely to help improve workforce composition (Cole, 1997). High performers tend to gain a larger share of compensation resources and thus are motivated to stay with the organisation. Below to average performers become discouraged and tend to leave the organisation.

Skinner (1969) indicated that what an organisation appears to reward is the behaviour that will be seen as the model for success. He advised the manager that the rewards to be linked with the individual performance. Other

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researchers like Kreitner (1989) and Winslow (1990) have indicated that skinner overemphasized the importance of external outcomes such as pay and promotion, ignored the role of internal outcomes such as feelings of accomplishment and recognition, and failed to consider the importance of individual needs and values. But then, leaders should strike a balance between internal and external motivators.

Carraher, et al. (2006) advocates that there should be an effective reward system to retain the high performers in the organisation and reward should be related to their productivity. In order to maximize the performance of the employees, organisation must make such policies and procedures and formulate such reward system under those policies and procedures which increase employee satisfaction and motivation. Bishop (1987) suggested that pay is directly related to productivity and reward system depends upon the size of an organisation. Organisations in today's competitive environment want to determine the reasonable balance between employee loyalty and commitment, and performance of the organisation. The efficient reward system can be a good motivator but an inefficient reward system can lead to demotivation of the teachers. Dorji (2008) describes teachers' remuneration needs as motivation for the teachers:

> In Bhutan, exploration of teachers' motivation would provide an opportunity to develop a holistic understanding of interplay between teachers' remuneration needs, professional and pedagogic support needs. It is hoped that this will lead ultimately to a better understanding of what and how appropriate incentives and support ensure effective teachers' performance. This research would not only enable us to know the motivation level in the teaching profession today but also broaden our understanding about what makes teachers teach. (p.141)

According to Dorji (2008) there is high teacher attrition rate due to lack of professional development and support, poor working conditions, heavy workload, and inadequate incentives. The risk of a decrease in salaries, sometimes accompanied by a decline in the status of the profession relative to others, is that teachers' incentives to provide quality teaching might become (or remain) insufficient. This worry has been also expressed by the UNICEF (1999) that underlines the fact that low wages drive teachers into other activities to the detriment of teaching, or by the African Development Bank (1998) that identities low salaries as the most harmful factor for the education sector in general. In recent years, in many developing countries, high levels of

teacher turnover and absenteeism have indeed become entrenched. Looking at these phenomena, we understand that pay incentive plays the greater role in teacher motivation.

In Bhutan too, pay incentive plays greater role in teacher motivation. This is evident from the past history. For instance, in July 1998 teachers across the country received teaching incentive of 30% to 45% of their salary. This would have enabled the teachers to give teaching the highest priority. However, the scheme lasted only till the end of 2004. There was a 45% salary revision for the civil servants but the same was not the case with teachers. This led to frustration, dissatisfaction, low morale and demotivation of the teachers.

Dorji (2008) further states that about 75% of the teachers interviewed felt that lack of allowances and entitlements as de-motivating factor. Teachers expressed dissatisfaction with the 'dry salary' without any fringe benefits.

Similarly, study conducted by Waiba (2016) found that primary school teachers were more satisfied with the profession (74.95%) followed by middle secondary school teachers (72.95%). Higher secondary school teachers were the least satisfied (65.94%) compared to other category school teachers. However, study was confined within Thimphu *thromde* schools, thus it lacked to represent the job satisfaction and motivation level of school teachers in other *dzongkhags* specially Chhukha *dzongkhag*.

2.4 Work Situation Factors

Teachers' job satisfaction can be determined by working conditions, peer relationship, communication channels, supervisory relationships, working condition and job expectation. According to Spector (1997), job satisfaction can be viewed as a reflection of how a teacher feels about the job and their treatment within the work setting. It can also affect physical and emotional well-being. Spector also identified work place as one of the key factors determining job satisfaction among employers.

According to Weiner (2000), of all the major job satisfaction areas, satisfaction with the nature of the work itself which includes job challenge, autonomy, variety, and scope best predicts overall job satisfaction as well as other important outcomes like employee retention. Thus, to understand what causes people to be satisfied with their jobs, the nature of the work itself is one of the first places for practitioners to focus on.

The work environment has a significant impact on teachers' performance and productivity. By work environment we mean those processes, systems, structures

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tools or conditions in the work place that impact favourable or unfavourable individual performance. The work environment also includes policies, rules, culture, resources, working relationships, work location and internal and external environmental factors, all of which influence the ways those teachers perform their job functions. For instance, collaboration provides opportunities for teachers to work together and solve problems, provides feedback and information, assists and supports (Kwakman, 2003) teachers' well-being. Several studies have shown that teacher collaboration can have strong positive effects on teachers' professional learning and can, if it is focused on student learning, help to improve teaching learning process (Bryk et al., 1999. p121).

2.5 Arrangement of the Workspace

Robbins (2003) states that the arrangement of one's workspace is important primarily because it significantly influences social interaction. The teachers' work location, therefore, is likely to influence the information to which one is privy and one's inclusion or exclusion from organisation's events. Privacy within the workplace is, in part, a function of the amount of space per person and the arrangement of that space. But walls, partitions, and other physical barriers also influence it. No such studies are conducted in Bhutan till date regarding employees' work place and privacy related issues pertaining to teachers.

In Bhutan, as per the research finding by Dorji (2008) about 28.5% of the respondents are willing to join other professions given a chance. The main reasons cited were less opportunity for trainings and self-up gradation, heavy workload, unfavourable working condition (common office), no perks, dry salary, monotonous job and strict code of conduct.

2.6 Teachers' Job Satisfaction with the Profession

The teachers of Bhutan are not satisfied with their profession in relation to the existing facilities provided to them. This is evident as per Drukpa (2010) who states that teachers in Bhutan work for about 10 months a year and eight hours a day (excluding time spent at home for correction, lesson plans, etc.). Also, he stated that for domestic obligations and personal works they are entitled to just 10 days of casual leave. Further the findings of the study indicate that as of 2015, teacher attrition rate was only 2-3% i.e. 198 in 2015. However, in 2010, it saw the highest attrition rate of 5%.

A study done by Mwangi (2002) on factors related to the morale of teachers in Machakos district, found that the factors affecting teachers morale included: dissatisfaction with school authorities, low turnover and constant shortage, inadequate pay, poor career structure, lack of promotion opportunities, poor school facilities, inadequate school disciplinary policy, attitudes and behaviour of the school head and of other teachers, and pupils' poor work attitudes and lack of interest in school. Work conditions factors as researched by Katz (1971), as well as Stewart (1967), incorporate the variables of remuneration, job satisfaction, and security issues.

According to Waiba (2017), teacher job satisfaction has been always questionable. Despite the fact that Bhutan has progressed its modern education system by leaps and bounds, there has always been a problem with retaining teachers.

However, further research is required to find out the factors affecting teacher's motivation in primary schools. Since no literature specifically states factors that affect the teacher motivation in general and primary school teacher in particular. Therefore, this study is aimed at findings out the factors affecting the teacher motivation in schools under Chhukha *dzongkhag*.

III. METHODOLOGY

For this study, the researcher employed a combination of both qualitative and quantitative methodologies. It is an approach to inquiry that combines or associates both the quantitative and qualitative forms of research (Creswell, 2009). It involves philosophical assumptions, the use of qualitative and quantitative approaches and mixing both approaches in a study. Mixed method research is defined as research in which the investigator collects and analyses data, integrates the finding, and draws inferences using both qualitative and quantitative approaches and methods in a single study or programme of inquiry (Keith, 2009).

The quantitative research approach is found suitable for this study because the theories examine the relationship between the variables, making interpretation and meaning from the data. This study also qualifies for the mixed method approach, since the use of both the characteristics of qualitative and quantitative studies are found in the study. For instance, the study will employ both survey questionnaire and interview to collect the required information on teachers' motivation. So, the researcher found this approach most suitable for this study.

Mixed methods research offers great promise for practicing researchers who would like to see methodologists

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describe and develop techniques that are closer to what researchers actually use in practice. If findings are corroborated across different approaches, then greater confidence can be held in the singular conclusion; if the findings conflict, then the researcher will have the opportunity to modify interpretations and conclusions accordingly. In many cases the goal of mixing is not to search for corroboration but rather to expand one's understanding (Onwuegbuzie & Leech, 2004).

Research Design

According to Creswell (2009), research designs are plans and procedures for research that span the decision from broad assumptions to a detailed method of data collection and analysis. Mixed method approach uses a collection of both qualitative and quantitative data sequentially. The researcher bases the inquiry on the assumption that collecting diverse types of data best provides an understanding of the research problem. The study begins with a broad survey in order to generalise the result to a population and then, in a second, focuses on qualitative, open-ended interview to collect detailed views from participants (Creswell, 2009).

The descriptive survey design was employed for the study. A descriptive survey design is a process of collecting information through administering questionnaire to a sample of individuals (Orodho, 2003). In this study, descriptive survey design is used to analyse the determining factors affecting teachers' motivation in schools under Chhukha *dzongkhag*.

Sample/ Participants

The selection process of the sample from the population is called sampling (Creswell, 2009).

Purposive sampling is used in this study. Parahoo (1997, p.9) describes purposive sampling as "a method of sampling where the researcher deliberately chooses who to include in the study based on their ability to provide necessary data". The samples of 13 schools were included in the study. The rationale for choosing this approach was that the researcher has to study the motivation level of school teachers. So, these 25 schools and the teachers working in these schools would provide the required information. I have purposively selected 12 schools amongst these schools because these schools consisted of good numbers of experienced teachers as per the TRE (Teacher Requirement Exercise) of the *Dzongkhag* Education Office, Chhukha. In this study only teachers who were eligible (teachers three years and above in the service) was purposively chosen to participate in this study. 60 survey questionnaires were distributed in these 12

schools, five questionnaires for each school. The researcher also selected randomly 10 teachers for the interview from different school location since it is not possible to interview all the teachers in 13 schools.

The instrument used for the study was structured survey questionnaire as my study employed the mixed methods of researching. The survey instrument captured the phenomenon in a manner that is valid, accurate and precise for the purpose intended. The questionnaire consisted 20 items in total presented under each four thematic groups.

The first theme dealt with the types of motivation appropriate to the Bhutanese teachers and testing of the attitude of teachers towards better work performance in relation to motivation with twelve question items. The second themes tried to find out the level of job satisfaction with three items. The third theme tested the importance of motivation with two question items, and the fourth tested and identified the major motivational factors that are most appropriate for improving teachers' effectiveness and standard of education with three question items.

The interview was also conducted with the selected sample of informants (10 teachers). Field notes were maintained for information. The main advantages of interviews were that they were useful in obtaining detailed information about personal feelings, perceptions and opinions. They allowed more detailed questions to be asked. Besides, they also achieved a high response rate. The information from the interview was transcribed.

Of the three types of interviews designed: unstructured, structured and semi-structured, the researcher used the semi-structured interview for this research. Simi-structured interview had a few guiding questions that guided the researcher to get the right information from the participants. The unstructured interview was not chosen since neither the question nor the answer was predetermined and there were chances of derailing of the social interaction between the researcher and participants. The researcher was sceptical that such type of interview might lead the researcher in a wrong direction and right information may not be obtained from the participants.

Structured interview was also not chosen as the tool for this research since the researcher found it to be too rigid. It had a set of rigid questions that determined the conversion between researcher and participants. With such type of research tool, there were possibilities of the interviewer

getting only limited data as information would be limited as per the set questions.

Data Presentation and Analysis

The data was gathered over a three-month period. Data was analysed through the SPSS (Statistical Package for Social Sciences). Interviews were conducted in order to support and verify questionnaire findings. In the present study, interviews were carried out in light of the findings of quantitative data with the aim of clarifying certain issues, expanding on others and developing a deeper approach to the research findings. The main purpose of the analysis and interpretation was to assess and determine the extent of attainment of objectives of the research. Analysis of the research also helped the researcher to test the hypothesis of the research and to draw conclusion.

Distribution of Respondents by Gender

Of the 53 respondents from the survey questionnaire, 31 (58.5%) of the teachers were male and 22 (41.5%) were female. From the findings of the study, it can be said that there were more male teachers than female teachers in schools in Chhukha *dzongkhag*.

3.1 Location of School

Data analysis indicated that of the 53 teachers, four teachers (7.5%) came from remote schools while 30 teachers (56.6%) worked in semi-remote schools. 19 teachers (35.8%) were placed in semi-urban primary schools under Chhukha *dzongkhag*. This indicated that most of the primary schools were not located in the urban area in Chhukha *dzongkhag*.

3.2 Distribution of Teachers by Highest Academic Qualifications

When teacher respondents were asked to indicate their highest academic qualifications, it was found that 44 (83%) respondents had a Bachelor's degree in education. The study also found that two (4%) teachers had a Master's degree in education and that three (6%) teachers had completed class XII. Four (7% approximately) teachers had other qualifications. From the findings of the study, it can be said that teachers in schools under Chhukha *dzongkhag* were qualified. The details can be seen from the table 4.4.1 given below.

Table 4.4.1 Qualification

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Master's Degree	2	3.8	3.8	3.8
	Bachelor's degree	44	83.0	83.0	86.8
	Class XII	3	5.7	5.7	92.5
	Any Other	4	7.5	7.5	100.0
	Total	53	100.0	100.0	

3.3 Distribution of Teacher Respondents by Age Bracket

Seven (13%) of the teachers surveyed were between 18-25 years, 24 (45%) were between 26-35 years, 15 (28%) were between 36-45 years, five (10%) of teachers were 46-55 years and two (4%) were above 55 years. Chhukha dzongkhag has relatively experienced teachers in the schools. At least 24 (45%) teachers could serve as mentors and provide professional support and leadership trainings to the younger teachers thus motivating teachers.

3.3 Distribution of Teachers by Teaching Experience

When teachers were asked to indicate the period for which they had taught in school, six (10%) of them indicated that they had taught for a period between 11-15 years while 12 (23%) of the respondents said they had taught for a period between 6-10 years. The analysis further revealed that 11 (21%) of them had taught for more than 15 years, and a small number of seven teachers (13%) had taught for a period between 2-5 years and 17 (32%) had taught less than three years.

From the findings of the study, it can be said that majority of teachers had taught for a long period. Looking at the duration of their stay in the profession, it can be concluded that teachers tend to withhold their jobs. These are presented in figure 1.1

Teaching Experience
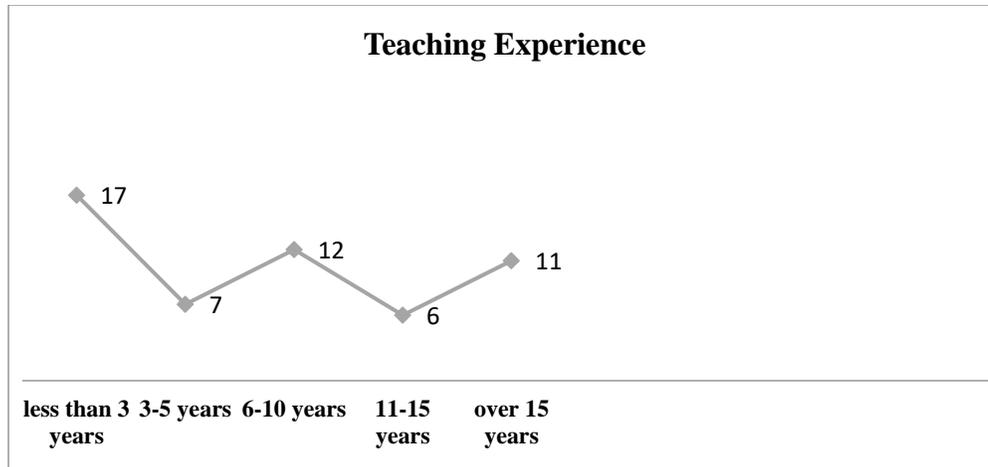
Fig.1.1

Part I of the questionnaire was related with the motivational and testing of the attitude of teachers. The data collected through these items have been presented in table 1.2

Table 1.2

Items	Responses					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Missing responses
Teaching and learning resources are inadequate in school thus de-motivating teachers to teach	4 (7.5%)	14(26.4%)	12%(22.6)	18(34%)	5(9.4)	
School facilities are inadequate which hampers teachers' motivation in primary school	2(3.8%)	14(26.4%)	11(20.8%)	16(30.2%)	10(18.9%)	
The arrangement of offices and the spaces available in the offices de-motivates teachers.	8(15.1%)	10(18.9%)	9(17%)	20(37.7%)	6(11.3)	
There are tight rules and regulations in schools which demotivates teachers.	11(20.8%)	14(26.4%)	17(32.1%)	8(15.1)	3(5.7%)	
It is hectic to work as teacher.	3(5.7%)	4(7.5%)	13(24.5%)	12(22.6%)	20(37.7%)	
Teaching is my first choice of profession.	7(13.2%)	12(22.6%)	13(24.5%)	11(20.8)	10(18.9%)	
I am satisfied with the amount of salary I received monthly.	7(13.2%)	19(35.8%)	9(17%)	12(22.6%)	6(11.3%)	
Society views teaching as a dignified profession.	10(18.9%)	11(20.8%)	14(26.4%)	14(26.4%)	3(5.7%)	1(1.9%)
Given the opportunity, I will join the other organisation.	6(11.3%)	3(5.7%)	13(24.5%)	8(15.1%)	23(43.4%)	

Availability of training opportunities among teachers motivates them to perform.	11(20.8%)	3(5.7%)	6(11.3%)	14(26.4%)	19(35.8%)	
I will stay in teaching profession till I superannuate.	6(11.3%)	8(15.1%)	24(45.3%)	8(15.1%)	6(11.3)	
Type of leadership in school makes a difference in teachers' motivational level.	4(7.5%)	1(1.9%)	3(5.7%)	19(35.8%)	26(49.1%)	

The findings on Table 1.2 show that 34% of the respondents agreed that teaching and learning resources are inadequate in school thus de-motivating teachers. The study also found that almost 21% of the respondents strongly disagreed that there are tight rules and regulations in schools which demotivate teachers. However, about 30% of the respondents indicated that the arrangement of offices and the spaces available in the offices demotivate teachers.

In an interview with teachers on the effect of work environment on teacher motivation, all the interviewees agreed that conducive work environment motivated teachers thus making them willing to stay longer at their workplaces and increased their contact hours with students. The participant teachers also stated that their motivational level would increase if they had better working conditions. These conditions included better physical facilities and good relationship atmosphere in the school. On this issue, interviewee 5 stated that: "... a better and more spacious room with a nice computer, and classrooms equipped with all technological devices. Such things would motivate me."

Another teacher touched upon the atmosphere among colleagues in their school. "Work environment is not just person to person relationship but it also means how one is treated in work place and how approachable you are to your principal". Interviewee 10, on the other hand, expressed more financial and emotional support for his professional development and minimising the workload would increase his motivation. All these sentences put forth by the participant teachers revealed the importance of better working conditions in increasing their motivational levels.

Of the 10 interviewees, eight of them complained that such activities not only added to their workload, but also stressed that it negatively affected student-teacher relationships since teachers had to act as observers instead of educators. Further, the table showed that almost 36% of the respondents disagreeing with the statement that the pay given to teachers was worth the services they render. The study also showed that 23% of the respondents disagreeing with the statement 'teaching was their first choice of profession'. It further showed that 35% of the respondents finding the training to be strongly affecting their motivation while 21% found it not affecting their motivation. From the study, it can be said that teacher training moderately affected their motivation.

Only 6% of teachers strongly agreed that they were given importance in society, whereas 19 % of the teachers were strongly against the statement. 43% of teachers strongly agreed that given the opportunity they were ready to leave their profession. However, 25% of respondent were not sure of their decision. This, in some ways, implied that they were not committed and were in a transitional period.

Both the quantitative and qualitative data revealed a strong dissatisfaction among primary teachers with their status in society. More than half of the respondents agreed that the status of the teacher in society was declining, that the importance of their role was being ignored by some members of the public and that they were less well appreciated which reduced their job satisfaction.

The date analysis indicated that 49% of the respondents found the type of leadership in school making a difference in teachers' motivational level and influencing job satisfaction among teachers. The same factor was also found to be true from the data collected through interview. The results revealed that attitudes of administrators, transparency in decision-making processes, punishment-reward systems and instructional decisions they made played important roles on teachers' motivation level. One of the teachers (interviewee 4) stated that he was not happy with the attitudes of administrators in his workplace: "On Wednesday I had to leave my class early and the following day they warned me not to do this again. I know there are some more experienced teachers who do the same thing but they never warn them. They don't know such warning never works. Such unfair

attitudes just break my motivation and also my commitment to this school."

Part II of the questionnaire dealt with job satisfaction of teachers. The data collected through these items have been presented in table 1.3

Table 1.3

Items	Responses					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Missing responses
I feel a sense of pride in my profession	2(3.8%)	4 (7.5%)	10(18.9%)	22(41.5%)	15 (28.3%)	0
Benefits received in teaching are same as benefits provided in other organisation	20(37.7%)	17(32.1%)	11(20.8%)	5(9.4%)	0%	0
I am paid with the fair amount for the work I do	9 (17%)	14(26.4%)	11(20.8%)	15(28.3%)	4 (7.5%)	0

Table 1.3 shows that 43% of the respondents were not satisfied with the salary they were paid compared to the amount of work they had to do. Nonetheless, 36% indicated that they were satisfied with what they are paid. When it comes to benefits in teaching, almost 38% of the respondent strongly disagree that benefits received in teaching are the same as benefits provided in other organisation. However, the study revealed that 42% of teachers felt a sense of pride in their profession. Nine out of 10 interviewee agreed that perks

and handsome salary is required for the teachers. For instance, interviewee 7 remarks, "perks such as salary and travel allowances will motivate me but we don't get much of these opportunities".

Part III of the questionnaire dealt with importance of Motivation. The data collected through these items have been presented in table 1.4

Table 1.4

Items	Responses					
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Missing responses
If teachers are motivated well, teachers will not leave the profession	1(1.9%)	0%	4(7.5%)	9(17%)	39 (73%)	
Motivation is the key to make teachers happy	1(1.9%)	0%	2(3.8%)	15(28.3%)	35(66%)	

The table 1.4 clearly showed 51 % of the respondents agreeing that teachers output outweighed the salary they received. About 38% of school teachers in the *dzongkhag* felt that they were not treated the same way as other civil servants by the society and authorities. However, almost an equal number of teachers (36%) felt that it wasn't true. Finally, the table also showed that almost 42% of the teachers were of the notion that training opportunity was minimal for teachers compared other civil servants.

IV.   RECOMMENDATION

The following recommendations may be taken into consideration for retention and motivation of school teachers under Chhukha *dzongkhag*.

The study recommends that school should ensure conducive school environment to raise the motivation of teachers. This can be achieved by ensuring adequate teaching and learning resources in the schools. The study also recommends that teachers be remunerated well to keep them

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motivated in the job. This can be achieved by offering incentives to teachers and rewarding teachers as per the students' performance, which in turn, will motivate them to improve curriculum delivery.

On teacher training, the study recommends that teachers should attend in-service training to update their skills. By attending trainings, teachers will develop confidence in teaching and become motivated. Further, the Ministry of Education and Skill Development should increase and provide opportunity for teachers for any kind of ex-country training.

Workload should be rationalized to enable teachers to concentrate on the core business of teaching. The research found heavy workload as one of the demotivating factors in the teaching profession. This is essentially important since teachers are diverted from the real business of teaching to other administrative task and non-academic work. These not only add up to the workload of teachers, it takes away the focus from the key business of teaching.

Allowances such as housing, teaching, difficulty, and other perks have to be revised from time to time. It is found that teachers do not have other sources of income. Well-structured classrooms and residential blocks for teachers need to be focused since most of the schools in Chhukha *dzongkhag* lacked basic amenities.

V. CONCLUSION

Through this study, it was evident that many teachers were dissatisfied with the teaching profession. Dissatisfaction with the profession is prominent among remote school teachers. Thus, these school teachers are willing to leave the teaching profession if they are given other opportunities. Lack of motivation may cause teachers to be inefficient and ineffective. Unreasonable demands of administrators, discouraging team spirit, neglecting rewards, financial problems are the factors related to de-motivation.

As teacher motivations is crucial in facilitating better student outcomes. The findings from the study offer insights into the factors affecting teachers' motivation in relation to job satisfaction, effect of training and development and finally work situational factors. Understanding teachers' motivation is useful because the standard of education is directly propositional to teachers' input.

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Practice the Technique of Singing Vietnamese Light Music Song for Middle-age Female Voices

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Abstract

Classical chamber music vocal techniques, typically the bel canto singing style, have been shaped with many methodical methods. In our country, several famous vocal pedagogues have compiled and written books on teaching vocal music such as Nguyen Trung Kien and Ho Mo La. Unlike classical chamber singing, currently, in our country, there are no books or unified in-depth research on light music singing techniques. While classical vocal techniques require strictness and the singer must accurately perform every detail recorded in the song, light music is characterized by a fairly free and comfortable way of singing from the mouth, how to vibrate your voice, process sound to express your work... Singers can be creative from their point of view, as long as they create their mark and attract listeners.

Keywords— Light music, singing techniques.

I. BREATH

In Western classical vocal music, breathing is divided into 3 main types: chest breath, chest breath combined with abdomen and belly breath. Singing learners will have to practice all 3 types of breathing. Singing like this can satisfy the most complex singing genre, opera, with various techniques and emotional states. Depending on the nature and characteristics of the song's melody, the singer uses which breath. In particular, when singing opera, the singer must have a resonant, loud voice that can overcome the entire backing orchestra (including the symphony orchestra) to reach the audience sitting in the auditorium without the need for any means of support. Which aid magnifies the sound? Therefore, the singer will have to sing in a low-pitched, raised voice with deep breathing techniques and abdominal breathing will be used often.

As for singing light music by a mezzo-soprano, the sound reaching the audience must be close to the voice, the words must be very clear, many short sentences like whispering confessions (usually in the first part of the song), so the singing should be gentle, comfortable, emitted naturally, no need for deep breathing, chest breathing will be used a lot. This is one of the unique characteristics of light music singing.

When researching techniques for singing light music for mezzo-soprano voices, the writer met Teacher - People's Artist Ha Thuy (April 22, 2024). She is a veteran lecturer in teaching light music singing at the Military University of Culture and Arts. She has trained many generations of students, and many of her students won first prize in Sao Mai and Sao Mai rendezvous line light music, many other international light music awards and those students later became famous singers of Vietnamese light music such as Ho Quynh Huong, Van Mai Huong, Huong Tram, Ngoc Anh... With extensive experience in teaching light music singing, she has many methods for students to develop their singing voice. She shared about breathing in singing light music: "Mezzo-soprano singing needs to practice chest breathing main. When you need sound for many people to listen to, microphones and electronic sound techniques will be very helpful for singing soft music in magnifying the sound, unlike classical chamber singing or opera singing".

The breathing practice for mezzo-soprano as mentioned above is to practice all 3 types of breathing but focus more on chest breathing to apply it to gentle singing and sing the lyrics in the song. First of all, the practice method, like classical singing and bel canto singing, is to practice from simple to complex, from easy to difficult, paying special attention to meticulously practicing how to inhale, compress, and push the breath at the stage. just

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learning to sing. Initially, you need to practice simply, then gradually increase. For example, with the following sound pattern, when first learning, you only practice 8 beats with 2 ma tones, using moderato tempo:

Example number 1
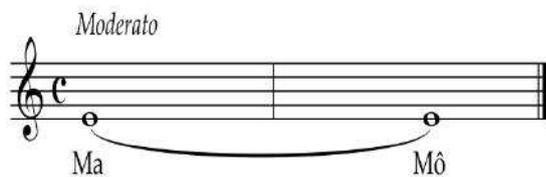
After you have practiced steady breathing, practice chanting 16 beats with the sounds ma, mo, mi, and me at the andantino tempo. The best way to practice is to stand still, holding the sound firmly in one position:

Example number 2
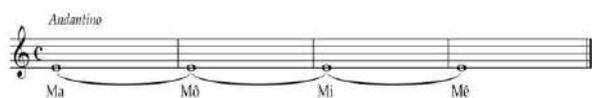
Taking chest breaths is the shallowest method of taking breaths. When applied to singing, it will be comfortable and gentle. However, in light music songs, there are also many long chants, many songs have a second verse or a climax with consecutive verses of strong intensity, requiring full breath and breath and a voice with inner strength. strong. Furthermore, when performing light music, singers often have to sing and dance at the same time, so practicing deep breathing is necessary, but it is not so focused and becomes the core like classical chamber singing. Therefore, people who learn to sing light music still have to practice breathing according to classical techniques. That means, you still have to know how to take a deep breath (belly breath) so that when you need to apply it to the song, there are places where it needs to be a bit long, especially in the climax of strong and intense singing, singing combined with dancing.

To practice deep breathing, inhale quickly and push down on the diaphragm, hold the breath tightly, and then push it out slowly. The important thing is to control the breath well. Once you have performed the process of inhaling, compressing, and pushing the breath well, practice the sounds combined with movement to improve your breathing. Sound samples to practice combining movement to improve breathing often have a flexible, rhythmic melody:

Example number 3

In general, any sound pattern can practice breathing. When practicing legato, staccato, accent singing, and fast singing techniques, are all related to breathing techniques. An important thing is that the practice sound patterns of classical singing and singing light music when copied on the sheet music may be the same, but when practicing classical singing, how can the sound be guaranteed to produce the sound while singing light music without producing the sound? are allowed to vibrate and add notes according to the singer's strengths.

You can immediately take the verse with long breaths in the song and turn it into a vocal practice model to practice breathing, such as singing the song *Midday Dream* by Giang Son:

Example number 4

With the above verse, in practice you can sing in 2 breaths, taking the breath after the word "path", but for vocal training, you can only sing in 1 breath with the sound pattern "ho.. eh..". Once you have trained your voice with sample sounds, applying it to songs with lyrics will make it easier to sing. To do so, you must practice deep breathing, take a full breath along with your belly breath, compress the breath, and slowly push it out when singing.

In short, breath training for mezzo-soprano singing light music has some of the same activities as classical chamber singing but focuses on practicing a lot of chest breathing and does not necessarily strictly follow the exact music score. is a unique characteristic of light music singing.

II.   SPEECH

From the outside, the mouth of a singer singing light music appears to be quite wide open, but in fact, the way the mouth opens is still different from Western classical chamber music. With singing light music in general, and mezzo-soprano vocals in particular, the most important thing is that the singing is close to the voice, the sound is thick and resonant, so the mouth needs to be comfortably wide open and sometimes open horizontally (not vertically), without lifting. Raise the palate and uvula, because this will create a muffled and raised sound like opera singing, which is not suitable for singing light music. Practice with the sounds a, oh, u, i, ê... like classical vocal music. It is necessary to analyze and compare to understand the singing styles of both classical and light music styles to apply them most appropriately.

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Singing light music has many forms, styles, and styles depending on the creativity and innate talent of each singer. The singer always creates his or her mark, so there are also styles of singing with a flat voice a horizontal mouth, and a wide-open voice. husky sound, no need to refine it like classical singing, as long as it sounds strange and creates a beautiful feeling. However, for learning to sing professional light music, practicing the mouthpiece to achieve a round, thick, beautiful sound must still be practiced so that when applied in practice, the singer must be able to sing songs with sound. beautiful, you still have to learn the basic mouth shape of classical vocal music to apply some other techniques such as legato, and staccato... But when singing light music, if you want to create your style, the singer finds a way to open his mouth. to best suit the genre and musical nature of the song they choose to express.

III.   PRACTICE SOUNDS IN THE BARS

For Western classical vocal music, it is almost mandatory for soprano and mezzo-soprano to be able to sing in the chest voice, mix voice, and head voice. When singing light music, the mezzo-soprano mainly sings in the chest voice, only when reaching some high tones does she sing in the mixed voice. Some people, when they first learn to sing soft music, almost only sing in their chest voice, so when they sing loudly, it is quite rough and the listener feels tired. Such a voice cannot be maintained for long, it easily hurts the throat, and when the singer gets old. Young people can lose their voice and lower their voice. If you want your voice to develop well, you must practice singing in all 3 registers. When applying to songs, use mainly 2 registers: chest voice and mixed voice.

Practicing all three tones also helps your voice expand your vocal range and sing high notes gently and comfortably. Many people, when they first learn to sing, can only reach the c^2 note which is very difficult, but when they practice singing according to classical vocal techniques with 3 zones, they can reach the c^3 note, which means their vocal range is expanded by 1 octave 8. The disadvantage of many female mezzo-soprano voices is that the sounds in the chest voice are quite thick, warm and resonant, but the sounds in the mixed voice are quite blurred and smaller, creating an uneven sound color. Vocal training to sing in the mixed voice and head voice will contribute to making the mixed voice sounds more resonant, less faint, and gradually becoming more even with the chest voice sound.

The note transitioning to the mixed voice of a mezzo-soprano can easily reveal uneven tones. Solving this problem does not happen overnight, but requires a long practice process, even up to 1 year or more. Learners will have to pay close attention when practicing vocal sounds to gradually improve the sound patterns and when practicing from chest voice to mixed voice so that the sound of the mixed voice resonates evenly like the chest voice. To do this, you must especially keep the sound of the two tones connecting the two zones unified in one position, paying attention to the balanced volume between the two tones. Initially, you can handle the sound in the chest voice without singing too loudly. will deviate from the sound of the mixed voice. Later, when you have practiced well and the sound of the notes in your mixed voice is even and loud, you can sing comfortably in the chest area.

Example No. 5: Sound range and pitch (popular) of mezzo-soprano singing Vietnamese light music

With classical chamber singing, from the chest voice range to the mixed voice range of the mezzo-soprano, some people start singing the transition note g1 or a1, but with light music singing, to create a thick, powerful, resonant voice. , these sounds are still sung by many singers in the chest voice, even up to the notes h^1 and c^2, some people still sing in the chest voice but have to wait until d^2 to sing in the mixed voice. In particular, singer Cat Tien sang the song Mot Mai by musician Tuan Phuong up to d^2, still singing in her chest voice. Singers Ho Quynh Huong, Van Mai Huong, and Tran Thu Ha have solved very well the technique of converting chest voice to mixed voice.

In addition to using vocal training patterns commonly used in classical singing, singing gradually raised by semitones to practice the tones of the tones evenly, with singing light music for female melodies, the method of using one tone pattern (at the same time) can be applied. pitch) singing in 3 registers: chest voice, mixed voice, and head voice. The purpose of this practice is to help learners clearly understand how to sing in the registers. You can use the sample sounds below for practice.

Example number 6

Ma   a   a…

With the above sound sample, first, sing in the head voice, take a deep breath, and bring the sound up to the frontal sinus. The sound comes out in front, bright and

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flying, without raising the voice so as not to be confused with classical vocal singing. Next is singing in the mixed voice bar, the sound can be more intense than the first voice bar, the breath is pushed out evenly and kept in one position so that the sound is even, and the mouth is slightly wide open, Do not bring the sound to your forehead. Finally, sing in the chest voice area, completely in a natural voice, the sound will sound stronger, take a breath from the chest, the la si notes will be a bit rough so you need to pay attention to be gentle, push them up high with the Breathing, be careful not to use force.

Similarly, you can practice in all 3 areas with a longer and more difficult sound pattern as follows:

Example number 7

Mô ô ô ma a….

The following is an example of how to apply 3 Thanh Khu singing to the song Roof of the Sea Village by Nguyen Cuong, which is a light music song with ca tru influences that can be applied to a female voice singing light music. In the following paragraph, sing with The tone completely chest voice, the mouth is open comfortably, the chest breath, the sound is thick and resonant, showing the narrative quality. Singing sounds are brought out from the oral cavity, not raised to the frontal sinuses or raised and pronounced clearly like speech:

Example number 8 ROOF OF THE SEA VILLAGE (Excerpt 1)

Những thăng trầm thời gian đã ghi tạc hình dáng.

Moving to the second part of the song, on the c2 notes, you can sing in a mixed voice, take deep breaths into your lungs, and gradually bring them down to your belly and behind your back to be able to sustain long with strong intensity, widen your mouth, creating sound. ringing but not making a sound:

Example number 9 ROOF OF THE SEA VILLAGE (Excerpt 2)

Gửi vào đây, vào đây, vui hồn người Việt

. Go to the sentence with the highest note of section 2, sing in a mixed voice with strong intensity on notes c^2 and d^2 corresponding to the word "singing verse", then push the sound up to the first voice bar at notes f^2 and d^2 corresponding to the word "singing". ugh" with a light intensity, without making a sound but with a clear sound,

combined with vibrating and pouring beads in Ca Tru singing and then processing down to the mixed vocal range in the remaining notes.

Example number 10 ROOF OF THE SEA VILLAGE (Excerpt 2)

động lòng tôi câu hát ư ư ư người xinh.

Vibration technique

In light music, there is a special way of singing that many singers use (though not all), which is vibrato singing, also known as vibrato. The vibrato is completely different from classical vocal music, the vibrato is exaggerated and interrupted like an echo at the end of a musical stroke or phrase. This way of vibrating requires students to have innate talent but still needs practice. This is a difficult technique. Many people learn to sing light music but the vibrato lacks softness. When applied to songs, they are often dry and stiff and forcefully imitate videos of sample singers.

Vibrato is mainly performed in narrative songs with leisurely or moderate tempo; fast songs often use little or no vibrato technique. Vibration at the end of the musical stroke, on relatively long sustaining sounds. Note that it should not be done on sounds with short duration because the vibration here needs to be clear, it sounds like the sound is broken and not seamless, but it absolutely cannot be. Take a breath while vibrating. Even though the vibration is clear, it must be handled with a light intensity, so that it is delicate. The technique of vibration is the technique of breathing. When vibrating, the sound creates sound waves and certain vibrations because creates many sounds with short durations. If you are not careful, the pitch of the sound will change, so you must keep breathing evenly when exhaling in vibrating sounds.

Example No. 11: Practice vibrating each sound

The above model can be applied to vibrate each sound. For example, when singing the first son note with the sound i, sing straight into the letter i and vibrate after the phase of entering the letter. When vibrating, it will create the feeling of almost hearing a few more i..i..i..words but all gone. With gentle force, the vibrated letter i will not be as clear as the main letter i but as an echo of that letter. Therefore, vibrato in soft music compared to classical vocal music is considered exaggerated vibrato, sounding intermittent like an echo. Sounds with the letters e, a, o... do the same thing.

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After practicing the vibration of each sound, practice the voice with a sound sample that only vibrates at the end of the musical stroke like the sound sample below.

Example No. 12: Practice vibrato at the end of a musical stroke

Once you have practiced vibrato well in vocal training, you can apply it to songs. Choosing the vibrato of sounds in the song also requires great care. You cannot vibrate arbitrarily and not every musical stroke should vibrate at the end. Vibration in words with vowels will be clearer. Sounds with consonants at the end of sentences create closure. You can avoid vibrating or you must know how to vibrate to keep the sound in the throat.

Example No. 13 PURPLE FLOWERS IN THE YARD (Excerpt)

With the song Purple Flowers in the Yard by Thanh Tung, you can only vibrate a few notes in the whole song, like the whole paragraph below. The words "flag" and "khe" are open vowels so they vibrate clearly, while the words "em" ", "pink", and "bird" if you want to vibrate, just gently vibrate the sound in your throat.

In general, the vibrato technique is difficult, requiring many innate elements in singing light music, but if practiced, it will be better. How to vibrate depends on the singer's aesthetics, melodic sensitivity, and creativity. It doesn't have to vibrate according to the music, but the important thing is that the vibrato must create an aesthetic feeling.

IV.   SING WITH LIGHT MUSIC RHYTHMS

The rhythm of light music songs has two outstanding characteristics: 1/There are often many inversions and unbalanced rhythms, requiring a skewed singing style. 2/The rhythm of light music songs is often associated with dances such as Disco, Chachacha, Rumba, Slow-Rock, Slow Sulf, Tango, Valse, Boston, Bossa Nova, Pasodoble... Maintain a steady rhythm, especially Synchronized rhythm is one of the qualities of a light music singer. It takes practice to adapt and be flexible with light music rhythms, even when practicing vocals, singing, and performing.

4.1. *Practice vocal with syncopated rhythms, inverted beats combined with offset accents*

Usually in classical vocal practice, vocal practice samples do not have inversions or inversions, and the melody is easy to sing so that the singer can focus mainly on sound technique, shaping each sound without having to pay much attention. to the length and rhythm. For singing light music songs, vocal training with syncopation and inversion is quite necessary. Cultivate the habit of singing difficult rhythmic forms in addition to sound techniques, even if the learner can transform the entire vocal practice sentence. In terms of duration, creating more syncopation and off-key accents is also acceptable. Practicing vocals with syncopated rhythms is a relatively difficult technique because you have to pay attention to both singing technique standards and the correct rhythm. Need to practice from easy to difficult, initially practice with the following sound pattern:

Example number 14

Mô ma mi mê   Mê ê ê ê Mô ma mi mê

This vocal practice pattern is quite simple, the rhythm is not difficult, only syncopate at the end of the stroke, you need to sing in syncopation at the end of the music, the mouth and breath are still paid attention to singing correctly when you reach the syncopation sound you need to emphasize. and stroke that sound. As you get better, use more syncopated patterns like below:

Example number 15

4.2. *Sing with light music rhythms combined with background music practice*

First of all, it is necessary to become familiar with and distinguish the rhythms by practicing with many different songs combined with musical accompaniment. For example, practice singing Slow Rock with the song Hanoi in Autumn by Trinh Cong Son, practice Disco with the song Oi My Loving Life by Nguyen Ngoc Thien, Rumba with the song Into the Summer by Le Huu Ha... Look In general, there are many songs with many different rhythms, you need to practice to master the rhythms. When singing with the accompaniment, you are not only correct but also flexible, graceful, and able to master the rhythm.

In addition to practicing discrimination, practicing singing with a variety of rhythms of many songs, another

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way to practice is to sing with many different accompaniment rhythms for the same song. Doing this will make you very flexible and smooth when performing on stage. Pairing accompaniment with the band will also be very convenient. For example, with the song "It's Not Because of Autumn" by Phu Quang, poem: Giang Van can be sung in many rhythms and styles as follows:

Example No. 16 IT'S NOT BECAUSE OF AUTUMN
(Excerpt)

- Pop Ballad rhythm:

- Tiết điệu Slow Rock:

In addition, the song "It's Not Because of Autumn" can also be sung with the rhythm of Blues, Slow Sulf... This way of singing changes the tempo, even changing the rhythm of the music, this is the difference in musical singing. Light with classical vocal music, the singer can create something different from the original pitch of the song while only keeping the correct pitch. The important thing is to listen appropriately.

V.   CONCLUSION

Vietnamese light music was officially formed after 1975 and developed strongly into a genre of music familiar to the masses, especially attractive to young people. The way of singing light music has many differences from classical chamber singing in terms of breathing, mouth shape, and voice vibrato... It is not as strict and structured as classical singing, but is free and comfortable, with a strong personal impression. as long as it creates a beautiful feeling and attracts the listener. Learning to sing professional light music in general, and mezzo-soprano in particular, understanding the characteristics, and knowing how to practice singing light music will be able to express the correct style of light music songs and be successful.

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A Review of Vocabulary Research in English Textbooks Based on Corpora

Shuxian Li

Abstract

With the promulgation of high school New Curriculum Standards, various new textbooks have emerged, and the presentation of knowledge content for vocabulary that has a profound impact on English learning in these textbooks has also changed. Corpus linguistics often uses corpus software as a research tool to efficiently search and extract language patterns from numerous language examples. The research process is objective and the results are scientific. Therefore, more and more scholars are using corpus tools to study vocabulary in English textbooks. This study will summarize the current status of vocabulary research in English textbooks based on corpus and look forward to the development trends in this field. The study aims at revealing the distribution and development patterns of vocabulary in various English textbooks, provide inspiration for future textbook compilation, and provide reference for future vocabulary evaluation research in English textbooks.

Keywords— Corpus based, English textbooks, vocabulary, review

I. INTRODUCTION

Without grammar, there is very little content that can be expressed; without vocabulary, nothing can be expressed" (Wilkins 1972). Cunningsworth (2002) also stated that vocabulary knowledge is the key to mastering grammar knowledge. Indeed, for any language, if one wants to understand, explain, read, and write English contents, vocabulary as the basic language unit is an important foundation, and solid learning and accumulation of it is the first step in building the English language building.

In today's era of intelligence and networking, the channels for students to acquire and master vocabulary have been greatly expanded. From multimedia platforms to various books, students can have first-hand access to vocabulary information. However, in today's educational environment, for the vast majority of Chinese English learners, they cannot have a real and authentic language environment in the process of English acquisition, and the input channels for English vocabulary are limited. In this situation, English classrooms are the main way for learners

to acquire vocabulary, and textbooks are the most important source of vocabulary input. Therefore, the arrangement, selection, and presentation of vocabulary in textbooks have a profound impact on the vocabulary acquisition and even the entire language acquisition of English learners in China. Since the 1980s, with the widespread use of corpora, more and more scholars have used corpora to study vocabulary, and corpora have become a key basis for evaluating vocabulary in textbooks. Corpus, which can compare a large number of textbooks with reference corpora, has become an important tool for vocabulary evaluation in textbooks. It has the characteristics of objectivity, efficiency, and comprehensiveness. Under the theoretical guidance of systems science, using corpora to analyze vocabulary from discourse is an inevitable choice for language research and foreign language teaching (Li Xiuhong, Ding Ge, 2022).

Traditional vocabulary research often focuses on language learners, exploring the breadth and depth of their vocabulary. However, there is currently a limited amount of vocabulary research in the academic community that

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focuses on textbooks, and a recognized framework for textbook vocabulary research has not yet been found. However, through reading literature, it is found that the study of textbook vocabulary is fundamentally based on both breadth and depth. The research on the vocabulary breadth of foreign language textbooks by domestic and foreign scholars focuses on the amount of vocabulary presented in the textbooks and the coverage rate with the reference corpus (Kim 2017). Therefore, this study will review the vocabulary research of previous corpus-based English textbooks from the perspectives of vocabulary breadth and depth, providing reference significance for the development of related textbook vocabulary research in the future.

II. A REVIEW OF RESEARCH ON THE VOCABULARY BREADTH OF ENGLISH TEXTBOOKS BASED ON CORPORA

Breadth of vocabulary knowledge, also known as vocabulary quantity. Nation (2003) proposed that one dimension of vocabulary knowledge is vocabulary breadth knowledge. Ma Guanghui (2016) pointed out that in the field of language acquisition research, vocabulary breadth refers to the number of vocabulary that learners master in one language. He Anping (2009) pointed out that breadth research aims to understand whether textbooks provide the most basic vocabulary forms, and this research can be understood and analyzed by studying the formal coverage of textbook vocabulary on corpus basic words and curriculum standard vocabulary. Through this vocabulary breadth study, researchers can investigate whether English textbooks implement the curriculum objectives and concepts, as well as the degree and way in which textbooks scientifically and reasonably present high and low frequency words in English. Therefore, this chapter will focus on exploring previous research on the breadth of vocabulary presented in textbooks, mainly involving the quantity and frequency of vocabulary presented in textbook texts, as well as the repetition of word frequency tables related to native speakers.

2.1 Research on the Quantity of Textbook Vocabulary Based on Corpus

In terms of studying the number of vocabulary in textbooks, Kim et al. (2017) used corpus tools to analyze

the latest vocabulary in high school English textbooks in South Korea and North Korea. The research results indicate that the vocabulary of the two textbooks is similar, but the number of different forms and variants of vocabulary in Korean English textbooks is twice that of Korean textbooks. Moser (2020) examined the five most popular foreign language textbooks in Arabia, clustering vocabulary using the MADAMIRA word form analyzer and comparing the top 3000 commonly used words in Arabic dictionaries with textbook vocabulary using AntWordProfiler. The study found that the number of vocabulary in textbooks for each word frequency band is relatively small. Yang and Coxhead (2020) used a corpus to study the vocabulary of New Concept Textbooks. This study found that although learners may encounter most high-frequency vocabulary in the book New Concept English, they need to know 3000 to 6000 words clusters to process these texts, and the fourth volume of the book requires 1000 more words clusters than the third volume to understand texts. The science related texts in this textbook have more vocabulary because they contain a large portion of low-frequency words that have only been used once and have a higher vocabulary than humanities texts. And there is an opportunity to learn mid-frequency vocabulary in this textbook.

2.2 Research on the Coverage of Textbook Vocabulary to Other Reference Corpus Based on Corpus

Scholars are also enthusiastic about studying the coverage of textbook vocabulary to other reference corpora. At the end of the last century, Ljung sorted out the top 1000 high-frequency words in Swedish high school English textbooks and the COBUILD large general corpus. After comparison, it was found that most of the top 1000 words in the high school English textbook were semantically specific vocabulary, while in contrast, the top 1000 words in the COBUILD corpus were mostly semantically abstract vocabulary. On this basis, Ljung explored the missing vocabulary in the high school English textbook and found that those semantic abstract vocabulary that was not presented or insufficiently presented in the textbook were a very commonly used vocabulary in real communication, rather than unfamiliar and obscure vocabulary. This study suggests that high school English textbook compilation should include a larger proportion of non-narrative discourse in order to be consistent with the actual language

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used (Ljung 1990). In addition, it also found that the vocabulary in this set of textbooks did not show a significant progressive relationship in terms of difficulty with grade growth.

Similar to Ljung's approach of using a universal large corpus for vocabulary comparison, Coniam (2004) compared early stage English textbooks in Hong Kong to the Bank of English (BoE), a large universal corpus. However, unlike Ljung who separately compiled the frequency of vocabulary presentation in textbooks and corpora, Coniam mainly used word frequency information from large corpora as a reference for evaluating vocabulary in textbooks. And, unlike Ljung who focuseed on missing high-frequency words in textbooks, Coniam payed more attention to the low-frequency words presented in the textbooks. He found that about one-fifth of the words in the textbooks are low-frequency words, which are less commonly used by native speakers. Through further analysis of the detected low-frequency words, Coniam found that the difficulty level of English textbooks in Hong Kong is slightly inverted. He believes that for some important low-frequency words such as home, nose, etc., they should be learned in lower grades, while for less common low-frequency words such as ticket, they should be learned in higher grades. Coniam's research findings indicate that while textbooks should present high-frequency words as much as possible, it should also be noted that the selection of vocabulary in textbooks should not be based on word frequency as a criterion.

In addition, Koprowski also applied the large universal corpus BoE to vocabulary research in 2005, but he focused more on vocabulary phrases in textbooks. By conducting a survey by placing textbook vocabulary and phrases in a large universal corpus, Koprowski found that about 14% of vocabulary and phrases in the textbook are not commonly used, and some even never appear in the reference corpus. Therefore, the selection of vocabulary and phrases in the textbook is subjective and experiential, and some phrases do not help improve students' language communication abilities.

In recent years, Norberg and Nordlund (2018) have studied vocabulary in seven Swedish primary school English textbooks. By comparing the vocabulary in the textbooks with those in the New General Service vocabulary list and VP Kids corpus, they found that the textbooks presented a large number of low-frequency words that occasionally appear in everyday language. Rahmat (2021) used the Range corpus to study the vocabulary characteristics of Indonesian high school English textbooks, and found that the textbooks contain a large number of high-frequency words, accounting for 80% of the vocabulary in the Range corpus. Basaran (2022) examined the vocabulary of 30 German Foreign Language (GFL) textbooks based on a corpus and compared the core vocabulary with the top 2384 words in the vocabulary frequency table. The research results indicated that all core vocabulary in the textbook covered the top 2384 most frequently used words in the word frequency table. Nakayama (2022) examined the vocabulary of the new Japanese junior high school English textbook and compared the textbook vocabulary with a New Common Vocabulary List (NGSL) consisting of 2801 high-frequency words from regular English using corpus tools. The study found that this series of textbooks mainly consisted of vocabulary from NGSL, with a coverage rate of over 95%. However, it only covered a small portion of NGSL, with a coverage rate of less than 37%. In China, Zhao Yong (2003) referred to the BNC corpus to examine the core vocabulary of New Horizons College English, and found that 100% of the texts in volumes one to four covered the core vocabulary specified in the syllabus. Zhang Wei and Ma Guanghui (2007) referred to the frequency information of the general corpus, using the built-in vocabulary in the Range corpus software as a reference vocabulary, and compared the textbook "Experimental Textbook English for Compulsory Education Curriculum Standards (New Objectives)" with it. They found that high-frequency and low-frequency words that appeared in the large general corpus were presented in large quantities in the textbooks they studied. However, due to the wide coverage of the three reference vocabulary tables in the software, which differed from the high school English curriculum standards and actual learning needs, the presentation of these words in the textbook cannot guarantee a high degree of conformity with the curriculum standards vocabulary and high-frequency words. In addition, the study also found that some vocabulary in the textbook has a lower frequency of presentation and a narrower distribution span. However, it should be noted that it is not

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reasonable for this study to use word frequency information from adult corpora as a reference corpus for vocabulary surveys in elementary school textbooks, as these English textbooks in the middle and low learning stages will consider the corresponding cognitive abilities and communicative contexts of the readers during preparation. Therefore, the word frequency of vocabulary in the textbooks is limited, and it is more appropriate to use appropriate peer reference corpora for comparative analysis.

In addition to referencing word frequency information from large general corpora, curriculum standard vocabulary is also an important reference corpus for vocabulary breadth research. For example, scholars Zhou Jialin and Li Qingsang (2013) compared the vocabulary in the People's Education Press and Foreign Language Research Press versions of high school English textbooks with the old curriculum vocabulary. The study found that about 93% of the old curriculum vocabulary was presented in the People's Education Press and Foreign Language Research Press versions of high school English textbooks, which means that these two sets of textbooks strictly follow the old curriculum. However, about one-third of the vocabulary in both textbooks is non-standard vocabulary, and some of the standard vocabulary exhibits low reproducibility and narrow distribution span. He Anping (2009) studied the coverage of vocabulary in the 2007 edition of the People's Education Press textbook to the Curriculum Standard and large corpora. The results showed that the textbook was consistent with both the Curriculum Standard vocabulary and the basic vocabulary extracted from several large general corpora. This study also indicated that corpus based methods for investigating and evaluating textbooks can help demonstrate the language characteristics of textbook compilation through a large amount of empirical data, and the optimization of textbook compilation and in-depth improvement of teaching can get some insights from these studies. Xie Jiacheng (2010) used Wordsmith corpus retrieval software to investigate the vocabulary presentation of primary and high school English textbooks. Research has found that many of the curriculum standard vocabulary and basic vocabulary in the primary and high school textbooks had a low frequency, especially the eighth-level vocabulary in the curriculum standard. Wang Xiaona (2018) compared and studied the coverage and distribution of vocabulary in

the Shanghai Education Oxford edition junior high school English textbook to the People's Education edition junior high school English textbook based on the vocabulary list specified in the new curriculum standard. She found that from the data of Range, the People's Education edition textbook was more in line with the requirements of the new curriculum standard's level five vocabulary than the Shanghai Education Oxford edition textbook. From the data of Wordsmith Tools 4.0, it can be seen that the transition between different textbook versions is smoother in the Shanghai Education Oxford version than in the People's Education Press version.

From the above research, it can be found that the research ideas in China on the breadth of vocabulary knowledge in textbooks is basically consistent with foreign research ideas, both focusing on the frequency of textbook vocabulary and the coverage of high-frequency vocabulary on large general corpora. But in addition, domestic research has also paid more attention to the coverage of textbook vocabulary on the curriculum standards. This indicates that the vocabulary research perspective in domestic textbooks is relatively comprehensive, representing that Chinese textbooks not only focus on authentic English acquisition, but also on accurate grasp of the curriculum, demonstrating the orderly development and scientific progress of English textbook compilation.

III. A REVIEW OF RESEARCH ON THE DEPTH OF VOCABULARY IN ENGLISH TEXTBOOKS BASED ON CORPORA

A large general corpus is equally important for the in-depth study of vocabulary in textbooks. By referring to the semantic, grammatical, and collocation information of vocabulary in the large general corpus, the scientific and rational presentation of vocabulary depth in textbooks can be tested. The breadth research and depth research of vocabulary knowledge not only have similar paths, but also have a close relationship with each other, which can provide a research foundation for each other. Regarding the concept of deep vocabulary knowledge, vocabulary teaching expert Nation (2001) pointed out that vocabulary knowledge includes the following aspects in both receptive and productive dimensions: pronunciation, spelling, part of speech, semantic association, grammatical form,

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collocation, and contextual constraints. Sinclair (2004) pointed out that different collocation words can form lexical items to represent basic meanings, including lexical collocation, grammatical collocation, semantic preference, and semantic rhyme. Scholar Ma Guanghui (2016) believes that vocabulary depth refers to the degree or quality of a learner's mastery of second language words, that is, the learner's mastery of multiple information and features of one word. In textbooks, vocabulary depth mainly refers to the collocation, grammar, semantics, context, etc. of the vocabulary involved in the textbook.

Although domestic and foreign scholars have different expressions of the concept of vocabulary depth knowledge, they all believe that vocabulary depth knowledge should include multiple aspects of vocabulary, such as form, semantics, grammar, collocation, context, etc. In addition, the "Curriculum Standards for General High School English (2017 Edition, Revised in 2020)" point out that students should understand the connotation and extension of specific word meanings in context, and learn the habitual collocation and expression of verb phrases. Therefore, in-depth research on vocabulary in English textbooks is of great significance for teacher teaching. This chapter mainly summarizes previous research on the depth of vocabulary knowledge presented in textbooks, which mainly involves the grammar collocation, vocabulary collocation, semantic preference, and semantic rhyme of some typical vocabulary in textbooks.

3.1 Research on the Vocabulary Difficulty of English Textbooks Based on Corpus

In terms of the research on vocabulary difficulty in English textbooks, Lee (2008) used the vocabulary analysis function in NLP-TOOLS and three word lists to analyze the distribution of vocabulary in English textbooks for foreign college students. The study found that the vocabulary distribution in textbooks was between 12 grade textbooks and English short stories, and the difficulty of vocabulary increased from the first volume to the fourth volume. In China, Chen Xiaoxiao (2011) selected the Brown corpus as a reference corpus to study the vocabulary distribution and presentation of the New Horizon college English textbook. The author found that there was no significant difference in the overall distribution of vocabulary between the textbook and the native language corpus, but it clearly showed a trend

of easy first and then difficult, which was more in line with the law of vocabulary learning; The distribution of specific words in the text showd the same trend, initially similar to the native language. As learning progresses, the number of specific words in the text is significantly higher than in the native language corpus; The proportion of words appearing 5 to 15 times or more in the vocabulary of both corpora is relatively low, and the proportion of words appearing 5 to 8 times in the textbooks is even less than that in the native language corpus, which is not conducive to students' vocabulary learning. Kim and Lee (2017) studied the vocabulary by using high school English IA-II textbooks, the College Academic Ability Test (CSATS) English test, and EBS materials. The research results indicated that there were significant differences in vocabulary levels among the three corpora, and the vocabulary difficulty of EBS materials was higher than that of CSAT and textbooks. The author believed that EBS materials may bring excessive learning burden to students, and suggested maintaining a balance of vocabulary in various materials. Based on the theory of dynamic systems, He Anping (2015) used AntConc corpus software to examine the breadth and depth of the "MAKE" verb in English textbooks from primary school English textbooks to university English textbooks in China. The study found that the dynamic development trajectory of this word in English textbooks from primary school to university reflected the characteristics and rules of its depth of knowledge from simple to complex and from concrete to abstract. Song Xiaozhou (2016) used the Wordsmith corpus retrieval tool and found that the difficulty of vocabulary in various volumes of the Comprehensive Tutorial did not show a regular increase, but the overall difficulty of vocabulary was moderate. Wang Xiaona (2018) examined the Oxford and People's Education editions of junior high school English textbooks. She compared two sets of textbooks using Wordsmith and Range corpus retrieval software and found that the growth rate of type and token between the textbooks in the People's Education Press was faster than that in the Oxford edition. However, the transition of the Oxford edition of textbooks was smoother than that in the People's Education Press. Huang Kun (2018) used AntConc and Range corpus software to analyze the presentation of vocabulary in the Oxford edition of high school English textbooks. The study found that the

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difficulty of vocabulary in textbooks did not show a trend from simple to difficult, which is slightly different from previous results. Previous research on textbooks has shown a trend of vocabulary difficulty developing from easy to difficult, which may be due to differences in the training objectives of the textbooks. But the grammar paradigm presented in the textbook conforms to daily norms. Chen Anni and Guo Aiping (2019) examined the difficulty level of the New Horizon College English textbook. They used the Coh Metrix corpus to analyze textbooks and found that as the number of the vocabular in college English textbooks gradually increases, the difficulty of vocabulary also increases significantly. In addition, Tang Meihua and Liang Maocheng (2021) conducted a study on the lexical complexity of college English textbooks, and the research results showed that the lexical complexity between each textbook reflected the principle of gradual progression. However, the textbooks need to be improved in distinguishing the complex gradients between each textbook, and further efforts are needed to be done to increase the lexical complexity step by step. Mek (2021) studied the vocabulary content of Türkiye A1 foreign language textbook based on the corpus. The author extracted the most common 1000 words in the textbook and compared them with the word frequency table generated by Aksan. The research results indicated that the similarity of vocabulary content presented by the two was not ideal, and the presentation of nouns in textbook vocabulary content was not sufficient. The diversity of adjective and verb content needs to be improved.

3.2 Research on whether English textbook vocabulary can present the most commonly used semantics and typical usage

Sinclair&Renouf (1988) conducted a survey on the depth of vocabulary knowledge in textbooks and found that the high-frequency usage of certain vocabulary in textbooks does not match their usage in real communication, such as give, see, have, make, take, etc. Similarly, Ute Rmer (2005) drew similar conclusions by comparing the grammatical and semantic usage of vocabulary in multiple versions of German English textbooks with relevant corpus information from a large general corpus. It was found that these textbooks did not present the most commonly used words and collocation of grammatical words in the native language

context.

Bowles (2000) further explored the dimension of semantic frequency, which belongs to vocabulary depth, based on vocabulary breadth analysis. They used CCED, a dictionary based on semantic frequency for semantic arrangement, as a reference corpus to compare the semantic information presented by some textbook vocabulary with it. It was found that the semantics presented of some vocabulary in the textbook were not commonly used semantics in the corpus. For example, for some multi-semantic vocabulary, the semantics commonly used in the corpus were not or were less presented in the textbook, and instead, the very few used semantics were more presented. And this may be due to the lack of clear display of the semantic frequency of vocabulary in the teaching syllabus, resulting in the deviation of vocabulary semantics from the focus of the textbook. Therefore, Bowles suggested that in the process of textbook compilation and vocabulary teaching, a large amount of empirical data provided by corpora (such as vocabulary frequency, semantic frequency, collocation frequency, etc.) should be used to actively verify the scientific and authentic nature of vocabulary cataloging or explanation. However, in this survey, Bowles only selected the first level textbook in each edition and was limited by manual data processing, which is somewhat subjective and failed to fully examine the lexical semantic presentation throughout the entire series of textbooks.

Xie Jiacheng (2008) conducted a deep analysis of vocabulary knowledge in corresponding Chinese high school English textbooks based on data obtained from the breadth analysis, covering multiple aspects such as lexical semantics, grammatical collocation, and word collocation. The first step is to sample high-frequency vocabulary in the textbook, extract several high-frequency basic words that appear in the textbook, and then use corpus software to retrieve the vocabulary information presented in the textbook. The retrieved information is compared and analyzed with commonly used semantics, grammatical collocations, and word collocations in a large general corpus. The survey found that there are few or even no commonly used semantics and collocations of some high-frequency basic words in textbooks, especially multi part of speech vocabulary, which is particularly evident. Similar to Xie Jiacheng (2008), He Anping (2009) also adopted a

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corpus research method for in-depth research, but it was not based on breadth analysis. Instead, he directly selected three different parts of speech words: verb "come", noun "way", and grammatical word "that" from Thornbury's list of the 100 most commonly used basic English vocabulary to investigate their performance in vocabulary semantics, grammatical collocation, and word collocation in the 2007 edition of the People's Education Press High School English textbook. The research results showed that the textbook presented a typical collocation paradigm of "come" well; In contrast, although "way" frequently appears in textbooks, it is more commonly used in the instruction language of practice part, lacking specialized activities and exercises to reflect and summarize the usage form and context of this most basic word; The number of times "that" is used as a antecedent of a clause is significantly higher than the number of times it is used as a demonstrative pronoun, which reflects the increased difficulty of learning high school English vocabulary and grammar.

Ma Li (2018) used the Range corpus software to examine the vocabulary of the Foreign Language Research Edition high school English textbook. Research has found that this textbook only presents a certain part of speech for words with multiple parts of speech, while ignoring other parts of speech. In addition, a large number of basic vocabulary has been presented in textbooks, but nearly 10% of vocabulary has only been presented once. Li Yahong (2020) examined the vocabulary presentation in the compulsory high school English textbooks of the New Teacher's Press. Research has found that some vocabulary in textbooks did not present the commonly used basic meanings and collocation patterns in dictionaries, and textbooks tended to present a certain part of speech or meaning of words with multiple parts of speech.

The above corpus-based vocabulary research has revealed the common drawback of textbook vocabulary, which is that the most commonly used semantics and collocations of high-frequency basic words in textbooks are less presented, and textbooks always tend to present a certain part of speech or meaning of words with multi part of speech.

3.3 Research on Corpus based Vocabulary Collocation in English Textbooks

Context is an essential factor in vocabulary learning,

and the collocation and use of vocabulary to some extent depend on context. Therefore, vocabulary collocation is an important part of deep vocabulary knowledge. Due to the consideration of context, this part of the research usually adopts a research approach from overall to individual cases, selecting a common word, usually a verb, summarizing its usage in the context through corpus tools, and comparing it with relevant corpora of the mother tongue. He Anping and Liang Jianli (2009) compared Chinese high school English textbooks with foreign CCEC textbooks, and the research results showed that the presentation of basic vocabulary, high-frequency verb vocabulary, and grammatical collocation in domestic textbooks was basically consistent with foreign textbooks. Xie Jiacheng (2010) conducted a corpus-based survey on the in-depth knowledge of the verb "do" in two sets of domestic and two sets of foreign high school English textbooks. Research has found that two sets of English textbooks abroad present multiple virtualization usage of this word, while Chinese textbooks do not. Tang Jieyi (2015) used a corpus to study the in-depth knowledge of the vocabulary "take" in college English textbooks. She found that the vocabulary, grammatical collocations, and synonyms related to "take" presented in the textbooks were sufficient, showing diverse paradigms and collocations. Li Lin and Li Chengxin (2021) used Lancsbox corpus software to study the vocabulary presentation in business English textbooks. A study found that 80 high-frequency professional vocabulary words have a frequency of over 1000 times, showing certain characteristics in vocabulary distribution and collocation. Xia Jing (2021) used the Range corpus to study the presentation of vocabulary in the New Education Press high school English textbook. The results indicated that most textbooks only present a common meaning and collocation for vocabulary with multiple parts of speech, without presenting other meanings or paradigms.

Through the above research, it can be found that the approach to in-depth research on textbook vocabulary at home and abroad is basically the same. They all conduct in-depth research by comparing the similarities and differences in grammar, semantics, paradigms, and collocations between textbook vocabulary and large-scale general corpus vocabulary. This demonstrates the important position of corpora in in-depth vocabulary research. The compilation of textbooks, including its themes, functions,

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structures, and tasks remains the main driving forces for this field of research. However, in the process of optimizing them, corpus tools and a large amount of empirical resources should be fully utilized to make the language of the textbooks as natural and authentic as possible.

IV. SUMMARY

In summary, the use of corpus tools has gradually become an important means for domestic and foreign scholars to evaluate textbook vocabulary. Based on corpora, domestic and foreign scholars have conducted detailed research on the breadth and depth of English textbook vocabulary in different countries, age groups, and versions. Now, the above research is summarized:

In terms of research subjects, scholars at home and abroad have covered English textbooks for different stages from elementary school to university (Norberg&Nordlund 2018; Ma Li 2018; Kim&Lee 2017), specifically in primary school English textbooks, middle school English textbooks, high school People's Education Press, foreign research edition, Oxford edition of English textbooks, new concepts, business English, college comprehensive English, and new perspectives of college English. However, expert He Anping (2015) used the theory of dynamic systems and used the verb "make" as an example to investigate and analyze English textbooks in various stages from elementary school to university in China, showing a trend of "one-stop" vocabulary development.

In terms of research methods, most domestic and foreign scholars have adopted corpus based methods, using different corpus retrieval software such as AntConc, Range, Lancsbox, Wordsmith, etc. (He Anping, 2015; Xia Jing, 2021; Li Lin, Li Chengxin, 2021; Song Xiaozhou, 2016). By closely relying on the vocabulary information of large-scale general corpora through corpus tools, sufficient and reasonable corpus basis is provided for research results. Meanwhile, domestic textbook vocabulary knowledge research also focuses on reference to curriculum standard vocabulary, reflecting the rigor and timeliness of textbook research.

From the perspective of research methods, these studies are mainly divided into two categories: comprehensive analysis of vocabulary knowledge in a certain textbook and comparative analysis of vocabulary knowledge in different textbooks.

In terms of research content, scholars both domestically and internationally have mainly focused on the breadth and depth of vocabulary in textbooks. However, it can be found that domestic scholars are enthusiastic about combining the breadth and depth of vocabulary in textbooks for research. In terms of vocabulary breadth in textbooks, domestic and foreign scholars mainly focus on the number of vocabulary in textbooks, coverage of vocabulary with other reference corpora, and word frequency; In terms of vocabulary depth, research mainly focuses on the vocabulary typical collocations, vocabulary difficulty, vocabulary distribution, vocabulary complexity, and presentation of typical semantics and paradigms in textbook vocabulary. In addition, their focus is not only on the overall vocabulary, but also on certain words and parts of speech, such as the study of a certain word such as "make", "take", "do" (He Anping, 2015; Tang Jieyi, 2015; Xie Jiacheng, 2010), and the study of the presentation of verbs and adjectives (Li Xiaoyu, 2018).

V. IMPLICATION

Based on literature review, there are still some shortcomings in the research of vocabulary in textbooks both domestically and internationally:

From the perspective of research objects, due to being in the early stage of using new textbooks, there is still a small amount of research on vocabulary knowledge in the revised curriculum standards in China, and the vocabulary knowledge of multiple versions of English new textbooks still needs to be further studied. From a research perspective, existing literature often focuses on the breadth or depth of vocabulary knowledge, or on certain aspects of depth. The comparative dimension is not comprehensive, making it difficult to provide comprehensive and feasible suggestions for English teachers in China.

From the perspective of research framework, there are few researchers in existing literature who have systematically organized the research dimensions of vocabulary in English textbooks, and vocabulary knowledge research has not yet formed a scientifically reasonable research framework.

Subsequent scholars may be able to expand the research on corpus based textbook vocabulary from the

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above aspects.

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Musician Do Nhuan and Opera Composing Career

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Abstract

Since the musical play Co Sao by musician Do Nhuan, the first Vietnamese opera, was born in 1965 until now, our country's opera art has gone more than half a century. Although it is not a long journey, not yet a massive opera with many works with the participation of many musicians, Vietnamese opera has made great contributions to the country's music, creating a grandeur, a meaningful voice internationally about a musical genre with a large form that requires high artistic composition techniques and methods; affirming the richness, erudition as well as the development of the compositional style of the team of professional music composers. The contributions of Vietnamese opera composers such as Nhat Lai, Nguyen Dinh Tan, Hoang Viet, and Luu Huu Phuoc are truly worthy of recognition and the first person to mention is musician Do Nhuan. Musician Do Nhuan has made great contributions to opera, which is the merit of pioneering a professional music genre, which requires a high level of composers, performers, and audience. Moreover, it is the merit of the musician who has contributed a larger number of opera works than other musicians (up to now, March 2023): 3 operas (Co Sao, Nguoi tac tuong, Nguyen Trai).

Keywords— Do Nhuan, Musical, Opera.

I. THE PATH TO OPERA ART OF MUSICIAN DO NHUAN

Do Nhuan is a musician who matured from the early period of modern Vietnamese music? He has shown his talent in many fields: opera, music, instrumental music, and songs. The majority of the Vietnamese public knows and loves musician Do Nhuan mainly through his song compositions. His songs are imbued with national identity, rich in content, and diverse in musical characteristics; the simplicity and rusticity of the lyrics and the folk quality in many songs have made his style unique and left a deep impression on listeners. Many songs have become anthems that have accompanied the years such as *Guerrilla Song, Long March, Dien Bien Victory, Guerrilla Song Thao, Winter Coat, My Homeland Vietnam, Singing to Celebrate the Militia Elders, Road of Four Spring Seasons, Our Homeland Rises from the Land, Drums of the Army, Joyful Road Opening...* In particular, Dien Bien Victory was for a long time the theme song at the beginning of each broadcast program of the Voice of Vietnam Radio. With its unique artistic style and familiar, easy-to-understand language, it is completely understandable that the song by musician Do Nhuan is loved by the Vietnamese public.

The success of the song is one of the bases for musician Do Nhuan to write opera. In opera, vocal music plays a key role, it can be said that vocal pieces such as aria, arioso, romance, ballade, and song... are the main elements expressing the language of the opera, no matter how good the musician is at writing symphonic instrumental music, if the vocal pieces in the opera they compose are dull, the work cannot be successful. As mentioned above, the songs of musician Do Nhuan are rich in character, from songs rich in fighting spirit, and lyrical songs to witty, humorous, or strong, muscular songs... enough to show his diverse writing style, and thanks to that diverse writing style, Do Nhuan is successful in writing music for the stage in general, and opera in particular.

His path to opera was based on songs, followed by compositions of operas and musical plays. Since the period of the resistance war against the French, Do Nhuan devoted himself to the field of operas and musical plays with many works such as The Khang Chien Bird (1949), The whole family competes, The waves are great and the

oars do not fall (1952), Anh Pan ve ban (1954), *Hon da* (1954) co-written with Manh Thang... Among them, the most outstanding is the opera The Great Waves Don't Fall Back on the Rowers. During the anti-American period, the musician continued to write many more operas: Chu Teu and Miss Lua (1966), Mr. Stone (1966), "watermelon" (1970), and "Who is more beautiful" (1973)... The opera Chu Teu and Miss Lua is often called Chu Teu for short, with a performance length of "about 70 minutes, requiring over 50 actors" [3, p.466], which can be said to be a rather large opera. Do Nhuan's operas are truly the building blocks of stage music and also paved the way for the musician to step into the opera genre.

However, composing opera requires the musician to be good at both vocal and instrumental music. Being successful in songs and operas is not enough, another condition is the ability to write instrumental music. During the period 1945 - 1954, musician Do Nhuan composed many operas and operas, and in him arose the desire to write a larger genre: opera. However, due to the difficult circumstances of the long-term resistance war, our country did not have a professional music industry that was consistent in terms of composition, performance, and audience level, so that aspiration could not be realized. On the other hand, at that time, the musician himself had not experienced the field of instrumental music composition, nor had he studied opera systematically. From 1960 to 1963, musician Do Nhuan was sent by the State to study at the Tchaikovsky Conservatory, to delve into the fields of opera and instrumental composition. Studying abroad supplemented his lack of knowledge. From here, he created new marks with instrumental works such as Variations for flute and piano Spring in the Forest (1963), three variations for violin and piano (1964), a quartet for Tay Nguyen strings (1964), Dien Bien Symphony Suite (1965)... The success of his instrumental works provided enough conditions for Do Nhuan to realize his ambition of composing opera.

On September 2, 1965, on the occasion of the 20th anniversary of the founding of the Democratic Republic of Vietnam, the opera Co Sao by musician Do Nhuan was introduced to the audience in Hanoi capital, performed by the Symphony - Choir of Music and Dance, directed by artist Vo Bai, becoming the first opera in Vietnam. The main actors are Ngoc Dau, Tam Trung, Quy Duong, Quoc Tru, Gia Hoi, Quang Hung, Trung Kien... The opera Co Sao was originally called A Sao. He wrote the first part of this play while studying at the Tchaikovsky Conservatory. When he returned to Vietnam, he continued writing and changed the name to Co Sao. The premiere of Co Sao caused a stir among the music public. From then until the 80s of the 20th century, this play was re-staged,

performed many times, and was enthusiastically received by the audience. After many years of Vietnamese opera being absent from the stage, in 2012, musician Do Hong Quan, son of the late musician Do Nhuan, restored the score of the play Co Sao, printed it (with revisions), and together with the Vietnam National Opera and Ballet, the Vietnam Symphony Orchestra re-staged and performed this play on November 25, 2012, at the Hanoi Opera House. The play was warmly welcomed by a large audience at home and abroad.

In September 1971, also at the Hanoi Opera House, the second opera The Sculptor by composer Do Nhuan was performed. It was the success of the opera Co Sao that encouraged him to write this opera. Do Nhuan was truly a musician "fated" for the art of opera, which was confirmed when he wrote the third opera Nguyen Trai in Dong Quan (1980), later shortened to Nguyen Trai, an opera based on the poetic drama of Nguyen Dinh Thi, on the occasion of the 600th anniversary of the birth of the national hero Nguyen Trai.

II.   OVERVIEW OF THREE OPERAS BY COMPOSER DO NHUAN

2.1. Co Sao Opera

Cô Sao is an opera about the anti-French theme, in the epic-lyrical genre. Inspired by two lines of poetry by President Ho: "There are thousands of bitter things in life / Nothing is more bitter than losing freedom", musician Do Nhuan created Cô Sao with the theme: Revolution to liberate people. The story takes place in a mountainous region in the Northwest. A Sao is a beautiful Thai girl but her life is unfortunate. She is an orphan and was accused of being a vampire by the third wife of the French consul, so she was shunned by the villagers and had to live alone in the forest, near Son La prison. Sao helped Van, a female revolutionary cadre, escape from the enemy's pursuit. Enlightened by Ha, a political prisoner who escaped from prison, and Van, Sao regained her faith in the future and life. The beautiful love blossomed between Ha and the Thai girl, creating lyrical and poetic pages for the opera. However, when she had just regained her faith, misfortune came to Sao, she was captured by Ba Su and forced to join her Xoe girl troupe. Mr. Sinh, an old Mong man, saved Sao from Ba Su's house and took her to the revolutionary base. In March 1945, Japan staged a coup against France, many Son La political prisoners escaped from prison and joined the people of the Northwest in the struggle to gain power. In the spring of 1946, on the victory celebration day, Sao met Ha again, they recalled old memories, celebrated the country's independence and Ha prepared to go South for the cause of national liberation. The opera Cô Sao is written in

the form of acts, scenes, and items. The original version by musician Đỗ Nhuận has a structure of 3 acts and 36 acts. Act I is from item 1 to number 15, Act II is from number 16 to number 25, and Act III is from number 26 to number 36. Because the score left by musician Đỗ Nhuận is handwritten, musician Đỗ Hồng Quân restored, edited the score, and had it copied into a printed version. After editing, in addition to the opening (overture), the opera Cô Sao consists of 29 acts.

In this opera, musician Do Nhuan has created a variety of vocal repertoire: choir, chorus, quartet, trio, duet, and solo. The solo repertoire includes arias (mainly of the character Sao), romance, songs... In particular, the arias of the character Sao stand out such as number 2 of Act I "The Endless Forest and Mountains" and number 12 of Act I "Em nghi sao khong ra", which are arias used by many vocal training institutions in their teaching programs because of the beauty of the melody and vocal techniques that are very good for developing the voice. The romance of the character Ha in Act 6 of Act I is also a special vocal performance. In addition, in the opera Co Sao, the vocal performance that left a deep impression on the audience was the song of the character Cu Sinh. In general, in the opera Co Sao, musician Do Nhuan used folk music in many vocal performances and orchestral parts such as Tay Bac Thai folk songs in Sao's aria, dance music for the Xoe team, in the choir performances; Mong folk songs in Cu Sinh's song...

2.2. Opera Người tạc tượng

The sculptor is also a magnificent epic painting of the indomitable will like the kônia tree that clings deep into the ground, like the legendary Dam San and Mo T'rang Lông of the ethnic groups in the Central Highlands. Thach Son (the main character of the opera) is a revolutionary cadre, an artist of the people, who previously worked as a stone carver on Ngu Hanh mountain, and was assigned by his unit to go to Bra village to mobilize the masses to prepare for the uprising. During the encounter with the enemy, Thach Son was injured, the people of the Central Highlands treated him and hid him in a cave. In the cave, Thach Son demonstrated his talented hand as a stone sculptor, he carved a statue of a brave warrior, the image of hero Nguyen Van Troi, expressing the ideal and also the romantic optimism of the revolution. Thach Son was captured by the enemy and brutally tortured. They used all kinds of tricks to persuade him to return, but they could not subdue the heroic soldier nor destroy the statue of the brave man. The sculptor also wrote poetic lyrical pages about the pure and passionate love of H'Nuon, an Ede girl, daughter of the village elder of Ae Pong, and Thach Son. H'Nuon took care of Thach Son wholeheartedly when he was injured, and she also bravely accompanied him in prison. The musical ended on the day the liberation army and the ethnic people of the Central Highlands rose to win.

The structure of the play The Sculptor has 3 acts with 29 items. Act I is from number 1 to number 8, Act II is from number 9 to number 20, and Act III is from number 21 to number 29. Musician Do Nhuan also created a variety of vocal performances in this play: choir, chorus, trio, duet, and solo. Solo performances include arias, arioso, ballade, songs... Unlike Co Sao, which dedicates all arias to the character Sao, the opera The Sculptor dedicates one aria to the main characters Thach Son, H'Nuon, Y San, and Y Giang, each with one aria. The arias are all outstanding and highly expressive. With the theme of the Central Highlands, the musician used many Central Highlands folk songs to create vocal performances and the music of the orchestra.

2.3 . Nguyen Trai Opera

The only opera that reflects the historical theme of fighting against Northern invaders is Nguyen Trai. Based on the story of Nguyen Trai's life, the author built a rather large opera to tell the merits of the national hero and the tradition of fighting against foreign invaders of our country. This opera is taken from the poetic script of Nguyen Dinh Thi. The lyrics of the songs and recitations are all poems, so they are rich in imagery.

The play Nguyen Trai was also built by musician Do Nhuan according to the structure of 3 acts including 27 items. Act I is from number 1 to number 11, Act II is from number 12 to number 19, and Act III is from number 20 to number 27. Opera Nguyen Trai does not have many vocal forms like Co Sao and Nguoi tac tuong but mostly solo and in two forms: singing by the character alone, singing with a group, or choir accompanying. Do Nhuan used a lot of traditional Vietnamese folk music materials in this play. Solo songs in other operas are usually structured with one, two, or three single sections in European music, but here there are some songs in the style of the structure of the choir, the verses, and the singing and the playing. Almost all the vocal performances are based on or influenced by a certain melody in traditional music: cheo, Northern folk songs, "ca tru", and "quan ho"... the play is about the national hero Nguyen Trai who fought against the Ming invaders when describing the Chinese invaders, Do Nhuan also used Chinese musical materials.

Aria has 2 acts: number 6 (act I) is the aria of the character Dao Xuan (soprano), the aria has a two-part structure and uses materials from many genres in traditional music, and the lyrics use the seven-seven-six-eight verse. Before entering the aria, Xuan sings with the male choir in the singing-song style, with the sound and rhythm of rowing a boat (Northern folk song). The second aria is number 12 of

Act II of the character Nguyen Trai, the melody uses many long jumps, a typical interval progression in Northern folk songs, the musical nature is tinged with sadness but still dignified, calm, and determined, which is the personality of Nguyen Trai; the lyrics use five-word verse.

III. SOME COMMENTS ON THE OPERA CONSTRUCTION TECHNIQUES OF MUSICIAN DO NHUAN

In general, the opera of composer Do Nhuan is a subtle combination of European opera composition techniques with the use of Vietnamese folk music materials. In absorbing European opera composition techniques, it is necessary to mention the structure, mode, way of building the repertoire, orchestration, use of European vocal techniques in the style of Bel canto singing (beautiful singing), resonance, resonant, and bright sound with typical techniques such as legato, emphasis singing, gradually louder and softer singing...

It is especially necessary to mention the technique of building the main sound image in the opera of musician Do Nhuan. This is a technique that is very popular with European romantic musicians. This technique creates a close connection and unity between the scenes and acts in the opera, deepens the image, fate, and personality of the characters, and increases the role of the symphony orchestra because the orchestra actively participates in expressing the main sound images, even more than the vocal part. The main sound images in Co Sao have the themes of Sao, Ha, Cu Sinh...; in Nguoi tac tuong have the themes: Da (of the character Thach Son), Nuoc (of the character H'Nuon), Natural forest (of the character Y Giang); in Nguyen Trai has the theme of the character Nguyen Trai...

The main sound images are used a lot, making a special impression on the audience such as the character themes Sao (Miss Sao), Y Giang (The Sculptor)... The two plays Miss Sao and The Sculptor have built a system of main sound images for the main characters. In particular, the main sound image system in these two plays is mainly performed by the symphony orchestra, which shows the important role of instrumental music in Vietnamese opera. In Miss Sao, the main sound image of Sao appears many times in both the orchestra and the singing parts, in The Sculptor, the author builds the main sound image of the character Y Giang mainly through the orchestra. With a main sound system logically built for each character in each plot, each scene, and each scene of the play, it can be said that the operas of musician Do Nhuan have achieved a fairly tight level of opera writing techniques following the European model.

The national character in Do Nhuan's operas is shown through the use of national musical materials in each play. First of all, we must mention the use of folk music such as Thai folk songs, Mong folk songs in Co Sao; folk songs of the Central Highlands in Nguoi tac tuong; ca tru, cheo in Nguyen Trai. Then there are many other techniques such as:

In terms of structure, there is the structure of traditional music such as the structure of the opening part, the opening part, the singing part, and the playing part in the songs of Dao Xuan, Ong But, and Tran Nguyen Han of the play Nguyen Trai.

Regarding the modes, using the 5-tone modes like Sao's repertoire, Mr. Sinh (in Co Sao) has many passages written in the 5-tone mode of the Northern mountainous region; the mode in the folk songs of the Central Highlands in Nguoi tac tuong, the character Kieu Nga in this play is from the South so Kieu Nga's singing part uses the mode of Southern folk songs. In Nguyen Trai, many 5-tone modes typical of cheo, ca tru... are used.

Regarding the melody, the high pitch lines have the characteristic of Vietnamese folk songs with slurs and repetitions... In addition, we must mention the singing style of traditional music, which is to sing clearly with attention to clearly pronouncing Vietnamese phonetics.

The combination of European opera composition techniques with the use of national musical materials by composer Do Nhuan shows that he has built opera with Vietnamese characteristics. This is his creativity in writing opera in the direction of nationalization and is also a great contribution to Vietnamese professional music in general and opera art in particular.

IV. CONCLUSION

Vietnamese opera has gone through more than half a century, on the way there were ups and downs, strong development, quiet and sparse, but up to now, Vietnamese opera has made contributions to the professional music industry, affirming the development of a genre of high-level scholarly music with national characteristics, affirming the position of the country's music industry before international friends. That great credit belongs to opera composers such as Nhat Lai, Nguyen Dinh Tan, Hoang Viet, and Luu Huu Phuoc, especially the pioneer, who contributed a lot to opera, musician Do Nhuan. Following the previous generation of musicians, later musicians composed operas such as An Thuyen with the play "Country Stand Up", and musician Do Hong Quan with the play La Do. Having today's opera art, we

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remember even more the merits of the talented musician DO NHUAN.

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Exploring Personal Yidam Practices in Vajrayana Tradition: A Journey to Enlightenment

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Abstract

Personal Yidam[1] practices in the Vajrayana tradition serve as a meaningful pathway to uncover one's inherent Buddha nature and nurture enlightened qualities. These practices, deeply rooted in ancient teachings and lineage transmissions, provide a direct path for individuals to engage with the wisdom and compassion of meditational deities called Yidams. The study explores the essence of personal Yidam practices, exploring their purpose, methods, significance, and transformative potential. The primary aim of personal Yidam practices is to dissolve dualistic perceptions and awaken the practitioner's inherent potential for enlightenment. Through elaborate visualization techniques and concentrated meditation, practitioners immerse themselves in the divine qualities and enlightened attributes of their chosen Yidam deity. Guided by a spiritual teacher, practitioners select a Yidam that resonates with their temperament, aspirations, and spiritual path, embarking on a journey of inner transformation and realization. In conclusion, personal Yidam practices in the Vajrayana tradition represent a sacred journey of self-discovery, transformation, and enlightenment, rooted in devotion, wisdom, and compassion, these practices offer a direct path toward enlightenment, guiding practitioners to realize their fullest potential and embody the awakened mind of the Yidam.

Keywords— Yidam, Buddha nature, enlightened qualities, enlightenment, Practitioners

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[1] Chosen meditation diety in Tibetan buddhism

I. INTRODUCTION

Vajrayana Buddhism is the religion that is also practiced in Bhutan, despite the other Buddhist vehicles of Theravada and Mahayana. In the Vajrayana tradition, the essential part of practices is the Yidam or the deity meditation. (Rinpoche T. B., 1991) The practitioner's deity can be any form of Yidam or deity that is comfortable or well-known to the individual practitioners. Yidam means "heart bond deity," which is to be the close relationship we should experience. The purpose of the Yidam practices in Vajrayāna Buddhism is to "Purify one's impure perception of all appearances and experiences." (Buswell, Robert E, Lopez, Donald S, 2013) Personal Yidam practices in Vajrayana Buddhism are profound and transformative spiritual practices that involve the visualization and meditation of specific meditational deities. Yidam, which translates to "mind deity" or "personal deity," represents an embodiment of enlightened qualities and serves as a focal

point for practitioners to cultivate wisdom, compassion, and spiritual realization. At the heart of personal Yidam practices lies the recognition of the inseparability of one's mind and the enlightened qualities symbolized by the Yidam. These practices are deeply rooted in the rich tapestry of Vajrayana teachings and are passed down through lineages from teacher to disciple. (David P Jackson, Franz-Karl Ehrhard, 2015)

Within the rich tapestry of the Vajrayana tradition lies a profound and transformative spiritual practice known as Personal Yidam Practice. This practice revolves around the cultivation of a deep and intimate relationship with a meditational deity, or Yidam, as a means to awaken one's inherent Buddha nature and attain enlightenment. With roots dating back to ancient Tibetan Buddhism, Personal Yidam Practice has been upheld as a sacred and effective method for spiritual growth and realization. (Rinpoche T. B., 1991)

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This paper, explores the intricacies of Personal Yidam Practice within the Vajrayana tradition, aiming to shed light on its role, significance, and efficacy in understanding how practitioners engage with their chosen Yidam deity, the transformative processes involved, and the impact of this practice on their spiritual journey. Through this research, we aspire to contribute to a deeper understanding of Personal Yidam Practice in the Vajrayana tradition, offering valuable insights into its timeless wisdom and its potential to empower individuals on their path toward enlightenment and inner transformation.

II. LITERATURE REVIEW

Personal Yidam practices in the Vajrayana tradition are profound and transformative spiritual practices that involve the visualization and meditation of specific meditational deities. Yidam, which translates to "mind deity" or "personal deity," represents an embodiment of enlightened qualities and serves as a focal point for practitioners to cultivate wisdom, compassion, and spiritual realization. (Rinpoche T. B., 1991) At the heart of personal Yidam practices lies the recognition of the inseparability of one's mind and the enlightened qualities symbolized by the Yidam. These practices are deeply rooted in the rich tapestry of Vajrayana teachings and are passed down through lineages from teacher to disciple. (Rinpoche S., 1990)

The primary aim of personal Yidam practices is to awaken the practitioner's inherent Buddha nature and to cultivate qualities such as compassion, wisdom, and skillful means. By meditating upon the Yidam, practitioners seek to dissolve dualistic perceptions and realize the unity of all phenomena. (Rinpochee G. , 1996) The choice of a personal Yidam is often guided by a spiritual teacher who considers the practitioner's disposition, spiritual aspirations, and the specific practices within their lineage. Different Yidam deities represent various aspects of enlightenment and cater to the diverse needs of practitioners. Practitioners engage in elaborate visualization practices wherein they imagine themselves as the Yidam deity, surrounded by its enlightened environment. Through concentrated meditation and mantra recitation, practitioners cultivate familiarity with the Yidam's qualities and strive for union with its enlightened nature. (Studholme, 2002) Personal Yidam practices are typically transmitted within the context of Guru Yoga, emphasizing the pivotal role of the spiritual teacher in guiding the practitioner along the path. The transmission of Yidam practices often involves initiation ceremonies and vows of commitment to maintain the purity and secrecy of the teachings. (Pelmo, 2002)

Through dedicated practice, practitioners aim to transform habitual patterns of ignorance, attachment, and aversion into wisdom, compassion, and skillful action. Personal Yidam practices facilitate the purification of the mind and the realization of one's innate potential for awakening. (Rinpoche T. B., 1991) While personal Yidam practices often involve formal meditation sessions, the ultimate goal is to integrate the insights and qualities cultivated during practice into all aspects of daily life. This integration allows practitioners to embody the enlightened qualities of the Yidam in their interactions with others and the world around them. (Rinpoche T. B., 1991)

Personal Yidam practices are profound spiritual methods that offer practitioners a direct path to realization and liberation within the Vajrayana tradition. Through the union of wisdom and compassion, practitioners embark on a transformative journey toward the ultimate goal of enlightenment.

III. RESEARCH METHODOLOGY

This paper utilized document analysis methods to uncover insights into the personal yidam practices within the Vajrayana tradition. By systematically examining a variety of textual sources such as Tantras, Guru Yoga, Biographies of Vajra masters, and Lineage Texts from Kagyu, Nyingma, Sakya, and Gelug lineages, the study aimed to extract meaningful information related to this concept.

While document analysis was not the sole method employed, the research delved into a range of written materials to deepen the understanding of Personal Yidam Practice. Through content and thematic analysis of literature on the subject, the study sought to shed light on the significance of personal yidam practices in the Vajrayana tradition.

By exploring the transmission of teachings from one guru to the next through lineage texts, this research aimed to gain valuable insights into the practice of Personal Yidam within the Vajrayana tradition. The availability of diverse written sources enriched the study, contributing to a more comprehensive understanding of this spiritual practice.

IV. DISCUSSION

Yidam practices are the central part of the Vajrayana tradition, and the Vajrayana practitioners need to know that the yidam deities are not external to one's mind but rather images that help us within the individual mind. The

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Yidam practice's primary purpose is to attain the quality of a perfect Buddhahood mind in the forms of three aspects of the Dharmakāya, Sambhogakāya, and Nirmāṇakāya. (Vajrayana Buddhism in the Modern World, 2018) In Yidam's practice, we visualize ourselves as an enlightened deity, which will help us overcome our sensual perception towards the perception of emptiness. To practice the Yidam deity, in Vajrayāna, the qualified master should introduce the Yidam deity to the practitioners focusing on what we need at the stage of practice, which is the teacher-guided method. (Simmer, 2002) It is an essential part of Vajrayāna Buddhism because, through these Yidam deity practices, one will attain siddhis, our obstacles will be removed, and we will obtain powers, receive blessings, and give rise to the realization. Yidam's practice encourages us to consider reality to be genuine. We envision ourselves as impeccable, Yidams. (Rinpochee G. , 1996)

The Yidam practices make our path fast. The practice involves elaborate visualization, mantra recitation, and a meditation practice that a teacher teaches. Dharmakāya is the true essence of the Buddhahood that appears as the Sambhogakāya, which is inseparable from one another. The Dharmakāya has no form. It is the real fundamental nature of our mind, free from the inherent existence and free from the discursive thoughts, which is the body of complete enjoyment, which form the ultimate state of Buddhahood Sambhogakāya; the manifestations of the Sambhogakāya are referred to as the Yidam deities. (Rinpoche S., 1990)

In Vajrayāna Buddhism, the practitioner tries to turn their attention towards depicting one individual choice Yidams represent the ultimate state of the enlightenment. The variety of Yidam deities do have the same essence. They are the manifestation of enlightened beings. In any case, one should recognize how things are and how things show up. In reality, the manifestation of the Yidams is the expression of enlightenment, displaying the immense compassion of the Buddha free from the necessity of appearing in a specific form. Every Yidam is the reflection of our wants and needs. (Simmer, 2002) Thus in Vajrayāna Buddhism, if one practices the Yidam deity meditation and cultivates with one's mind intensively for an extended period, then one will have the actual realization of the true manifestation of the Sambhogakāya. (Rinpoche T. B., 1991)

In Vajrayāna tradition, the Yidam practice is subsumed under two-stage "Generation stage" and "Completion Stage." The generation stage is to purify the external primordial primarily through visualization of Buddhas, Bodhisattvas, and their mandalas. The first stage of the meditation in Vajrayāna is the visualization of oneself as the Yidam deity, the generation stage (Tib: skyed rim). The completion stage is realizing the emptiness through our wind energies based on the channels and the essence of our subtle body. (Rinpoche V. S., 2007) The practice of the union of two-stage is the visualizing of Yidam as illusionary or dream-like. From the standpoint of the external phenomena, it is the generation stage, and the illusionary emptiness and dream-like represent the completion stage. All the Yidam practices should start from the generation stage; without knowing the essential preliminaries of the generation stage with the particular process with the absolute requirement, one cannot do the Yidam practice.

The preliminary practice of the generation stage can include taking refuge, Vajrasattva, and Guru Yoga as per the individual instructions (The text on the individual practitioners). In this generation stage, it is vital (that the best skills are) to know all phenomena in the mandala of the Buddha. Our attachments are eliminated with the practice of the generation stage. After the accomplished practice of the generation stage, the external phenomena are completely transformed and overturned; all impure phenomena will no longer exist, in fact, a process of transforming consciousness into wisdom. (Rinpochee B. T., 1991)

The straightforward technique and the method of the generation stage Yidam practice are: first, we need an image of the external object of the particular Yidam deity mainly to help in visualization. In the first steps, if the Yidam deity is Avalokiteśvara, in Tibetan art, It is depicted in white color, with one face, four-armed, in a seated position.

Look at the image of the Yidam deity to visualize. Without looking at the image, practice the visualization by memory. Now one can visualize oneself as the white Avalokiteśvara seated in the crossed leg position on the lotus of the moon disk, with the seed syllable **(Tib: HRI)** in the heart, with the two first hands folded at the heart, the lower right hand holding crystal prayer beads and the left a jeweled lotus. The two legs are in a vajra posture. The body is adorned with many beautiful silks and jewels. (Rinpoche V. S., 2007) Feel familiar with the Yidam deity Avalokiteśvara and continue the practice with closed eyes if you can visualize, otherwise open your eyes, look again at the image in front, and continue step by step.

After fully visualizing oneself as the Yidam Avalokiteśhvara, then above the head arises different colors of rays, eight auspicious signs, beautiful ornaments, songs, and all types of auspicious elements as an offering symbol to all Buddhas and bodhisattvas to the ten different

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directions. With the blessings of the Buddhas and bodhisattvas from the ten directions, the rays of light flow back to the practitioner and all sentient beings worldwide, leading to clean all negative energies and thoughts becoming as pure as yidam Avalokiteśhvara. Then visualize oneself as real as Yidam Avoloketeśhvara and recite the six-syllable mantra of Avalokiteśvara. "Om mani pad me hūm," keeping the seed syllable word "HRI" in the center surrounded in the right direction by the six-syllable mantra. (Rinpochee G. , 1996)

During the recitation of the mantra visualize that the rays of light flow to all sentient beings in samsāra from oneself as a Yidam. The negative energies of sentient beings are cleaned. No sentient being is left behind in samsāra; with the merit of reciting the mantra, all the sentient beings are placed in the field of Buddha and everything is dissolved into the stage of emptiness. During the completion stage **(Tib: Dzogchen),** the Yidam meditator visualizes the dissolution of his/her Yidam deity into emptiness and remains in non-conceptual awareness. Overall, personal Yidam practices are profound methods for realizing one's innate Buddha nature, transforming the mind, and ultimately attaining enlightenment within the Vajrayāna tradition. (Rinpoche V. S., 2007)

V.   CONCLUSION

Exploring individual Yidam practices within the Vajrayana tradition unveils a deeply personalized and transformative path toward enlightenment. At the core of this tradition, the Yidam symbolizes a meditative deity embodying the practitioner's enlightened qualities. Through visualization, mantra recitation, and ritual practices, individuals establish a profound connection with the Yidam, surpassing mere intellectual comprehension.

This journey is distinguished by its unique combination of psychological awareness and spiritual commitment. Yidam practices enable practitioners to address and overcome internal obstacles, fostering increased self-awareness and spiritual development. The intimate bond with the Yidam acts as a reflection and a guiding light, showcasing the practitioner's inherent potential for enlightenment and offering a route to actualize it. Furthermore, Yidam practices underscore the significance of lineage and guidance from seasoned mentors. This ensures the transmission of genuine teachings and the practitioner's alignment with the wider Vajrayana community. The communal dimension of these practices underscores the interconnectedness of personal and collective spiritual advancement.

In summary, personal Yidam practices in the Vajrayana tradition present a diverse and comprehensive approach to enlightenment. They merge individual dedication with communal encouragement, psychological metamorphosis with spiritual ambition, and personal reverence with the universal objective of awakening. Through committed practice, individuals embark on a profound journey that ultimately culminates in the realization of their utmost potential.

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The Role of African States in Implementing International Legal Mechanisms for Addressing Armed Conflicts and Ensuring Accountability

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Abstract

This paper explores the role of African states in adopting international legal mechanisms to address armed conflicts and ensure accountability. This article also argues that the recent efforts of African states in this respect represent a new and promising direction, despite the limitations and difficulties in making the international legal mechanisms work effectively for the benefit of the people in certain African states. This article further elucidates the nature and causes of recent armed conflicts in Africa and by evaluating these as a catalyst for change in the approach of African states to the international legal mechanisms in question. It provides an overview of the key international legal mechanisms and measures taken by African states to address armed conflicts and ensure accountability and will then discuss the involvement of African states in the making of these mechanisms. Finally, the paper will quote several recent examples of the utilization of international legal mechanisms by African states to address armed conflicts and ensure accountability and will assess the results.

Keywords— Armed Conflicts, and Accountability, African states, international legal mechanisms.

I. INTRODUCTION

The African continent has suffered from numerous armed conflicts in recent history. These conflicts caused a major political, social, and economic crisis, which left a deep impact on African states. Recognizing this, African states have been active in adopting international legal mechanisms to address armed conflicts and the post-conflict situation (Von and Villarreal2020). It is a common belief that Africans have lost their appetite for wars and that they need mechanisms to ensure that peace is achieved and maintained. In the middle of these, there have been successes and failures on the part of African states in utilizing these international legal mechanisms to address armed conflicts and ensure accountability (Maluwa, 2020).

The subsequent section will critically examine the effectiveness of the state practice of African war-torn states in utilizing international legal mechanisms to address armed conflicts and ensure accountability. This will be done concerning selected case studies. At the end of the discussion, the article will conclude with a general evaluation of the state practice of African states and provide a prognosis for the future.

II. HISTORICAL BACKGROUND

A former ICTR prosecutor revealed how US Department of State officials actively dissuaded the indictment of Paul Kagame—the current president of Rwanda. The US felt that his prosecution would jeopardize US-supported Ugandan and Rwandan military involvement in the DRC. Kagame was a high-ranking officer in the current ruling RPF government, which rose to power in the Rwandan Tragedy through a military victory. The indictment of ex-Sierra Leone president Charles Taylor and the Liberian president indictment demonstrated how legal indictments were seen to hamper peace, for the pressure from local African civil society groups led to pressure on both leaders to step down and go into exile, thus ending current conflicts (Behuria, 2021).

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The narrative followed by Western states and courts was that Africa was riddled with Third World conflict and egregious human rights abuses. Despite it being the region with the highest number of internal armed conflicts since the late 1980s and an obvious area for international legal justice, Africa viewed these international courts with suspicion (Goodman, 2020). The ad hoc tribunals were perceived as biased and selective as they were effectively backed by the UN Security Council ignored the rest of the world and targeted conflicts within Africa. The indictments were often criticized for exacerbating conflicts in Africa.

The African aversion to international legal justice is often associated with its postcolonial state-building phase. The newly independent postcolonial African states often viewed international legal justice as the neocolonial tool of their former Western colonial masters. The creation of the ICTY and ICTR in the 1990s signaled the end of the Cold War and a new world order based upon Western liberal interventionist principles. The timing was unfortunate for many African states as it was the end of the postcolonial era, and they were grappling with internal conflicts borne from colonial legacies.

While the position of African states on international legal has been portrayed as uniformly against international legal intervention, its history shows a detailed and complex relationship with international legal accountability. African states have been criticized for not actively supporting international legal justice, especially for the International Criminal Tribunal for the former Yugoslavia (ICTY) and the International Criminal Tribunal for Rwanda (ICTR). The Western states, especially, have had a love-hate relationship trying international legal intervention against African states. This section will map out the African experience with international legal justice to identify the various influences on African state policy towards international legal courts and justice. This historical background will provide a comprehensive understanding of the motives behind African hostility to the International Criminal Court and will show that African obstruction to the current regime has not always been uniform or permanent (Ko et al., 2021).

III. INTERNATIONAL LEGAL MECHANISMS FOR ADDRESSING ARMED CONFLICTS

The politically independent organization which was established in 1993 is called the Organization of African Unity (OAU). Its primary objective was to rid the African continent of the remaining vestiges of colonialism, apartheid, and racism; to promote unity and solidarity among African States; to defend the sovereignty of members; to eradicate all forms of oppression and

exploitation; and to agitate for international action against apartheid in South Africa. During its four decades of existence, the OAU played an important role in the decolonization of Africa, in freeing the continent from apartheid and racism, and in defending the sovereignty and territorial integrity of member states (Dauda et al.2021). According to the AU Constitutive Act, the OAU Charter was the moral and political foundation for the existence of the African Union. It is therefore better to understand the legal tools used during the OAU, which will help in assessing the current positions of the African Union, including an overview of the drawbacks.

Mainly, the OAU focused on the usage of different legal tools in its desire to provide for durable chief among which has been peaceful means of dispute resolution. These tools used are wide-ranging, from those that involve negotiation between the parties in dispute to those studies adopted to prevent disputes from emerging into armed conflict. If armed conflict does occur, certain measures have been taken to try and prevent the continuation of fighting. The OAU is committed to the clear eradication of any form of force as a means for preventing African disputes, to the extent that the OAU sought to incorporate the United Nations Charter into its institutional structure. Diplomatic procedures for the negotiation of disputes between OAU member states have been the primary focus and are found in the primary source of OAU law, its treaty, and the UN Charter (Lawson et al.).

IV. AFRICAN STATES' INVOLVEMENT IN INTERNATIONAL LEGAL MECHANISMS

It is often said that international law and international legal mechanisms are foreign to African societies and that they are an imposition from Western societies, i.e., the rule makers. There is no doubt that Africa has suffered from Eurocentric discrimination in various ways within the international system, and this has at times been reflected by the development of international legal mechanisms. However, the argument that Africa is merely a passive rule-taker is unfounded. An example of this is the formation of international criminal courts and the prosecution of war crimes. The Nuremberg and Tokyo trials are hardly befitting an exposition on the African involvement in international legal mechanisms. However, in both cases, African states were involved in the creation of the courts. After the Second World War, European allies began to develop a convention for the creation of an international penal court to try Axis war crimes. This court was to be purely European, to the exclusion of their colonies. It was Trinidad and Tobago, a British colony, which first posed the idea of creating a permanent international criminal court

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during the process of trying Nazis who had escaped to England. Many African states have shown themselves willing to bear the burden of establishing legal mechanisms which they believe are in the long-term interest. An attempt has been made to redefine what constitutes a war crime with consideration to African circumstances, to enable African societies to have greater involvement in the process. This began with the Organization of African Unity's systematic condemnation of human rights abuses under two dictatorships: Idi Amin in Uganda and the Nigerian regime of Biafra during the 1970s (Alawode & Adewole, 2021). This practice culminated in the establishment of a court that paralleled that of the International Criminal Tribunal for the Former Yugoslavia, with the specific purpose of trying violations of international human rights law committed in Rwanda and Burundi, and yet later the actual creation of International Criminal Tribunals for Rwanda and the former Yugoslavia at the prompting of the UN Security Council. At both ad hoc tribunals, Africa has played a large role in both the election of the prosecutor and in setting legal precedents that attempt to decriminalize customary practices particular to Africa. Hussein Habre's isolated 2005 conviction in Senegal and the subsequent attempts to create a court to try human rights abuses in Chad during his time in power is yet another example of African involvement in the development of an international legal mechanism. The Chadian government expressed dissatisfaction with the fact that Habre was not tried in Belgium (where he was found guilty in absentia), reasoning that it would have been better to create a mixed tribunal in Chad. And Habre's trial was a mixed experience. While Habre himself disrupted proceedings and the court was never able to completely shake perceptions of Victor's justice, clear legal precedence was set, and considerable public awareness was raised. This was an expression of attempts by African states and legal professionals to prevent the exiling of African disputes to far-off courts (Adjolohoun, 2020).

The inclusion of African states in the development and utilization of international legal mechanisms designed to address armed conflicts and ensure accountability has been extremely varied both temporally and spatially. The role that these states have played in socializing too and, in some cases, constructing international legal mechanisms is not consistent with the common portrayal of Africa as a passive rule-taker in the international system due to its history of colonization. This section follows on from the previous one by examining the historical practice of African states in constructing international legal mechanisms, while the next section looks at how African states are expected to take part in the implementation of these mechanisms (Elnaiem et al.2023).

V. CHALLENGES FACED BY AFRICAN STATES IN IMPLEMENTING INTERNATIONAL LEGAL MECHANISMS

There may be pressure to legislate or cooperate with an international tribunal, but African states will differ in the degree of commitment to the underlying policies. This lack of agreement as to the purposes of justice in a particular country can make it difficult for an incumbent government to garner support for international legal measures, especially if the situation is still volatile or if the party or persons targeted for accountability still have some influence. This influence can be used to obstruct the implementation of justice measures in domestic law, for example, by a veto over legislation or making the arrest and transfer of indictees an unpopular or difficult action (Beresford & Wand, 2020).

African states often change their governments, and many come to see the policies of their predecessors as an embarrassment in the light of international opinion. A few may even, for different reasons, have a very strong interest in bringing their predecessors or former allies to justice. Between the outgoing or discredited government and its domestic or foreign opponents, there may be a variety of opinions and actions regarding the accountability of past or present perpetrators.

African states face considerable hurdles in implementing international legal mechanisms at home. These often mirror the challenges identified above, but some are specific or more acute. First, many international legal developments are based on the push for reform by national governments. To the extent that international fora and organizations are convinced of the need for radical change, it is often because of the disastrous consequences of the policies and practices of those governments. The reforms are then framed to impact on these specific policies and practices (Moshtari & Safarpour, 2024).

VI. CASE STUDIES: AFRICAN STATES' EFFORTS IN ADDRESSING ARMED CONFLICTS

This section intends to look at the role African states have played in addressing armed conflicts and ensuring accountability. The case studies that have been selected are Uganda, the Democratic Republic of Congo, Sierra Leone, and Nigeria. These cases have been chosen for their variations in conflict, duration, and outcomes. Because of the limited space in this assignment, the case studies have been shortened and are merely an overview of the key points in each state's involvement in armed conflict and accountability (Haar et al.2021). It is clear that all African states, whether direct or indirect participants in armed

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conflict, have shown a reluctance to adhere to international legal mechanisms and customs. National interests have almost always taken precedence over international pressures to resolve conflict. The legality of armed conflicts and accountability of state and non-state actors all vary, but there are common themes in the responses by African states in addressing the armed conflicts at both national and international levels.

In the case of many African states involved in armed conflict, the establishment of the conflict itself has been denied. This was the case in the DRC where government officials continued to deny the presence of any armed conflict despite signing ceasefire agreements and peace accords at negotiated peace talks. This denial has generally been due to fear of legal implications and losing credibility at the international level. In fear of possible intervention, states often look to resolve conflict as quickly as possible before significant international pressures are placed to enforce international legal mechanisms. This 'quick fix' to armed conflict can be seen in Uganda with the trial and error of military and diplomatic strategies in the involvement in neighboring states of DRC, Sudan, and more recently the Central African Republic. High military expenditure has often left states with poor credibility in addressing issues of accountability and reconciliation and fueled state interest in seeking amnesty for immunity from prosecutions of war crimes and crimes against humanity at both domestic and international levels (Tickner, 2020). This can be identified from Nigerian and Sierra Leonean interests to find amnesties for their respective conflicts.

VII. THE ROLE OF REGIONAL ORGANIZATIONS IN SUPPORTING AFRICAN STATES

During the process of African state practice involving customization of international law, the OAU played a central role in the crystallization of norms prohibiting unconstitutional changes of government and supporting the self-determination of peoples. The regulation of armed liberation struggles was an important aspect of the OAU's role in this period. From 1963 to 1976, the OAU's concerted effort to push the United Nations Security Council to label the racist minority regime in Rhodesia as a threat to international peace and security was successful because the UNSC eventually imposed mandatory sanctions against the rebel regime (Hellquist, 2021). The OAU, however, regarded these measures as inadequate and considered the armed struggle in Rhodesia to be a threat to the political independence and territorial integrity of the former colonized states in Africa. Thus, the OAU saw itself as the legitimate regional authority over matters of African

security, and the armed struggle in Rhodesia became an early test case for OAU involvement in the maintenance of peace and security under the aegis of the UN Charter.

The Organisation of African Unity (OAU) and the Southern African Development Community (SADC) have been at the forefront of the regional organizations involving African states in the process of developing and implementing international legal mechanisms for addressing armed conflicts and ensuring accountability. The OAU has been a part of the development and implementation of international legal norms for conflict resolution and human rights since its inception. Through its global membership and its historical role in the decolonization process, the OAU was instrumental in the creation of various treaties and norms of customary international law aimed at preventing the occurrence of armed conflicts and defining the rights and obligations of belligerents during the conflict (Maluwa, 2020).

Regional cooperation is believed to be an increasingly important component of a strategy for addressing conflicts in Africa. As former United Nations Secretary-General Boutros Ghali has noted, "Cooperation at the regional level is an essential way to build confidence and it sets a framework for a much-needed sub-regional approach to security." (Mohamed et al., 2020)

VIII. CAPACITY BUILDING AND TRAINING INITIATIVES

Capacity building and training are fundamental aspects of the judicial and legal reform processes. The creation and implementation of the rule of law and accountability measures require well-trained and supported judicial and quasi-judicial officers, investigators, prosecutors, and defenders. International and hybrid accountability mechanisms for Africa have generally acknowledged the importance of training and capacity building for building a culture of accountability. In the field of international criminal law and prosecutions, this has involved everything from scholarship programs to send African lawyers and jurists to work at the International Criminal Court, to the ICC's efforts to provide training to lawyers, investigators, and others it employs in international and national forums. Similar efforts have been made by and on behalf of the ad-hoc international criminal tribunals (Xu et al.2021). At the same time, various NGOs and IGOs have implemented a liter of other efforts to try to raise the level of understanding of international criminal law and accountability measures among African lawyers, judges, and law students. In general, these efforts have proven to be of importance and are well received. However, it remains an open question as

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to whether they are being given the priority and sustained support necessary to bring about significant changes.

IX. COLLABORATION WITH INTERNATIONAL PARTNERS

There are various reasons why African countries have sought the assistance of the international community in addressing conflict on the continent, which has resulted in a wide range of coordination.

The mandate of the United Nations Assistance Mission in Rwanda (UNAMIR) and the International Criminal Tribunal for Rwanda resulted from a specific request made by the Rwandan government amid genocide, reinforcing a legal obligation related to the responsibility of the international community to respond to situations of compelling human need with appropriate action. This action is to be collective, taking into account the principles of state sovereignty and non-intervention. With recent developments in international law, these two principles are now being perceived not as rights protecting the state, but as restrictions on the conduct of states, which in no way affects the entitlement of individuals to international intervention in situations of gross human rights abuses (Henderson, 2021). Though the Non-Aligned Movement encouraged the role of the United Nations in conflict resolution and peacekeeping, there has been a notable shift away from UN involvement in the African conflict to a pattern of non-UN mediation. This was to avoid Security Council involvement, giving the impression that the conflict was an international one, and the resulting perceptions and possible sanctions. Throughout the 1990s, there was a rapid increase in UN peacekeeping operations. An OAU/UN agreement recognized a need for a division of labor between the two organizations, as UN systems are more capable of large-scale operations. The establishment of a UN standing army or military rapid reaction force has further implications for this division (Duursma, 2020).

X. THE IMPORTANCE OF ACCOUNTABILITY IN ADDRESSING ARMED CONFLICTS

The last half of the article essentially outlines the different international and African-level mechanisms and policies in place that theoretically could address armed conflicts and promote accountability in Africa. We focus on the ICC and the various ways in which legal mechanisms are implemented in African countries to assess the feasibility and legitimacy of these mechanisms in addressing armed conflicts. What becomes clear in assessing these mechanisms and policies at both the international and

African levels is that the world is very much still in the stages of development of effective ways to ensure that those responsible for violations of international humanitarian law are indeed held accountable for their actions (Costello & Mann, 2020). By outlining the various legal systems and policies in place that are designed to promote justice and accountability in the event of an armed conflict, it becomes clear that the most fundamental condition for these policies to be successful in reality is the establishment of the ability to determine the guilt or innocence of the accused parties. The presumption of guilt or innocence requires that the truth of the actions be established and it is only through the establishment of the truth that justice can be achieved. In a recent paper by Diane Orentlicher, the Effect of International Norms and Rule of Law on Security Detainees and the Disappeared in Iraq, she makes clear that in comparison to the vast growth in the preventive measures, there has been very little practical advancement in ensuring that those accused of violations of international humanitarian law are indeed brought to justice. This paper touches both on international and African levels and gives insight into the various requirements and initiatives that will see justice and accountability realized in the wake of armed conflict. In Iraq's situation, the effectiveness of preventive measures will be irrelevant in ensuring the accountability of any violators. It is therefore the measure of the development of a tribunal or court that will see justice done. This notion is supported by the ICC's Chief Prosecutor Luis Moreno Ocampo in a speech given in 2003 on the topic of the Court and the quest for justice in times of conflict. Ocampo states that "at the heart of the Court's quest for justice lies a fully developed legal concept. In a system of justice, justice is done when the truth of the matter is established and a link is drawn between the truth of the facts and the law." It is clear from statements and writings of members of legal and humanitarian organizations that the overarching objective is the truth of actions which will, in turn, lead to justice for victims of violations of international humanitarian law (Ocampo, 2021). This is ultimately the first step to accountability.

XI. IMPACT OF INTERNATIONAL LEGAL MECHANISMS ON CONFLICT RESOLUTION

An area needing further research is how to accommodate mixed non-state and state-actor conflicts within the international legal system. Given that most of today's armed conflicts are internal conflicts, often involving a government and a non-state group or several such groups, it is imperative to ensure that there is the applicability of most if not all, international legal mechanisms in these cases.

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Often today it appears that the only international legal mechanism available in an internal conflict will be classic diplomatic mediation (Clément et al.2021). This is insufficient and often leads to peace agreements that are no more than a cessation of hostilities. One recommendation is that the creation of ad hoc or regional applications of some international legal mechanisms should be considered. A report on the applicability of the 4th Geneva Convention in the Israel/Palestine conflict demonstrates that without a finding or opinion as to the relevance of the Convention's terms to this conflict, the convention remains of limited relevance. This was likewise the case with the ICTY for several years as it only had jurisdiction over the conflicts in the former Yugoslavia and Rwanda. A more ideal solution, of course, would be the universal applicability of all international legal mechanisms, but currently, this is unattainable.

One key point is that while Western policymakers often assume that resorting to judicial or quasi-judicial proceedings is the best means of ensuring accountability in African conflicts, this assumption is often incorrect. The South Africa case study demonstrates that negotiation of an amnesty can be an effective way of ending a conflict and that the balance of when to implement criminal proceedings and when to employ restorative justice or truth and reconciliation processes will vary from case to case (Uwazuruike, 2021). This has important implications for the future development of the international legal system.

In the process of determining how to make these mechanisms relevant to African conflict resolution, the article outlines several categories of conflict resolution techniques and examines ways in which various international legal mechanisms can be applied. These categories include traditional mechanisms of dispute settlement, restorative justice, and peacemaking. The article concludes that what is needed in each case is a better availability of the full range of international legal mechanisms.

The article starts with a section on the necessity of African ownership of international legal mechanisms. In other words, it emphasizes that having the capacity to trigger and control international legal mechanisms is the best means of ensuring accountability in African conflicts.

XII. LESSONS LEARNED AND BEST PRACTICES

It provides an approach to assess the most useful lesson from the case study. We can see from above, that a less and best practice approach is very critical to future good results. The best practice usually stems from the lessons learned through experience or from the new initiative to improve the present condition. Identifying the best practice requires a systematic approach, and it is not easy to find the exact method to determine what that best is. To facilitate this, the United Nations has created peer review among the missions as one of the methods to identify the best practices in every mission. This peer review is a kind of knowledge management tool and it is indeed very useful, but it still needs political will among the missions to uncover all the strengths and weaknesses, as said by the ambassador from the member state of an African country (Salvo et al.2021)(Shkarlet et al.2020).

The text is focused on descriptions, comparisons, or relationships, and it may use a variety of cohesive devices within and between sentences. Rhetorical, probabilistic, or hypothetical meanings may be expressed. Lexical resources may be general or non-specialized, and there may be references within the text. A writer at this level may attempt to give less obvious information. This description is relevant to any further analysis and research.

XIII. RECOMMENDATIONS FOR ENHANCING AFRICAN STATES' ROLE IN IMPLEMENTING INTERNATIONAL LEGAL MECHANISMS

A scenario was considered in this paper which identified the possibility that the main attraction of the ICC for African states may simply be its ability to exact Western coercive interests against African leaders who fall out of favor with Western powers, rather than its potential to peacefully resolve conflicts and restore justice. This leads to African states selectively apprehending and surrendering indictees to the ICC, in instances wherein doing so serves the domestic political or security interests of the regime in power (Rastan2020). The Ugandan government's dealings with the ICC over the trial of Joseph Kony provide a clear example of this. Failure on the part of the ICC to apprehend indictees has led to African states feeling that they would be better off having more control over the international legal mechanisms being employed in their regions. This has further manifested in African states taking a stance against the use of international legal mechanisms to address armed conflicts where they would be the targets of intervention. A recent example relevant to this was South Africa's refusal to enforce an ICC warrant which called for the arrest of Sudanese President Omar al Bashir during his visit to South Africa in 2015.

Evident from the discussions included in this paper, an unfortunate trend has emerged wherein African states seem to be implementing international legal mechanisms for addressing armed conflicts more as an external imposition to fulfill the desires of the interveners, rather than as a

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genuine means to resolving the conflicts themselves. This has been particularly evident in the realm of judicial mechanisms, most notably the ICC. In arguing that the ICC has 'outperformed' other ad hoc tribunals in its ability to prosecute African conflicts, the ICC's chief prosecutor reflected a widely held sentiment that the ICC represents a more permanent solution to ending Africa's culture of impunity (Okowa, 2020).

The role African states play in implementing international legal mechanisms to address armed conflicts on the continent has undergone several changes and evolutions over the years. At the most basic level, the legal mechanisms themselves have evolved. Their implementation has evolved quite significantly, though less consistently, and the role African states have played in determining the nature of their implementation, and the extent to which their implementation serves African interests, has been both varied and significant. In keeping with this theme, some of the most significant current trends in the role of African states in implementing international legal mechanisms to address armed conflicts in Africa relate to determining the nature and extent of the implementation of these mechanisms. This involves the manipulation of the mechanisms themselves, the extent to which they are implemented, and the identity of those implementing them (Börzel & Zürn, 2021).

XIV. CONCLUSION

The approach towards the prevention and settlement of armed conflicts in Africa has evolved. The OAU/AU has, since its inception, sought to take the leading role in addressing conflicts and promoting peace and security on the continent. These efforts have been demonstrated by the many initiatives on several different conflicts in regions such as Algeria, Burundi, Liberia, the DRC, Sudan, Somalia, and the various North African conflicts. These initiatives have entailed diplomatic peacemaking missions, the provision of mediation and good offices, the formulation of peace agreements, the establishment of peacekeeping operations, and the implementation of post-conflict peacebuilding strategies. The AU's efforts in this area demonstrate a positive trend towards addressing conflict and promoting security on the continent, considering that, hitherto, most African conflicts have been settled by informal mechanisms and 'winner takes all' formulas. However, the issue of promoting compliance with agreements (which is crucial to the notion of the rule of law) and preventing the relapse of conflict remains problematic because the majority of current conflicts are repeat conflicts.

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