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Table of Contents

MULAN MEETING HER WATERLOO IN HOMELAND: ANALYSING THE 2020 FILM FROM A CULTURAL PERSPECTIVE

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Abstract

On 4 September 2020, Disney released a remake of its 1998 hit animation, yet the film Mulan fails to replicate its success in the Chinese market this time, as reflected by its box office and online review. It is unexpected for Mulan to meet her waterloo is her homeland, as the patriotic legend involving cross-dressing has been entrancing and intriguing generations of Chinese people from both ends of the social spectrum via a range of media. Among divergent versions of Mulan narration, the Poem of Mulan composed circa the 5th century is the earliest and most established one, and since it has been in the school textbook for decades, the majority of Chinese people's construal of Mulan is impinged upon by this work. The film Mulan, however, exhibits disparate core values from the Poem of Mulan: the poem features filial piety and loyalty, whereas the film feminism and being true. Furthermore, the film depicts Mulan as a quasi-witch woman with mighty qi that cannot by wielded by females, discrepant from the poem that is void of supernatural demonstrations and interventions, impinged upon by Confucian agnosticism and atheism. Additionally, the film demonstrates historical and cultural details that appear to be counterfactual to Chinese audiences, which is regarded as ignorance and disrespect of Chinese culture.

Keywords: *Mulan, filial piety, loyalty, feminism, supernatural demonstrations*

I   INTRODUCTION

Among China's rich tradition of tales and legends that have been existing for hundreds of years or even millennia, there is a well-known narration that has entranced and intrigued generations of Chinese people, viz. the remarkable adventures of a female soldier Hua Mulan in the military realm. Hua Mulan cross-dresses to replace her elderly father to be conscripted in imperial troops, and after performing heroic deeds in battlefield, she rejects an official position bestowed by the emperor in favour of a family reunion (Zhou 1999, Huang 2000, Luo 2007, Ming 2008). The basic story of Mulan has penetrated both ends of the social spectrum via a wide range of elite and popular genres (Allen 1996, Wu 2011).

Throughout historical periods, Mulan's tale has been portrayed in an array of versions with discrepant emphases and cultural codes, reflecting the multiplicity of identities occurring on multiple layers. The image of Mulan assumes and exhibits personas in divergent versions, impinged upon by prevailing ethos and ethical values at the time of production and redactors' artistic goals and commercial imperatives, and it is subject to readers' projection of individual interests and ideologies. Through extensive elaborations in plot, characterisation and background of distinct versions, critics have propounded a wide diversity of perspectives on the fundamental theme of Mulan's story, ranging from patriotism and filial piety to feminism and maidenly chastity (Feng 2003, Judge 2008: 143-86, Edwards 2010, Kwa and Idema 2010: xiii-xxviii, Yang 2018).

Modern English fantasising and manipulation concerning Mulan embedded in Chinese American culture include Maxine Hong Kingston (Tang Tingting)'s autobiographical novel The Woman Warrior in which Mulan serves as a heroic model, as well as a Disney feature-length animated film in which Mulan is chosen as the first Chinese heroine. The Woman Warrior (1976) illuminates martial exploits, with an emphasis being placed on feminist impulses, explorations of life and psychology of ethnic minorities, as well as the inextricable intertwinement of ethnic identity and female identity (Wong 1988, Allen 1996, Cook 1997, Yuan 2001, Feng 2003, Edwards 2010, Qin 2014). The 1998 Disney animated adaptation emphasises individuality, whereas by means of conflating racial and gender perceptions, the iteration perpetuates orientalised stereotypes that the oriental other is effeminate and irrational (He 1999, Zhang 1999, Feng 2007, Dong 2011: 172-173, Wang 2012, Yin 2014, Dundes and Streiff 2016, Anjirbag 2018, Li 2018, Yang 2018).

On 4 September 2020, Disney released a 2-hour live-action remake of its 1998 hit animation via the streaming service in several markets. Although the film Mulan (henceforward Film) had a gigantic budget of $200 million, it merely obtained modest sums in the United States. Interestingly, the Film also had a disappointing theatrical rollout in China, despite Disney's hope that the Film's story and Chinese star cast would enable a box-office success in China (Kavanagh and Mustafa 2020, Sims 2020, Young

2020). Compared with the animated version of Mulan which had 7.8 out of 10 stars on Douban (a popular Chinese review website for books, films and music), the Film only achieved 4.7. The Film is described as 'General Tso's Chicken', viz. an Americanised mentality of Chinese culture—the criticisms it has received are mainly regarding the ignorance and disrespect of authentic Chinese culture (Barnes and Qin 2020, Elegant 2020, Reuters 2020, Yau 2020). Apart from the mediocre quality that fails to meet expectations of audiences and critics, the fact that due to Covid-19, the film's screening was postponed and/or moved online in several countries also contributes to its lower level of success compared to the 1998 animation (BBC News 2020, Hu 2020).

In this paper, I compare the 2020 film Mulan with the earliest and most established version of the narrative, viz. the anonymous 木兰诗 *Mulan Shi* 'Poem of Mulan' or 'Ballad of Mulan' which was composed during the Northern and Southern dynasties (420-489 AD) and later included in an anthology 乐府诗集 *Yue Fu Shi Ji* 'Collected Works of the Music Bureau' compiled by Guo Maoqian (1041-1099) (Allen 1992: 51, Su 2008, Wang 2017). The prominent status and well-acceptance of Poem of Mulan (henceforward Poem) is reflected by and attributed to the fact that this work has been included in the textbook for secondary education since the Republic period (1912-1949) (Zhao 2019), so the majority of Chinese people's perception of Mulan is profoundly impinged upon by the Poem.

II   CORE VALUES: FILIAL PIETY AND LOYALTY VS. FEMINISM AND BEING TRUE

As concretisations of traditional ethos in Chinese patriarchal society, the core values conveyed in the Poem are filial piety reflected by Mulan's acts of joining the army in place of her father and declining imperial honours for a family reunion, as well as loyalty embodied by her patriotic credentials.

The cardinal virtue of filial piety (孝*xiao*) is construed as the fundamental norms and essential pillar of the Confucian ethical system, which serves as the anthropological source of ethically evaluative sentiments of imperial China. Confucian filial piety is role-based and correlated with social identity, encompassing material and emotional aspects of not only parent-child and authority-subordination relationships, but also social structures, ethical requirements and power dynamics (Ho 1986, 1994, Hwang 1995, Ikels 2004: 187-191, Larm 2012, Chen 2018, Van Norden 2019, Yeh and Bedford 2019, Bedford and Yeh 2020). Under the palpable Confucian moral codes and precepts, filial piety constructs one's personality and personal identity and one's service-mindedness to their superiors occupying higher positions, whose authority as resource allocators is unconditional and conceptually independent of moral excellence (Yao 1995, Hwang 1999, Wang 2004, Harbsmeier 2015).

Confucianism draws on Early Zhou (1122-221 BC) political philosophy and links filial piety in the family to loyalty (忠*zhong*) in the political realm (Lai 2008: xiii, 24, Chang and Lee 2013: 14, Csikszentmihalyi 2020). Loyalty to the state is defined as public loyalty that is supposed to be ethically informed, even if the performance may involve openly remonstrate with or disobey the lord (Yang 1999: 171, 227, Maria 2017). Nevertheless, if the connotation of loyalty deteriorates into blind submission to the authority of the ruler, it is referred to as private loyalty: after the Han dynasty (206 BC-220 AD), China evolved into a unified empire with a stable political system, so the relationship between the sovereign and ministers became analogous to a master-servant one (Liu 1982, Hwang 1999, Van Norden 2007). Apart from being perceived as dutifulness to social peers and superiors, loyalty entails conscientiousness to one's social duties (Ivanhoe 2008), as well as treating people honestly and adjudicating cases fairly (Goldin 2008, Sung 2018).

In addition to replacing her elderly father to be conscripted and declining an official post in order to accompany her parents, Mulan's identity as a filial daughter is also inextricably intertwined with the family separation and reunion which are depicted in detail in the Poem: the majority of lines (48 out of 62) are dedicated to portraying Mulan's impending departure and homesickness, her parents' disquietude and a touching reunion with kith and kin (Edwards 2010).

The Poem reveals that Mulan's attributes of loyalty, bravery and righteousness are inextricably intertwined with her filial piety (Li 2008), and Mulan's fundamental motivation for joining the military is her overarching preoccupation to defend the country and protect her father, rather than feminism. It is noteworthy that feminism in this context denotes Western feminism in a sense of pursuing political, economic and legal equality, and in terms of women's growing autonomy and judgement of success according to values they impose on society (LeGates 2001: 6). The cross-dressing act in the Poem by no means indicates an enthusiasm to forge new social roles for women; instead, it renders the narration entertaining, because readers are titillated and intrigued by the feasibility of Mulan's life among men in

the army. Moreover, the transgression of gender norms amplifies the magnitude of Mulan's devotion and determination, as it implies extreme physical and moral danger. Mulan's assumption of a male-gendered military role was not interpreted as being anti-patriarchal or revolutionary until the 20th century, but even in the 20th century, Mulan's deed is still constrained by a preoccupation with the link between the imperial country and its subjects (Edwards 1995, 2010, Lau 2020).

The Film, however, emphasises being true, which is reflected by the fact that 'true' serves as one of three creeds 'loyal, brave and true' engraved on Mulan's sword, and the fact that 'being true' has been reiterated throughout the Film. According to the witch Xianniang, Mulan should be herself, instead of disguising herself as 'Hua Jun', because not being true poisons her *chi* (Example (1)). After being defeated by Xianniang, Mulan sees the phoenix and decides to be true (Example (2)), by removing her armour and letting down her hair.

> (1) Liar. Your deceit weakens you. It poisons your *chi*…Then you will die pretending to be something you're not. (1:02:18-1:03:20)

> (2) Hua Jun did die, for a lie can only live so long. But Mulan. Mulan lived. (1:03:46-1:03:56)

III   (IN)SUPERNATURALNESS: WEAVING AND MAKEUP VS. QI AND WITCHCRAFT

The vast majority of mythological and legendary narratives in traditional Chinese folk literature are featured by supernatural demonstrations and interventions, represented by the Four Great Folktales: 1) Meng Jiang Nv who annihilates the Great Wall with her tears for grief at her husband's decease; 2) Bai Suzhen who is a white snake transformed into a woman through Taoist magical arts and marries an immortal; 3) Zhu Yingtai who turned into butterflies with her thwarted beloved after death; and 4) the goddess Zhinv who is expatriated from her immortal husband and only has an annual reunion over the Milky Way through a bridge formed by a flock of magpies (Tuohy 1991, Tan 1993, Lee 2005, 2008, Roland 2005, Brown and Brown 2006: 72-75, Idema 2008, 2012, Lin 2009).

In sharp contrast with the above-mentioned folklore heroines, Mulan's quotidian narration is void of divine elements or superpower. As a work eulogising filial piety and loyalty, the Poem is comprehensively impinged upon by zeitgeist Confucian ideology, the cardinal ideational scheme of which is featured by agnosticism and atheism. The Confucian focus of ritual and sacrifice is placed on natural forces or historical sages through inculcating ethical values and social criticality into humanity, rather than expression of dependence on the supernatural (Cohen 1992). Consequently, annunciations oppugning the existence of divinities abound with The Analects, e.g. 子不语怪力乱神 *Zi bu yu guai li luan shen* 'The subjects on which the Master does not talk are strange powers and irrational deities', 未知生, 焉知死 *Wei zhi sheng, yan zhi si* 'If we even don't understand life, how could we know anything about death', and 敬鬼神而远之, 可谓知矣 *Jing gui shen er yuan zhi, ke wei zhi yi* 'The wisest thing one could do is to keep a respectful distance from spirits and ghosts' (Li 2008: 247, Rosker 2019: 142, Author 2020).

Therefore, the sustained popularity of Mulan in the Poem is exactly attributed to the fact that her legend is regarding an ordinary mortal's adventure by simply deviating from conventional gender norms, which renders the transformation compelling and revolutionary (Kwa and Idema 2010: xi).

In the Poem, Mulan is an ordinary young woman who does domestic chores such as weaving (Example (3)). It is worth mentioning that the household duty of weaving was typically linked to the conventional role of women as indispensable contributors to the grain-based, self-sufficient, and labour-intensive agricultural economy (Wang 2000: 58). Additionally, '[c]ommoners produced the basic material goods necessary for human life, and within this sphere weaving was the female counterpart of tilling the soil. The elite worked with culture, wen, and within this sphere embroidery was a female counterpart of writing' (Bray 2013: 116).

> (3) 唧唧复唧唧, 木兰当户织。
>
> *Ji ji fu ji ji, mulan dang hu zhi.*
>
> 'A sigh, a sigh, and then again a sigh—Mulan was sitting at the door and weaving.' (Kwa and Idema 2010: 1)

Furthermore, Mulan's boundary-transgressive behaviours are temporary, and her proper place is home where she can assume the proper gender identity (Allen 1996). Therefore, as soon as Mulan returns to her hometown, she ceases cross-dressing and puts her old clothes back on, and she also

dresses herself up by putting on makeup and doing the hair (4), which is the embodiment of stereotypical female mindset and norms.

(4) 开我东阁门,坐我西阁床。脱我战时袍,著我旧时裳。当窗理云鬓,对镜帖花黄。

Kai wo dong ge men, zuo wo xi ge chuang. Tuo wo zhan shi pao, zhuo wo jiu shi chang. Dang chuang li yun bin, dui jing tie hua huang.

"Open the gate to my pavilion on the east, Let me sit down in my old western room. I will take off the dress I wore in battle; I will put on the skirt I used to wear." Close to the window she did up her hair; Facing the mirror she applied makeup.' (Kwa and Idema 2010: 2)

Nonetheless, in the Film, Mulan is depicted as an energetic young woman who 'flits around rooftops chasing chickens', as opposed to a lady who faces the mirror applying makeup in the Poem. More significantly, she has *chi*, 'the boundless energy of life itself' that only 'a son can wield'.

As one of the most fundamental conceptions of Chinese thought, *chi*, or *qi* 气'vital energy', denotes 'spiritual matter' that connotes the substance of life, and its conceptualisation in Daoism and Confucianism can be pursued in a context of spiritualism: a spiritualistic world view ascribes all things in the universe to *qi* (Ogura 2018). *Qi* covers fields of philosophy, religion, literature, calligraphy, painting, music, martial arts and medicine, and penetrates everyday vernacular (Ames and Hall 2001: 22, Kim 2015: 7, 12-13). Since the Spring and Autumn period (circa 770-476 BC), *qi*, as psychophysical energy, has been assumed to consist of *yin* (阴the receptive force) and *yang* (阳the active force), which are two opposing yet simultaneously complementary primordial energy constituting everything in the universe—visible and invisible, with and without form, living and nonliving, material and ideal, etc. The innovatively harmonising operations of the two modalities of the psychophysical energy *qi* is captured by the symbol of the Great Ultimate (太极*taiji*) illuminating a ceaseless dynamic union of complementary opposites (Hwang 1999, Browne 2007, Wang 2012: 13-14, Lee 2014: 42-45).

In terms of witchcraft, in the Film, it is is depicted to suffer from disdain and disapprobation, which is counterfactual. In ancient China, amuletic, divinatory and alternative magical and ritual practices and practitioners were treated with awe and reverence. For instance, in the Chinese epistemological system of shamanism, shamans (巫*wu*) embodied a set of beliefs and religious techniques, and they were assumed to be able to cure diseases and exorcise evil as magicians (Harner 1987, Tong 2002); additionally, shamans mediated between Heaven and Earth, the former of which exerted dominion over the latter by imparting essential values, so the shamans were bestowed with supreme authority as representatives of Heaven, and they thus occupied a position of rulership over the Earth (Knecht 2003, Ogura 2018). Moreover, even Zhuge Liang (181-234), who was the celebrated adviser to the founder of the Shu-Han dynasty (221-263) and construed as the incarnation of ultimate intelligence, loyalty and perseverance (Chen 2007, Yan 2011), was believed to possess supernatural powers (Encyclopaedia Britannica 2017).

A specific paradigm can be drawn from 红楼梦*Hong Lou Meng* ('Dream of the Red Chamber' or 'Story of the Stone'), a full-fledged masterpiece composed in the mid-18th century and unanimously acknowledged as the milestone and pinnacle of Chinese literature, which chronicles the travails of an enormous aristocratic clan as well as its prosperity and catastrophic perishment. In Chapter 25, there is an episode depicting non-mainstream, unorthodox religious practices entailing sorcery and abracadabra, which render the protagonist Baoyu and his cousin 'subjected by witchcraft to the assaults of demons' (Hawkes 1973) and trigger their paralysing stupor. The black magic is conducted deviously by an avaricious and malevolent witch who is Baoyu's 'godmother' yet is bribed by his father's concubine to curse him out of animosity and covetousness. As can be seen from Chapter 25 of the novel, the witch is venerated by the upper class, reflected by her close rapport with a range of aristocratic and affluent families.

IV   OTHER CULTURAL AND HISTORICAL DETAILS

Apart from core values and supernatural elements, there are other details in the Film that are in defiance of Chinese culture and history.

4.1   *FENGHUANG* AND REINCARNATION

In the Film, Mulan is told by her father that 'the phoenix is consumed by flame and emerges again' (0:05:18). Nevertheless, 凤凰 *fenghuang* 'phoenix' in traditional Chinese culture is disparate from the

Egyptian mythological bird phoenix that rejuvenates from ashes with renewed youth to live through another cycle (Encyclopaedia Britannica 2017, Ayto 2020). In Chinese mythology, *fenghuang* denotes an immortal bird whose auspicious rare appearances signify harmony and prosperity while departure boded calamity (Zhang 2010, Cheng 2014, Yin 2015, Helicon 2018). *Fenghuang* initially entails properties of both genders, but in later descriptions it exclusively symbolises the female portion of the *yin-yang* principle and becomes the female counterpart of the long (龙*long*), viz. the Chinese dragon (Chen 2008, Encyclopaedia Britannica 2017, Zhang 2018). The depiction of *fenghuang* first appeared in 山海经 *Shan Hai Jing* 'Classic of Mountains and Seas', a pre-Qin (prior to 221BC) compilation of mythical geography and animals (Example (5)). As can be seen from (5), *fenghuang* is deemed propitious, as it demonstrates the Confucian virtues of righteousness, propriety, benevolence and faithfulness. It is notable that the original name of *fenghuang* is written as 凤皇 rather than凤凰, and in a reference book 说文解字 *Shuo Wen Jie Zi* complied by Xu Shen (58-147), the name became the latter (Example (6)). In ancient classics, there is lack of record justifying that *fenghuang* can be consumed by flame and reemerge.

(5) 有鸟焉,其状如鸡, 五采而文, 名曰凤皇, 首文曰德, 翼文曰义, 背文曰礼, 膺文曰仁,

腹文曰信。是鸟也, 饮食自然, 自歌自舞, 见则天下安宁。

You niao yan, qi zhuang ru ji, wu cai er wen, ming yue feng huang, shou wen yue de, yi wen yue yi, bei wen yue li, ying wen yue ren, fu wen yue xin. Shi niao ye, yin shi zi ran, zi ge zi wu, jian ze tian xia an ning.

'There is a pheasant-like bird with colourful feathers, which is called fenghuang. There are characters on its body: "virtue" on the head, "righteousness" on the wing, "propriety" on the back, "benevolence" on the chest, and "faithfulness" on the stomach. This bird consumes natural food and water and dances and sings on its own; its presence augurs world-wide peace.' (*Shan Hai Jing: Nan Shan Jing*)

(6) 凤, 神鸟也。…出于东方君子之国, 翱翔四海之外…见则天下大安宁。

Feng, shen niao ye…Chu yu dong fang jun zi zhi guo, ao xiang si hai zhi wai…jian ze tian xia da an ning.

'Feng, the divine bird…It was born in the oriental kingdom of gentlemen and flies beyond four oceans…Its presence augurs grand world-wide peace.'

It is worth mentioning that in Chinese mythology, for instance, as recorded in Shan Hai Jing (7-8), there are indeed birds that are believed to be able to resist fire, yet they are by no means fenghuang.

(7) 曰小华之山…鸟多赤鷩, 可以御火。

Yue xiao hua zhi shan…niao duo chi bi, ke yi yu huo.

'There is a mountain called Xiaohua...Most birds there are chibi which can resist fire.' (*Shan Hai Jing: Xi Shan Jing*)

(8) 曰翠山…其多鸓, 其状如鹊, 赤黑而两首四足, 可以御火。

Yue cui shan...Qi duo lei, qi zhuang ru que, chi hei er liang shou si zu, ke yi yu huo.

'There is a mountain called Cui…There are many lei that look like magpies; these black birds have two heads and four feet and can resist fire.' (*Shan Hai Jing: Xi Shan Jing*)

There is no denying the fact that currently in China, *fenghuang* is sometimes wrongly linked to rebirth and reincarnation. This misperception, however, is attributed to a poem entitled 凤凰涅槃 *Fenghuang Niepan* ('Nirvana of the Phoenix') from a poetry collection 女神*Nvshen* 'Goddess' composed by 郭沫若 Guo Moruo (1892-1978), one of the vanguards of modern Chinese poetry, in 1921. Under the background of the literary revolution in early 20th-century China, the height of which is marked by the May Fourth Movement in 1919, Guo's epoch-making collection embodies an all-important evolutionary narrative of a Chinese revolutionary nation building expressed by the New Culturalists. As the most thematically emblematic work that typifies the collection and the spirit of the May Fourth Movement, *Nirvana of the Phoenix* emphatically conveys intellectuals' revolutionary spirit and optimism, as well as their aspirations to regenerate their homeland (He 1983: 442-443, Zhou 1987): its theme ensures that the born-again birds *feng* and *huang* can bring regeneration of the world with

them, and as long as one practices differentiating (from the multitude) self-discipline, transcendence in death can be realised (Chen 2006, Zheng 2012). That is to say, in *Nirvana of the Phoenix*, the image of the Chinese *fenghuang* is impinged upon by the Egyptian phoenix, and *fenghuang's* characteristic concerning regeneration is merely an embodiment of the author's artistic imagination and cultural and political aspirations. Owing to the wide-ranging and profound influence of Guo Moruo and the New Culture Movement, along with China's urgent need for such a positive and optimistic metaphor in the early 20th century, *fenghuang's* representation of regeneration has become established as a novel cultural allusion.

4.2 MATCHMAKING AND FACE

The Film's misrepresentation of Chinese culture can be indicated by an episode regarding a matchmaker. In the Film, after Mulan fails to behave well in front of a matchmaker who is arranging a marriage for her, the matchmaker castigates Mulan in front of a whispering crowd as being '[d]ishonour to the Hua family' and proclaims that her family 'have failed to raise a good daughter'. Nevertheless, I propound that in a Chinese context, such an act of public censure would be hard to accept for Chinese audiences, as it would be regarded as face-threatening. Face conceptualisation is correlated with positively valued social attributes (Goffman 1967), respectability and/or deference (Ho 1976), public self-image (Brown and Levinson 1987), due recognition to other's social status and achievement (Mao 1994), interpersonal identity of individuals in communication (Scollon and Scollon 1995), etc. Saving face entails avoiding or reducing face threats via verbal and behavioural strategies, and face enhancement is a politeness strategy for reducing face threat; face attack and face loss, on the contrary, are associated with failure to engage in face-saving conduct (Culpeper 1996, 2008, 2011, 2012, Bravo 2008). The concept of face in a Chinese context is embedded in the Confucian ethos of shame and social harmony (Fang 1999, Dong and Lee 2007), and it is comprised of two distinguishable criteria, viz. 面子*mianzi* and 脸*lian* (Hu 1944, Haugh 2005, Gao 2009, He and Zhang 2011: 2369, Chang and Haugh 2013). Given the collectivistic cultural background, integrating and non-confrontational styles of interaction as well as obliging and avoidance conflict management approaches are more embraced in China. Consequently, Chinese people are more other-face oriented than their counterparts impinged upon by individualistic cultures who place more emphasis on the self-face (Ting-Toomey 1988, Ting-Toomey et al 1991). When engaged in social interaction, Chinese people adopt face and politeness strategies as social practice to preserve hierarchical order and solidarity (Pan 2000: 149), and they tend to conduct more indirect and other-face concern conflict acts and display avoiding, obliging and passive aggressive facework tactics (Ting-Toomey and Kurogi 1998, Ting-Toomey and Oetzel 2001, Ting-Toomey 2005, 2009, 2012). Therefore, casting aspersions on someone and their family does not comply with the Chinese conceptualisation of face.

Furthermore, in the Film, the matchmaker's preaching about the virtues of being a good wife is counterfactual, in that matchmakers in the feudal society were not expected to assume duties other than arranging marriages (Fang 1997, Wu 1998).

4.3 RESTRICTIONS ON WOMEN AND CONDUCT OF RULERS

The Film's misrepresentation of traditional Chinese culture can be manifested by two examples: aristocratic women are depicted to socialise with their male counterparts, without being restricted by gender segregation; the emperor is depicted to engage in a duel himself, defying the conventional ethos of rulers. Both examples concerning the ruling class contradict with traditional Chinese culture.

To be more specific, one example is that a scene in the Film depicts aristocratic women walking around in the royal palace with sun umbrellas, and in the background male officials can be seen as well. Similarly, towards the end of the Film, when the emperor offers Mulan an official position in the imperial guard, soldiers and some gloriously dressed, aristocrat-like women gather in the same hall.

In the pre-modern patriarchal society, civilised and respectable women were restricted from freedom of movement out of inner chambers, in that according to ethic-religious Confucian precepts, the proper place for women was in the home, where they were obliged to fulfil societal and familial responsibilities of upbringing and educating offspring, so women's travelling, especially unaccompanied one, was deemed improper or illegal (Adler 2006, Li 2015, Liu 2016, Wang 2019). These creeds eventually led to the misogynistic practice of foot binding that originated among the upper class in the Tang dynasty (618-907) and proliferated to most social classes by the Qing era (1644-1912), so as to ensure seclusion that was evaluated as being morally superior to gender mingling (Ebrey 1993: Ko 2001: 32-42, 199, 2005: 1-2, Pitts-Taylor 2008: 200-204). Furthermore, orthodox institutions forbade

sexual or even social contact between two genders, and aristocratic women were forced into isolation from public affairs and communication with non-familial males, thereby preventing damage of female chastity (McMahon 1987, Edwards 1990, Theiss 2004: 13-14). A quintessential embodiment of the patriarchal repression on women was the cult of chastity that had been prevailing since the Yuan dynasty (1279-1368): widows were extolled for committing suicide upon their husbands' decease, and ceremonial arches and shrines were constructed for married and unmarried chastity martyrs who committed suicide to protect their chastity (Waltner 1981, 1996, Mann 2002, Theiss 2002, Smith 2008: 358, Fei 2012).

The other example is that in the Film, the emperor decides to kill the khan with his 'own hands' in a duel, so later he is ambushed and abducted. In China's first military masterpiece 孙子兵法 *Sunzi Bing Fa* 'The Art of War' composed between 400 and 320 BC, which captures the 'essence of wisdom on the conduct of war' (Hart 1963: v, Luo and Zhang 2018, Joshi 2019), the general perspective and attitude towards warfare lie in prudence in waging war (慎战*shen zhan*) and victory without battle (不战而胜*bu zhan er sheng*). The author Sun Tzu also emphasised the significance of wisdom for a competent military general by stating it as the foremost virtue: 'a general is wise, trustworthy, benevolent, brave and disciplined' (将者, 智, 信, 仁, 勇, 严也 *jiang zhe, zhi, xin, ren, yong, yan ye*) (Li and Young 2017). Therefore, the emperor's duel does not conform to conventional ethos of sagacious rulers, as the most revered ones are adulated for 运筹帷幄之中, 决胜千里之外 *yunchou weiwo zhizhong, juesheng qianli zhiwai* 'devising strategies within a command tent to obtain decisive victories thousands of miles away'.

4.4 TULOU, COUPLETS AND RABBITS

In the Film, Mulan's family live in a massive multi-storey house built along an inward-looking, circular floor plan around a central open courtyard with only one entrance, which is called Tulou (土楼 'earth building'). Tulou was for defence purposes, housing a whole clan of hundreds of Hakka migrants driven by war and conflicts (UNESCO 2008, Huang and Dai 2009, Zhou and Dong 2015). Significantly, Tulou originated during the Song dynasty (960-1279) and was located in the southeast coastal area, i.e. Fujian and Guangdong provinces (Huang 2003: 221, You 2010, Xinhua 2019). Nonetheless, it is generally agreed that the legend of Mulan occurred in the Northern Wei dynasty (386-534) which was located in north China (Edwards 2010, Kwa and Idema 1010: vii). In the Poem, there is a line indicating that Mulan's home is located hours away by horse from the Yellow River (9), but the Yellow River is at least 1,500 kilometres away from Fujian or Guangdong province, where the Tulou in the Film can be found. That is to say, it is counterfactual for Mulan to live in a Tulou both temporally and geographically.

(9) 旦辞爷娘去, 暮宿黄河边。

Dan ci ye niang qu, mu su huang he bian.

'At dawn she said good-bye to her dear parents, At night she rested by the Yellow River.' (Kwa and Idema 2010: 1)

It is noteworthy that a pair of antithetical couplets (对联*duilian*) are attached to the sides of the matchmaker's door. If the Film manages to accord with the correct order to arrange the anterior and posterior lines, namely, from right to left, then the couplet is in (10). As can be seen, Example (10) fails to comply with institutions of couplet composition: 1) the posterior line must not reuse characters employed in the anterior line; 2) characters in corresponding positions of two lines must share the identical lexical category and have related or opposite meanings; 3) the tone pattern of one line must be the inverse of the other, adhering to level-oblique (平仄*ping-ze*) patterns (Huang 2004, Chen 2012, Wang 2010). To be more specific, the two lines in Example (10) share repeated characters, and they fail to ensure lexical matches and tonal correspondence.

(10) 愿天下有情人终成眷属

Yuàn tiānxià yǒuqíngrén zhōng chéng juànshǔ

wish world lover eventually become couple

望世间眷属全是有情人

Wàng shìjiān juànshǔ quán shì yǒuqíngrén

hope world couple all be lover

'Wishing all lovers in the world eventually become couples; hoping all couples in the world are lovers.'

In the Film, there is a scene in which Mulan tells her family about two rabbits (11), which I presume is to allude to the last verse of the Poem pertaining to the indistinguishability between bucks and does, as shown in Example (12).

(11) Black Wind and I rode alongside two rabbits running side by side. I think one was a male, one was a female.

But you know, you can't really tell when they're running that fast.

(12) 雄兔脚扑朔, 雌兔眼迷离; 双兔傍地走, 安能辨我是雄雌?

Xiong tu jiao pu shuo, ci tu yan mi li; shuang tu bang di zou, an neng bian wo shi xiong ci?

'The male hare wildly kicks its feet; The female hare has shifty eyes, But when a pair of hares runs side by side, Who can distinguish whether I in fact am male or female?' (Kwa and Idema 2010: 3)

There is no denying the fact the Film is faithful to the Poem in this sense, but it fails to demonstrate the cultural connotation implied in the verse. In ancient China, there was a well-established misconstrual concerning the reproduction of rabbits. According to an atheistic book 论衡 *Lun Heng* composed in the Eastern Han (25-220), rabbits are asexually reproduced via their mouths, as shown in Example (13). This misconception was still held by ordinary people during the Qing era, and only intellectuals such as the author of 诗识名解 *Shi Zhi Ming Jie* reprimanded such a misperception recorded in 博物志 *Bo Wu Zhi* (232-300), as shown in Example (14). Owing to rabbits' presumed uniqueness in terms of reproduction, the dedicated patron-god of homosexuals in pre-modern China was called the God of Rabbits, as recorded in a book entitled 子不语 *Zi Bu Yu* by Yuan Mei (1716-1797) (Vitiello 1992, Szonyi 1998, Stevenson and Wu 2013: 254). Therefore, rabbits used to indicate homosexuality in literary works, such as a novella entitled 兔孕 *Tu Yun* 'Rabbit Pregnancy' composed in 1791, which is categorised into the genre of 志怪 *zhiguai* ('accounts/records of miraculous paranormality and anomalies') (Chiang 2005: 12-13) and features the (pretended) childbearing and childbirth of a male homosexual assuming the uke (bottom) role.

(13) 兔吮毫而怀子, 及其子生, 从口而出。

Tu shun hao er huai zi, ji qi zi sheng, cong kou er chu.

'Rabbits suck fur and become pregnant; they give birth to progenies through mouths.' (Lun Heng: Qi Guai)

(14) 博物志云, 兔无雄, 望月而孕, 口中吐子, 故谓之兔, 此诳语也。

Bo wu zhi yun, tu wu xiong, wang yue er yun, kou zhong tu zi, gu wei zhi tu, ci kuang yu ye.

'According to Bo Wu Zhi, all rabbits are female and they become pregnant by staring at the moon, and they are named because of the characteristic of giving birth to progenies through mouths. This is a lie.' (Shi Zhi Ming Jie)

V CONCLUSION

In this paper, I investigate the reasons why the 2020 film Mulan fails to gain popularity among Chinese audiences, by means of comparing the Film with the Poem of Mulan from a cultural perspective. First and foremost, the core values expressed in the Poem are filial piety and loyalty, as reflected by Mulan's acts of replacing her father to be conscripted, as well as the family separation and reunion. The Film, however, focuses on the significance of being true in a feminist sense.

Moreover, the Film is discrepant from the Poem in terms of supernatural elements. In the Poem, which is void of divine or magical aspect, Mulan is depicted as an ordinary young woman who weaves and wears makeup, which renders her epic of joining the military and deviating from conventional gender norms particularly compelling and revolutionary. Nonetheless, the Film demonstrates a variety of supernatural demonstrations and interventions, including Milan's qi that empowers her yet cannot be wielded by her gender, which is in breach of the Confucian ideology regarding agnosticism and atheism. As for witchcraft abhorred in the Film, it was treated with awe and reverence in pre-modern China.

The Film also demonstrates other details that do not accord with Chinese culture or history. The phoenix accompanying Mulan in the Film is believed to be able to re-emerge after being consumed by flame, whereas fenghuang in traditional Chinese culture has never been associated with rebirth. Another scene that is alien to Chinese audiences is the matchmaker's sharp rebuke for Mulan and her family in public, which is deemed as face-threatening and hence refrained in the collectivist context featured by other-face-oriented, non-confrontational styles of interaction. Additionally, the inter-gender mingling, and the emperor's duel do not adhere to the upper-class ethos in a feudal context. Other details such as Tulou, couplets and rabbits also reflect the Film's lack of understanding of authentic Chinese culture.

In terms of the rationale behind such a discrepancy, being it intentional or unintentional, it is worth exploring in future research.

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"AM I BEING RUDE": EXPLORING INDONESIAN STUDENTS' INTERCULTURAL COMMUNICATIVE COMPETENCE IN INNER CIRCLE COUNTRIES

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Abstract

Studies in Intercultural Communication Competence (ICC) has been extensively investigated by numerous experts in the last decade. Some models and approaches have been constructed to the purposes of developing individuals' competency in intercultural communication context. However, some problems occurred due to cultural discrepancy. The purpose of this study is to explore strategies being used by Indonesian postgraduates' students who were undertaking their master and doctoral programs in English speaking countries to be inter-culturally and communicatively competent. Interviews session (adopted from Fantini's conceptual framework) with sixteen Indonesian students have been conducted to scrutinise their personal experienced and awareness in intercultural communication setting. Despite the fact that the existences of cultural diversity in inner circle countries, Indonesian students have attempted to exposure more in intercultural interaction. They converged themselves with other international students as well as with the domestic studentsin the international community. From a critical perspective, this study suggested that Indonesian students should attempt to shift out from their 'very own' circle. Equally significant, to be more open to initiate deeper conversation and involve in a more interactive, intercultural communication settings, with other students from different countries.

Keywords: Intercultural Communicative Competence (ICC), Cultural Discrepancy, Indonesian Students, International Students, Inner Circle

I   INTRODUCTION

Globalization and mobility have increased the internationalization of higher educational institutions. More and more people worldwide are choosing to attend university overseas (Bennell, 2020), particularly in inner-circle countries (where English is used as L1) for various reasons. Their desire to gain professional exposure in an international setting (Ou & Gu, 2020), improve their global employability (Fakunle & Higson, 2021), and expand their networking collaboration (Alvarez Valencia & Fernández Benavides, 2019) cannot be curtailed. Approximately 3.3 million students have decided to pursue study abroad, according to the OECD's (2017) statistics. As a result, the university has evolved into the ideal paradigm of a multicultural atmosphere; individuals from diverse cultural backgrounds and languages participated in a variety of social activities which collectively form one global society. This is aligned with Deardorff and Jones (2012), who claim that one of the university's purposes is to equip international students with the skills required to live and work in a globalized society.

Students in higher education institutions are expected to have strong communication skills and positive interactions with international and domestic students (Rauschert & Byram, 2018). Notwithstanding, because cultural differences and misunderstandings frequently create barriers to intercultural communication, the ability to communicate successfully in an intercultural context has become a critical skill for international students, including Indonesian students who study in international colleges or universities (Leong, 2015; McKenzie & Baldassar, 2017). Furthermore, Ribeiro (2016) argues that higher education must reflect the transforming nature of society and the workplace. In this situation, students must develop intercultural awareness and communicative skills to live and function as a knowledgeable intercultural individual in a multicultural society.

In essence, students who enrolled in tertiary institutions must possess a solid grasp of intercultural communication. International students are supposed to congregate in a 'global village' to survive (Thomas & Inkson, 2017). Given the extent to which students from many cultural backgrounds have engaged in inner circle nations, there is a need for a complete understanding of students' voices. Interestingly, the existence of various prominent scholarships, such as LPDP (Indonesia Endowment Fund for Education), Australia Awards, Chevening, and Fulbright, has resulted in an increase in the number of Indonesian students studying in inner-circle nations in recent years.

Due to the extensive examination of the theoretical framework for intercultural competence, several alternative terms of intercultural competence have emerged, including global competence, transnational competence, cross-cultural awareness, transcultural communication, multidialectical

competence, and metacultural competence, depending on the context, discipline, and approach (see Fantini, 2006; Sharifian, 2013). As a result, scholars have developed and broadened many definitions and descriptions of intercultural competence. Ruben (1976), Spitzberg (1983), and Byram (1997), for example, focused on communication contexts and behavioural approaches that demonstrate how individuals must have a strong personification ability to communicate effectively and represent appropriate behaviour when conversing with other interlocutors. Bennett (1993), on the other hand, proposed a 'dynamic model' to explain how individuals deal with cultural differences during ethnorelative stages (denial, defense, and minimization).

In a similar vein to Bennett's definition, interculturalists such as Chen and Starosta (1996) defined 'cultural sensitivity' as an individual's capacity to recognize and respect cultural dissimilarities. Additionally, intercultural educators such as Van der Zee and Brinkmann (2004) and academics such as Arasaratnam and Doerfel (2005) have defined IC in cultural empathy, interpersonal skills, and cultural insecurity. Fantini (2006) defined intercultural competence in a broader sense as the needed competencies to perform responsibly and successfully during intercultural encounters. However, these overviews of ICC models focus exclusively on the criteria for evaluating the research results.

Sharifian (2013), in a more recent proposal to the ICC, pushed the concept of 'metacultural competence' as a means of 'negotiating and participating' during the process of intercultural communication. Essentially, this concept encompasses three critical components: knowledge of cultural variance, explanation, and negotiation (Sharifian, 2013). Additionally, this concept was applied in a recent study conducted by Xu (2017) to develop the metacultural writing competency of international students who participate in online debate settings. To be sure, the research findings had significant implications for English Language Teaching, particularly in e-learning environments.

Despite the fact that competency in intercultural communication encompasses a variety of words, ideas, models, and techniques that have resulted in a diversity of evaluation methods. Indeed, from culturally diverse face-to-face engagement to online learning, developing the necessary abilities for intercultural competence is a challenging task. In recent years, the study of intercultural communication competency has flourished in various professions and segments of society, including multinational corporations, military training, health services, and educational institutions. Particularly for international students who are heavily involved with other intercultural speakers (also known as global citizens), including Indonesian students in this context.

II   MATERIALS AND METHODS

The purpose of this study, which drew heavily on the works of Fantini (2006, 2018, 2020), was to explore the techniques employed by Indonesian postgraduate students when confronted with intercultural interactions in inner circle nations especially in this context i.e. United States, England, Australia where the participants have spent some time undertaking their educational. This study is primarily prompted to evaluate the competency of Indonesian students in an intercultural communication context. Significantly, to gain and explore insights into what may have gone wrong and what alternative options might be incorporated into the pre-departure training curriculum prior to sending students abroad. In this scenario, this research paper seeks to identify potential communication hurdles among Indonesian postgraduates, international students from other countries and their domestic peers enrolled in English-medium universities as well as international community where English is the main tool of communication. Understanding the causes and types of communication barriers among individuals involved in a global context is of particularly importance as to avoid misunderstanding and miscommunication. In addition, the study aims to discuss the strategies employed by Indonesian postgraduates to overcome communication problems in the international and intercultural settings.

This research employed a narrative inquiry to explore pattern and phenomenological order of the participants' personal experiences. Classification of the patterns and data observed are accomplished through the use of in-depth interview. The questions for the interview were adapted from Fantini's (2006, 2018, 2020) prominent works in order to determine participants' intercultural communicative competence as well as to investigate their strategies. Miles, Hubberman and Saldaña's (2018) data analysis technique was used to find the pattern emerged from the interview result. 16 Indonesian postgraduate students who come from a variety of academic fields involved in this study. Half were enrolled at Australian universities, whereas three of them were studying in the United Kingdom, and five people were in the United States. The participants were purposively chosen for their compliance and the availability of time. However, all were required to have spent at least two semesters living and studying in interactive seminar classrooms. Since they were still living abroad at the time of data

collection, the majority of respondents were interviewed by video conferencing (Zoom and Google Meet), while the remaining respondents were interviewed offline or in-person. Those who were interviewed face to face were students in Australian Universities since the researchers were in the country at the time of data collection. There were not any considerable differences emerged from both the online and offline interviews as all the participants seemed to answer the questions in a comfortable manner. Each participant took approximately 40-50 minutes for the interview. Using the narrative inquiry approach, the interview was started as a casual conversation as it evolved into a more patterned question-answer regarding the participants' experience in their international environment. The respondents were between the ages of 25 and 40. Details regarding the participants can be observed from the table below.

Code of Participants (P)	Gender	Age	Details
P1	Female	25 years old	born in Bandung, Master of Applied Linguistics, Monash University
P2	Male	38 years old	born in East Java, Ph.D. in Education, University of Sydney
P3	Female	26 years old	born in Bali, Master of International Development Studies, Monash University
P4	Male	30 years old	born in Surabaya, Master of Education, University of New South Wales
P5	Male	27 years old	born in Nusa Tenggara Timur, Master of Data Science, Monash University
P6	Female	25 years old	born in Malang, Master of Arts, University of Adelaide
P7	Male	29 years old	born in Aceh, Master of Civil Engineering, Monash University
P8	Female	32 years old	born in Nusa Tenggara Barat, Master of Education, Monash University
P9	Female	29 years old	born in Aceh, Master of Science, University of Bristol
P10	Female	27 years old	born in West Sumatra, Master of Education, University of Leeds
P11	Male	35 years old	born in Aceh, Master of Law & Public Policies, University of Sussex
P12	Male	39 years old	born in Aceh, Ph.D. in Primary Education, Ohio State University
P13	Female	37 years old	born in Medan, Ph.D. in Education, University of Texas Austin
P14	Male	37 years old	born in Aceh, Ph.D. in History, University of North Carolina
P15	Male	34 years old	born in North Sumatra, Ph.D. in Education, University of South Florida

P16	Male	35 years old	born in East Java, Ph.D. in Education and TESL, University of Maryland, Baltimore

III RESULTS AND DISCUSSION

From the descriptive qualitative analysis, the findings from the data set are classified into two categories and additional subcategories. First, the reasons that cause barriers in intercultural communication are discussed. Next it follows by the strategies used by the Indonesian students to tackle the situation to avoid the intercultural miscommunication when they were among their international peers.

3.1 ISSUES THAT CAUSE INTERCULTURAL MISCOMMUNICATION IN HIGHER EDUCATION CONTEXT

3.1.1 UNAWARE TO THE EXISTENCES OF DIFFERENT DIALECTICAL USED IN ENGLISH

Being international students at global universities, to have ability at recognising varieties of English/Englishes is a necessity. Unaware to the existences of different dialectical used in English may compromise other transition concerns, resulting in an inability to create intercultural exchange with other international and domestic peers. Further, due to the spread of English as a heterogeneous language, exposure to multidialectal and multiple conceptualisations of Englishes are exceptionally demanding process.

> "Back then in Indonesia, my English teacher never taught me varieties of English like I encountered here, I used to learn and listen for only American English…and the English Language materials that we have in our textbook was also written in American English. So, first time I encounter intercultural interaction with my friends such as from Korea, India, China and Australia, I found it hard to understand them…." (P9)

The participant's statement above would resonate with many other English as foreign language students in Indonesia. Many English teachers at level of Junior high school and Senior high school would assert that there are only 2 standard English that should be recognized, i.e., British English and American English. Reflecting on the authors personal accounts, English teachers in Indonesia hardly ever explain that English is not merely spoken in the assumed major accents. In fact, students are rarely exposed to learning materials that adopted the Australian accent. However, in the international context where English users are widely various, English might be affected by many accents, even by a very thick one such as Indian English, Vietnamese English, etc. It should be noted that from P9's case, interacting with other students whose English is not their first language is a positive sign, on the other hand misunderstanding could be raised. Therefore, a 'passive competent' like 'multidialectal competence', which is brought up by Canagarajah (2006), is necessary in intercultural communication context, in this case especially, in the education institution environment like universities where international students engaged intensively.

3.1.2 DIFFERENT MODE OF VIEWS IN VALUES

The excerpt below describes one of P10's experiences when she was living with her Australian roomates. She confronted a situuatuation that would be characterized as a different social interaction where Australians usually greet each other when they encounter people they know even though they live in the same house. Greetings such 'good morning', 'good night', 'hi', 'how's your day?' are commonly conversed in social interaction. On the other hand, P10, at the time, admitted that she was not ready for that type of social protocol. P10 came from a provincial country area in Indonesia where most people do not recognize saying 'good morning' to each other. In addition to this, prior to her departure to Australia, P10 had never had much experience engaging in international communities. When she was reluctant to respond to her interlocutors, she said that she was taking time to process the new way of communication and did not mean to create distantance. However, this different speaking custom was not seen favourable when interacting with an Australian or anyone coming from a more multicultural context. Not converging into the custom of the place where we live might create an awkward situation and develop negative preconception.

> At the beginning when I arrived in Australia, I was living with two Australian working ladies, and I didn't really expect to hear greetings like "Good Morning" or "Good Night"

uttered every time we went to bed. 'Assalammualaikum' is all we say when we meet or part ways with someone, and we don't really greet that much; we merely smile when we do so. When she murmured "good morning" to me as I stepped out of my bedroom, I felt compelled to react, lest she think I was being impolite. At one time, I still recalled that moment, and I asked myself, Am I being rude? Am I still unfamiliar with Australian customs? (P10)

As every culture has its unique concept and value systems, cultural discrepancy has repeatedly caused impediment among intercultural speakers. In this case, P10 views on greeting is noticeably influenced by her own culture on seeing the world, particularly in terms of greeting manner. Her (P10) orientation in valuing Australian greeting has significantly caused problem in intercultural interaction. Therefore, one practical element that is essential to be mentioned is by *displaying respect* to others, in order to show a positive attitude. Further, being *flexible* as well as express *initiating* when encountered intercultural communication is also crucial in this circumstance. Furthermore, instead of putting a judgemental respond to that greeting (such as being ignorant to not reply), being able to acknowledge and respect other people culture is fundamentally required during face-to-face intercultural interaction, in other words 'to see the world with different perspective'. To conclude, it confirmed the demand of seven dimensions of ICC behavioural approach that proposed by Ruben (1976), to be successfully competent in intercultural interaction.

3.1.3 MISINTERPRETED MEANING IN PARTICULAR SETTING

"When I had a collaborative learning experience with other international students, I was exhausted and sleepy. While everyone in the group is working hard to complete the task, I was uninterested in group work since I figured it could be completed just as well without my contribution. Then all of sudden, at this one time, one student said to me, 'you better get sleep when we are working on it'. Without complaining, then I just sat comfortably and relaxed. But that was actually…" (P7)

The excerpt above illustrates a group work situation among several international students and at some point, the participant (P7) received a sarcastic utterance from his peer. The line 'you better get sleep when we are working on it' should have not been understood literally. Here, P7 had failed to recognize the real intention behind the phrases and by extension, misread the situation. As the result, his friend got irritated by his following action and P7 did not even realize it.

Interpersonal communication in global colleges can be severely hampered by misunderstandings. It could lead to misinterpretation and misapprehension. In this case, P7 was apparently misinterpreting the 'sarcasm' being used by his colleague. He thought that what his colleague was saying is something that really support him to pause and take a rest. But it was actually a "sarcasm" which was being used to rhetorically telling something that means the opposite one. Misinterpreting meaning in communication like this have been done by many 'intercultural speakers" because mostly they rely on the norms of their native language. P7 admitted that he came from a small city in Indonesia where this type of sarcasm was not very palpable for him. Another case could be that the utterances did not appear to be a mocking remark for P7 because he did not realize it due to limited language pragmatic ability. In this sense, it confirmed the theory Multidimensional ICC model as Byram (1997) proposed, which encompass the element of *savoir comprede* means the ability to interpret meaning and relate something on the context is essential in intercultural communication. Additionally, complex language ability is essential to increase one's intercultural communicative competence.

3.2 STRATEGIES BEING USED TO COUNTER INTERCULTURAL COMMUNICATION SETBACKS

3.2.1 GIVE CREDENCE TO DIVERSITY

After discussing what might cause problem when communicating with people in an intercultural context, the participants were asked what lesson they would keep to themselves and strategies they would use to overcome the communication barrier. The excerpts below show the participants' perceptions and their approach to reduce the social awkwardness during the social interaction in within an international environment.

"…After a while, though, I learned that I can't be ignorant, disrespectful, or naive like I was when I did what I did. I have to accept that every culture has its own set of values, and I have to respect them. Because of that, when they greet me, I try to respond and show a positive attitude, and I've done that each and every day since then, which means that I've converged to them. As long as that doesn't hurt my own value, I respect that." (P10)

"I think the most important strategy to assist myself in dealing this kind of intercultural communication problem is by being open and accept the differences. By being open, and lenient towards unintended insult caused by cultural differences. Equally important is to be willing to learn and being cooperative. I use this strategy often while I am in Australia. I think that my interlocutors are also aware of this." (P1)

"I have to develop my knowledge about other people culture, and also I must have much exposure I mean to interact with a lot of people, so I will learn more, and I will become more open-minded, and of course I have to respect their culture as well" (P16)

From these quotes, it can be observed that the participants have acknowledged several important lessons regarding their experiences in intercultural communication. For these reasons, it can be admitted that the essence of intercultural awareness is to foster intercultural speakers with converging into other's culture and accept the diversity. This is one of the most frequently cited reasons for the breakdown of communication between international and domestic students, particularly when international students choose to stay in communities alongside local residents (Jackson, 2010). Thus, it should be noted that it is essential to start learning something from those differences that appeared during intercultural encounters. This fact is also visible in the classroom, where teachers have a widespread perception that certain overseas students create groups of people who share a shared culture and first language. Therefore, individuals should strengthen themselves with being open by changing the ego mind-set/ethnocentric as well as start treating different culture based on respect.

Numerous theoretical frameworks (Ruben's behavioral approach, Arasatnam and Doerfel's Culture-Generic Approach, and Sharifian's metacultural competence) argue that open-mindedness and multicultural awareness are necessary components of intercultural competence. This is congruent with Davies and Rizk's (2018) argument that a lack of understanding about others' social and cultural practices, as well as cultural disparities, might result in communication breakdown and prohibit people from interacting further. On the other hand, cultural familiarity and language proficiency boost overseas students' endeavours to establish friendships with both domestic and international students.

3.2.2 ENGAGING IN A COLLABORATIVE MANNER

While P10, P1, and P16 assert strongly that an awareness of cultural diversity is a necessary component of intercultural competence, P2 and P6 responded that it is critical to question our preconceived assumptions and prior knowledge about other people. Each individual has a unique perspective on things (in a more limited context), as well as a different insight upon that world (in a more general context). In essence, most people tend to assume that others will behave just as we expect they would. As a consequence, we should exercise our self - restraint when expressing ourselves, posing questions, and responding, as failing to do so will have negative impacts for our fellow interlocutors.

In this particular component, P2 has to put a collaborative manner during his experience encountered intercultural communication, by asking for apology towards his peer interlocutors. Collaborative engagement between multicultural students benefits both the international student and the host student, as well as the university. Luo and Jamieson-Drake (2013) assert that the presence of international students will expose the opportunities for host students to be exposed more to other languages and socio-cultural identities. Additionally, interactions between the two groups may result in establishing a more extensive social network, from which they might benefit mutually through the exchange of ideas, information, experiences, and encouragement. However, once students enter the professional world, their ties will aid them in their future endeavours (Krajewski, 2011).

"When I was volunteering in the spring-fling festival, I am having a chit-chat with my Australian working partner. Every time she talked to me, I just answering it with a very direct answer and bluntly, without adding more explanation…for about a moment it was very awkward situation. But this happened actually because I assume that Australian people really want to talk directly. Later on, I realise that in Australia, the people here really love a small talk so that I should talk more and engage in conversation." (P6)

"My Vietnamese roommate is funny most of the time. One day, while we are having a lunch, we are having a small chit-chat. He informed me that he's attempting to obtain a permanent residence visa to stay in Australia and had to take PTE test. Then I asked him about his plan for his future if he failed the test, "what will you do if you failed the test? by asking directly. I was attempting to ask his plan for the future if the visa got rejection. But it turns out he assume that I was hoping him to be failed. A moment after that I apologized right away and reveal my true intention of asking him that question. In that case I thought first it will be okay if I ask the way I ask thing, but it result in different way, so I tried to engage in a collaborative manner". (P2)

Interacting with people from various cultures and perspectives will familiarize local students with developing their intercultural awareness. They will also improve their intercultural communicative competence, which has become an increasingly important requirement in today's globalized society. It is reasonable to suggest that being interculturally competent influences a positive outcome. Further, this is also supported by a variety of ICC theories and approaches; this essential competence conceives the ability to understand one another, avoid conflict among interlocutors, and foster decision-making skills. As a matter of fact, it will also contribute to the internationalization of higher education goal of producing graduates capable of working in a multinational and multicultural environment.

All in all, two important implications emerge from the findings. First, the importance of self-development during the acculturation process cannot be overstated. According to Deardoff (2006), "intercultural competency is viewed as a lifelong practice." This research served as the foundation for creating a handbook for international students enrolled at the university. The group became more cohesive and active on campus due to the implementation of these activities. The institution held an annual Cultural Appreciation Day, which resulted in a better cultural life on campus. It was clear that social connection and cultural appreciation were taking place. Cross-cultural experience teaches us that people seek meaning and identify themselves in some way as members of a globalized society. This paved the way for the establishment of an organization for international students. Second, the need to change the EFL teaching idea in the Indonesian educational system, owing to the prevalence of English variations. According to the participants' concern, EFL education in Indonesia primarily focuses on American English (AmE) and British English. In fact, the primary goal of foreign language learning is to develop cross-cultural communicative competence, and the course objectives are to acquire these competencies sequentially (Nesterova & Remizova, 2019). Therefore, language curriculum designers and educational policy makers need to step in and reform the language program. English teachers in Indonesia must be informed not to set English usage as secluded. It is important to understand the standard use of the language, but students also need the exposure of how English is spoken in international context.

Interestingly, several methods have been identified due to Indonesian students' intercultural interactions and acculturation processes. Although the emergence of cultural variety exists in inner circle countries educational systems, Indonesian students have tried to increase their exposure to intercultural engagement. According to the researchers' observation, some efforts must be commended on the part of Indonesian students as they converge with other students and the community in which they live. As a result, another essential point to advocate in this research is that Indonesian students should endeavour to expand their circle and comfort zone to be more receptive to initiating communication with students from various countries. Equally significant, the inclusion of inner circle cultures needs to be integrated in Indonesia EFL's curriculum setting (Ubaidillah, 2019).

IV   CONCLUSION

To summarize, the study aimed to investigate the primary issues contributing to intercultural communication misunderstandings and classify which elements of ICC might be developed to increase student's intercultural competence. Apparently, Indonesian students undertaking graduate programs abroad have faced situations that might lead intercultural miscommunication. These might cause by students' lack of awareness regarding the varieties of English use in international context. Foreign language learners, especially in Indonesia, are barely informed that English is not only spoken by people from the inner circle countries such as United Kingdom, USA, Australia, Canada, etc. Having different culture, values, and tradition has also contributed to barriers in a social interaction in multicultural settings. Indonesian students might encounter several communication cues that they have never found in their cultural context which would generate confusion as to how to give a natural response. Another is

the lack of language competence might cause inability to interpret the real meaning between interlocutors. Not realizing what the speakers are really saying might cause the students to react inappropriately and create a communication breakdown. However, there are also strategies found among those Indonesian students such as accommodating to different cultural values in an international context is essential for smooth communication process. This could also be fostered by engaging themselves in more collaborative activities, either for academic or social purposes.

The result of the study might inform educational stakeholders at different levels. For example, it is crucial for the scholarship providers to give a subtansial amount of intercultural communication training for their awardees in order to maintain academic success and networking at global universities. At the institutional level, language curriculum designers and policy makers ought to consider introducing world englishes or English in the global context for its students. Therefore, Indonesian speakers of English can be ready to collaborate at an international circumstance and avoid being rude to other people from different cultural background.

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APPRAISAL FRAMEWORK IN ANALYZING ATTITUDINAL RESOURCES IN VISHAL GARG'S APOLOGY LETTER

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Abstract

This paper contains a Systemic Functional Linguistics (SFL) analysis of the apology text of the CEO of Better.com. Vishal Garg. He apologized for his dismissal of 900 staff through a zoom meeting. This analysis is carried out through an appraisal framework to show feelings, judgment or appreciation for things, people, behavior or idea¬¬s expressed by Vishal Garg through his apology letter. The research method used in this paper is a mixture of qualitative and quantitative methods. 23 expressions were used in this analysis, and the majority of the attitudinal resources that are found in the letter is affect (47,83%), then followed by judgment (30,43%), and the least is appreciation (21,74%). As a results, Vishal had shown his positive emotion toward his staff and positive emotion toward his company in the future. Besides affect, Vishal also expresses his emotions through judgment. The comparison of positive and negative judgments shown from the results of the analysis is only one difference. The most of which are positive ones, and the least of which are appreciations which are all positive.

Keywords: Appraisal, Apology Text, Vishal Garg

I INTRODUCTION

Due to Covid-19 outbreak many companies have to shut their business and fired their staffs. The economic sector has become one of the hardest hits since the existence of Covid-19 (Utami et al., 2021). The economy is one of the critical factors in human life, wherein everyday life humans always intersect with economic needs (Hanoatubun, 2020). Likewise, Vishal Garg's company, Better.com, encountered hard-times during this Covid-19 pandemic.

Since 2014, Better.com is working to "improve home mortgages" and finances by allowing people to apply for loans and financing online, instead of going to the bank in person. The company claims to offer adjustable and fixed rate loans for regular loans and large loans for certain types of housing with no commission. Over the years, the company has rapidly expanded its scope of activities, collaborating with various companies in the process. For example, in 2015, the founders partnered with Avex Funding, a California-based company that has specialized in mortgage matching and sizes for over 10 years.

During the pandemic, Better.com paid their Indian employees a Covid-19 allowance of Rs 10,000/month, in addition to the telecommuting facilities. Most of the company's subsidiaries are located in India. No geographic pattern of layoffs has been identified, but some Indian employees also appear to have received pink coupons.

When this happened, Vishal Garg fired more than 900 employees during a quick zoom call last week. Garg cites market efficiency, performance and productivity as reasons for the layoff.

This paper presents the analysis of the CEO of the Better.com letter that he wrote after firing 900 of his staff through a zoom meeting. Although the addressees of the letter were supposed to be his staff, the letter was written and shared openly on the website, until it became a big news that is discussed in various news media, so the interlocutor from Vishal Garg was no longer limited to the staff.

Based on the above explanation, how Vishal Garg shows his approval or disapproval for things, people, behaviour or ideas through his based on attitudinal resources can be analyzed with the appraisal theory. Attitude is used to negotiate positive and negative feelings, judge people's character, behaviour and evaluate the worth of things. The attitude can be divided into three parts, which are affect, judgement and appreciation.

There are many researches using appraisal theory for academic text, newspaper article, and many more (Ertyas, 2011; Pascual & Unger, 2010). However, this time, the theory is used to analyse an apology letter that went viral.

II   MATERIALS AND METHODS

2.1   LITERATURE REVIEWS

Halliday's idea classified the way we use language into three different meta-functions. They are ideational (where we construe reality), interpersonal (where we show social relation), and textual (where we create text). The Appraisal framework extends Halliday's Systemic Functional Linguistics (SFL) account of interpersonal meaning (see Halliday, 1985; 1994; and Halliday & Matthiessen, 2004) to provide a fine-grained description of evaluative language in English.

There are three sub-categories of this framework which are attitude, engagement and graduation. Attitude is used to negotiate positive and negative feelings, judge people's character, behaviour and evaluate the worth of things. The attitude can be divided into three parts, which are affect, judgment and appreciation. Graduation is concerned with gradeability or the way the speaker expresses how strongly they feel about someone or something. Engagement deals with sourcing attitudes and the play of voices around opinions in discourse (Martin and Rose, 2008).

2.2   METHOD

The research method used in this paper is a mixture of qualitative and quantitative methods. Qualitative method was used to explore expressions categorized into three domains of attitude which are affect, judgment and appreciation. The quantitative method was used in calculating and presenting the frequencies and percentages of the data which are being analyzed (Moleong & Surjaman, 1991).

The data of this analysis was taken from the official apology text on Vishal Garg's website. The analysis is done by dividing the sentences and identifying and categorizing the expression which are used to show feelings (including emotional reactions, judgments of behaviour and evaluation of thing). The data that were analyzed is shown in the form of table including their percentage. The analysis focuses on appraising items which show the attitude that is covering affect, judgment, and appreciation.

III   RESULTS AND DISCUSSION

As mentioned before, a text is analyzed to show attitude that is covering affect, judgment, and appreciation of Vishal Garg's letter. The following is the full text that taken from https://cdn.brandfolder.io/A8SA0YBW/at/ggkbfpsbjbvc335cprpv33bg/A_Message_From_Our_Founder____CEO.pdf is being analyzed:

Team –
I want to apologize for the way I handled the layoffs last week.
I failed to show the appropriate amount of respect and appreciation for the individuals who were affected and for their contributions to Better.
I own the decision to do the layoffs, but in communicating it I blundered the execution. In doing so, I embarrassed you.
I realize that the way I communicated this news made a difficult situation worse. I am deeply sorry and am committed to learning from this situation and doing more to be the leader that you expect me to be.
At Better, your dedication, focus and expertise are essential in the vital work we are doing to unlock the value, joy and opportunity of homeownership for our customers across the country. I couldn't be more grateful for all you are accomplishing for the customers we serve.
We will talk more at our upcoming All Hands meeting about what to expect for the year ahead. I hope you'll join me for the discussion. We are also taking fast steps to make sure we are very transparent and aligned as a company on the goals for 2022, the metrics that matter most, and how we can all work together even better to serve our customers and achieve our mission.
I believe in you, I believe in Better, and I believe that working together we can make homeownership better together.

Thank you,
Vishal

Picture 1. Vishal Garg Letter

From the letter above, there are 23 expressions that are concerned in this analysis. The data is displayed in pie chart and table to represent their types in attitudinal appraisal. The percentage of the attitudes that were found in the letter are as follow:
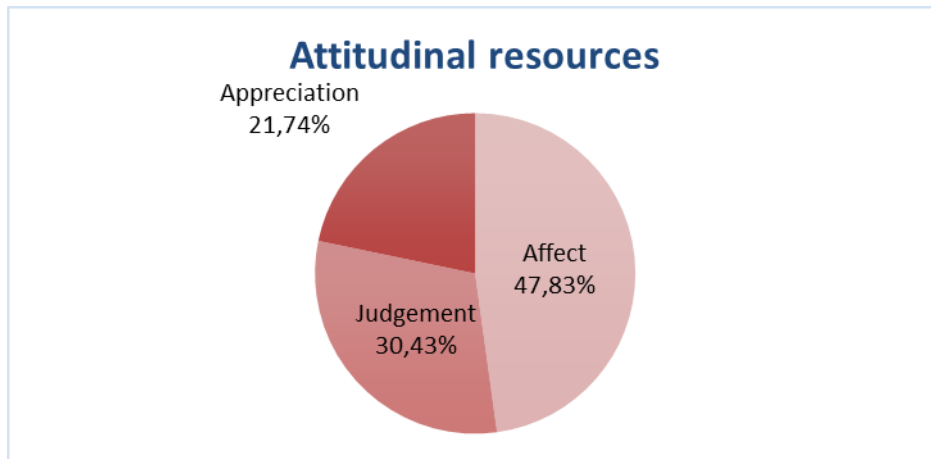
Figure 1. Appraisal results chart of Garg's Apology letter.

3.1 AFFECT

As mentioned in Martin and White (2005), the affect subcategory of attitude regarded with resources for construing emotional reactions. Positive or negative feelings such as happiness or sad, confidence or anxious. It is included in this sub category. The followings are expressions that analyzed through affect.

Category	Polarity	Occurrence	No.	Samples
Inclination	*positive*	*2*	*1.*	***I want to apologize***…
			2.	***I hope*** *you'll join…*
	negative	*1*	*3.*	*…the individuals who were **affected**….*
Happiness	*positive*	*1*	*4.*	***I couldn't be more grateful***…
	negative	*1*	*5.*	*I am **deeply sorry** and am committed to learning…*
Security	*Positive*	*5*	*6.*	*I am deeply sorry and am **committed to** learning…*
			7	*I **believe** in you…*
			8	*…I **believe** in Better…*
			9.	*…I **believe** that…*
			10.	*… we can make homeownership better **together**.*
Satisfaction	*Negative*	*1*	*11.*	*… I **embarrassed** you.*

Table 1. Appraisal analysis result of Garg's Apology Letter in Positive and Negative Affect Parameter

I want to apologize for the way I handled the layoffs last week.

The letter starts with Vishal expressing his feeling of 'wanting to apologise' towards his staff, this is included in inclination.

I hope you'll join me for the discussion.

Another inclination is shown here. Using 'hope', he showed his desire for the team (his staff) to join the discussion that would be held soon.

…for the individuals who were **affected…**

"affected" refers to the staff who feel the negative impact of the dismissal.

I couldn't be more grateful for all you are accomplishing for the customers we serve.

This section shows that Vishal is very grateful, to the fullest, for the work of his staff, but rather than giving value to his staff, Vishal is more likely to express it by showing how his feelings is 'affected' by the work of his staff.

I am **deeply sorry** and am **committed** to learning…

Again, he shows how his feeling towards his staff, he feels sorry, which is a sort of negative form of happiness. Committed here refers to Vishal himself that he must learn to handle the situation ahead.

I believe in you, **I believe** in Better, and **I believe** that working together we can make homeownership better **together**.

He expressed his feelings of 'trust' towards his staff, 'believe' expresses positive feeling, 'together' is the disposition form of security in affect.

…I **embarrassed** you.

This part shows the dissatisfaction that affect the staff because of what Vishal did in the zoom call. From the samples above, the percentages would be served as the following table:

Appraisal	*Category*	*Polarity*	*Occurrence*	*Percentage*
Affect	*inclination*	*Positive*	*2*	*18,18%*
		Negative	*1*	*9,09%*
	happiness	*Positive*	*1*	*9,09%*
		Negative	*1*	*9,09%*
	security	*Positive*	*5*	*45,45%*
		Negative	*0*	*0*
	satisfaction	*Positive*	*0*	*0*
		Negative	*1*	*9,09%*
Total			*11*	*100%*

Table 2. Appraisal analysis result of Garg's Apology Letter in Affect Percentage

3.2   JUDGMENT

Martin and White (2005) defined judgement as the subcategory of the appraisal that concerned with resources for assessing behaviour according to various normative principles. Judgment deals with attitudes towards behaviour, which we admire or criticise, praise or condemn. The following table would show the judgement released by Vishal Garg in his letter.

Category	*Polarity*	*Occurrence*	*No.*	*Samples*
Capacity	*Positive*	*1*	*1.*	*We are also taking **fast** steps…*
	Negative	*1*	*2.*	*…I **failed** to show…*
Propriety	*Positive*	*3*	*3.*	*… the **appropriate** amount of respect…*

			4.	... the appropriate amount of **respect** ...
			5.	...**better** together…
Negative	2		6.	... this news made a **difficult** situation worse.
			7.	... this news made a difficult situation **worse**.

Table 3. Appraisal analysis result of Garg's Apology Letter in Positive and Negative Judgment Parameter

We are also taking **fast** steps…

This implied that he was judging how a pace of step, yet 'steps' here isn't something that could be scientifically counted cause it's about their company's and staff's development.

…I **failed** to show…

This shows his negative judgment towards himself.

… the **appropriate** amount of **respect**…

This shows that Vishal judged how something can be said as respect in a certain count that he said as appropriate. Respect is not something that can be count, so the appropriate amount of respect is just his opinion (judgment) that could be different with other's opinion.

…we can make home ownership **better** together.

… this news made a **difficult** situation **worse**.

How something 'difficult', 'better' or 'worse' would be different with different people. Using these words is clearly showed his judgment.

From the samples above, the percentages would be served as the following table:

Appraisal	*Category*	*Polarity*	*Occurrence*	*Percentage*
Judgment	*Capacity*	*Positive*	*1*	*14,28%*
		Negative	*1*	*14,28%*
	propriety	*Positive*	*3*	*42,85%*
		Negative	*2*	*28,57%*
Total			*7*	*100%*

Table 4. Appraisal analysis result of Garg's Apology Letter in Judgement Percentage

3.3 APPRECIATION

Appreciation deals with resources for interpreting the value of things, including natural phenomena and semiosis (as a product or process). The following table would serve the appreciation released by Vishal Garg in his letter.

Category	*Polarity*	*Occurrence*	*No.*	*Samples*
Composition	*Positive*	*2*	*1.*	*...we are very **transparent** and aligned...*
			2.	*... we are very transparent and **aligned**...*
Valuation	*Positive*	*3*	*3.*	*... the metrics that **matter most**...*
			4.	*... are **essential** in the...*
			5.	*...in the **vital** work.*

Table 5. Appraisal analysis result of Garg's Apology Letter in Positive and Negative Appreciation Parameter

We are also taking fast steps to make sure we are **very transparent** and **aligned** as a company…

From that sentence we can see Vishal's vision of how he wants to make the company more valuable, and he shows the value of a company with the words 'transparent' and 'aligned'.

…the metrics that matter most…

'Matter the most' shows how he values some metrics

…your dedication, focus and expertise are **essential** in the **vital** work.

He shows his appreciation towards the staff's dedication, focus and expertise by saying nice thing like 'essential'. This is a kind of positive appreciation. While 'vital' shows how he value a work.

From the samples above, the percentages are repersented in the following table:

Appraisal	Category	Polarity	Occurrence	Percentage
Appreciation	composition	Positive	2	40%
		Negative	0	0
	valuation	Positive	3	60%
		Negative	0	0
Total			5	100%

Table 6. Appraisal analysis result of Garg's Apology Letter in Appreciation Percentage

IV   CONCLUSION

Results of the analysis shown that the letter written by Vishal Garg contains all three domains of attitudinal resources in appraisal, which are affect, judgment, and appreciation. The most dominant resources belong to affect (47, 83%). According to Martin and White (2005), affect is the registration of positive and negative emotions (whether we are happy or sad, confident or worried, interested or bored). In this regard, the analysis had shown that Vishal mainly used positive affect, he used 8 positive affects in total. Vishal talks about his staff's contribution during their working period and the future of his company.

Based on that, it can be concluded that Vishal had shown his positive emotion about his staff and positive emotion about his company in the future. Besides affect, Vishal also expresses his emotions through judgment. The comparison of positive and negative judgments shown from the results of the analysis is only one difference with the most positive, and the last one is appreciation which all consist in positive form.

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CODE SWITCHING AND CODE MIXING FOUND IN THE SHALLOW STUFF'S UTTERANCE

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Abstract

This study aims to determine the types and functions of code switching and code mixing between Indonesian and English that occur in the utterance made by one of Indonesia's beauty vlogger, Shallow Stuff in three videos from her YouTube channel. The analysis is using three different theories, a theory proposed by Poplack in Romaine (1995) to analyze the types of code switching, the second theory is proposed by Muysken (2000) to analyze the types of code mixing, and a theory proposed by Marasigan (1983) to analyze the functions of code switching and code mixing. The direct observation method is used by transcribing and note-taking the utterance that contains code switching and code mixing from the video. The results indicate that the most frequent code switching in Shallow Stuff's utterance is intra-sentential switching because she often switches her utterance using English sentences, on the other hand, the result found the most frequent code mixing is the insertion.

Keywords: *code switching, code mixing, beauty vlogger*

I   INTRODUCTION

Communication is important in human life. Through communication, ideas thought, humans feeling, or information is delivered. In communication, there should have media or tools which as language. Language is used to deliver all of the information, or ideas in communication. Language is different in each country and very diverse. Due to there being many different languages, Grosjean:1982 stated that the function of language is as the identity of each social group and also as a symbol of group membership and solidarity. The variety of languages currently exist affects people these days who learn or use more than one language, a phenomenon is known as bilingualism or multilingualism. Bilingualism refers to the ability to use and communicate in two different languages, whereas multilingualism refers to the ability to use and communicate in two or more distinct languages at the same time. People with this ability can change their language while speaking. The use of more than one language while speaking or writing is known as code switching and code mixing. This phenomenon often occurs in bilinguals, for example, Indonesian people who are accustomed to using Indonesian and the local language while speaking. Public figures or content creators on social media, especially YouTube, also often do code switching and code mixing using a foreign language. Shallow Stuff is an Indonesian bilingual YouTuber that simultaneously does code switching and code mixing in her utterance. Shallow Stuff is a content creator who reviewed beauty. This study aims to investigate deeper analyze the types and functions of Indonesian-English code switching and code mixing. The Shallow Stuff videos were analyzed because some of her utterances in the three videos used as data sources contained code-switching and code-mixing of the Indonesian-English language. The researcher is extremely driven to do a study entitled "Code Switching and Code Mixing Found in the Shallow Stuff's Utterance"

II   MATERIALS AND METHOD

2.1   THEORIES

The theory used in this research is divided into three parts; they were the types of code switching, the type of code mixing, and the function of code switching and code mixing. The first theory is proposed by Poplack in Romaine (1995) in the book entitled Bilingualism Second Edition. This theory is about the type of code switching, where this theory is used to answer the first problem. The second theory is proposed by Muysken (2000) in the book Bilingual Speech a Typology of Code-Mixing about the type of code mixing. The last theory used in this research is the theory about the function of code switching and code mixing proposed by Marasigan (1983).

According to Poplack as cited in Romaine (1995), there are three types of code switching; tag switching, intra-sentential switching, and inter-sentential switching. Tag switching is simply defined as

adding a tag in a different language to an utterance whose language is completely different. Tag switching is extremely uncomplicated and can be positioned at the beginning, middle, or end of a sentence or utterance. Its syntactic nature makes this type of code-switching low risk of occurrence of grammatical violations of rules. You know, I mean, etc. is an example of tag switching.

Intra-sentential switching occurs when a clause or sentence is switched. A clause or sentence from another language is incorporated into the language being used. Inter-sentential switching can also arise within speaker rounds, according to Romaine (1995:122-123). However, inter-sentential switching refers to switching that occurs at a sentence limit or clause (Poplack in Romaine, 1995: 122-123). The preacher begins in their first language and then changes to other languages. This means that one utterance will utilize one language, followed by another utterance or statement in a completely different language. Speakers must be fluent in both participating languages utilized when communicating to engage in inter-sentential switching.

Apart from the type of code switching, code mixing also has three types as developed by Muysken (2020). The theory proposed by Muysken (2000) isolated the type of code mixing into three; Insertion, alternation, and congruent lexicalization. The explanation of each type is clearly explained as follows:

According to Muysken (2000), insertion is the merging of words, sentences, or lexical objects from one language into the structural arrangement of another. The code-mixing system is envisioned as something akin to borrowing. People commonly utilize code mixing when they do not know a word or term, or a phrase in their first language, therefore they mix a code in a sentence or utterance.

Alternation arises when the speaker mixed the language that is used with a phrase from a completely different language. Alternation happens between structures from two languages present. According to Muysken (2000), alternation occurs in a single round speech or a single sentence. According to Muysken, congruent lexicalization occurs when two languages share a grammatical structure that can be filled lexically with elements from either language (2000). Congruent lexicalization is influenced by dialect in a person, which impacts language use.

The occurrence of code switching and code mixing has certain functions in communication. Marasigan (1983) presents code switching and code-mixing functions; Quotations, addressee specifications, message qualifications, repetitions, interjections, personalization and objectivization, and facility of expressions are all included. These seven functions are explained descriptively as follows:

2.1.1 QUOTATIONS

Marasigan (1983:73) explains that the aim of quoting themselves or another person by the topic, either directly or indirectly, is to appear more trustworthy to the recipients. She stated quote acts as evidence of a saying that is a reality that the addressee must believe. A quotation cannot be made up or fabricated.

2.1.2 ADDRESSEE SPECIFICATIONS

Marasigan (1983: 76) discovered the addressee specification is used to direct the message to a specific person.

2.1.3 MESSAGE QUALIFICATIONS

According to Marasigan (1983: 84), message qualification represents the idea of time.

2.1.4 REPETITIONS

According to Marasigan (1983: 79) repeating a message in another code has the purpose to emphasize the message, to make the statement or message by the speaker more clearly and easier to understand, or mark a joke.

2.1.5 INTERJECTIONS

Marasigan (1983: 81) an interjection is applied to switch the intercommunication may either be from the "we" code to the "they" and vice versa.

2.1.6 PERSONALIZATION AND OBJECTIVIZATION

Marasigan (1983) explains the function of personalization and objectivization refers to someone's opinion, feeling, or knowledge about something. This function is subjective because the speaker expresses fact or argument.

2.1.7 FACILITY OF EXPRESSIONS

According to Marasigan (1983: 90), code switching and code mixing occur when the speaker is having difficulties finding new or acceptable terms in their first language, so happens code change to another language. This situation is categorized as a facility of expression.

2.2 RESEARCH METHODS

In the process of analyzing and collecting data, several methods were used. The method used in this research will be a guide in analyzing the data obtained. The data of this research will be collected from three different beauty video vlogs on the Shallow Stuff YouTube channel. Shallow Stuff is a beauty vlogger from North Sumatra Indonesia who starts her career on YouTube in 2017. She can speak more than two languages simultaneously. Besides being fluent in using English, she also can speak German. The three videos which used as a data source such as; the video entitled "*Caraku nampak awet muda (kelen yang bilang). Skincare routine luar + dalam*" which was published on November 18, 2020. A video entitled "*Swatch tanpa makeup base 12 warna Makeover Hydrastay Smooth Lip Whip*" was published on March 31, 2021, and the last video entitled "*Alasan aku nggak punya Instagram, Twitter, Facebook dan TikTok*" was published on June 28, 2021. The reason for choosing those three videos because all the utterances she made are contained code switching and code mixing. In those three videos, mostly she uses Indonesian but sometimes she changes the language to English. This proves that the speaker is bilingual and that shows that there is a relation between the data source and existing phenomena.

The data for this research was gathered directly from three videos using the direct observation method. Transcription and note-taking are the techniques used to collect data, and a qualitative method is used to analyze the data. The collected data were analyzed using three different theories. First, a theory from Poplack in Romaine (1995) was used to analyze the data of the type of code switching. Furthermore, Muysken's (2000) theory was used to analyze the type of code mixing found in the utterance of Shallow Stuff. Lastly, the function of code switching and code mixing was examined using Marasigan's theory (1983).

III RESULTS AND DISCUSSION

According to the findings of the data, there were 76 data that can be classified as a type of code switching, in addition, there were 82 data that can be classified as a type of code mixing that was contained in the utterance made by Shallow Stuff. The table below clearly shows the types of code switching and code mixing discovered.

Video	Type of Code Switching					
	Tag Switching		Intra-sentential Switching		Inter-sentential Switching	
	Occurrence	%	Occurrence	%	Occurrence	%
Video 1	3	3,94%	13	17,10%	3	3,94%
Video 2	6	7,89%	27	35,52%	6	7,89%
Video 3	1	1,31%	11	14,47%	6	7,89%
Total	10	13,14%	51	67,09%	15	19,52%

Table 1: Type of Code Switching in the Utterance of Shallow Stuff

According to the table, 51 data of intra-sentential code switching happened in the three videos, with 67,09% percentage. Due to Shallow Stuff frequently switches the code within a sentence in her utterance, intra-sentential switching dominated and occurred in all videos. There are also 15 data from inter-sentential switching (19,52%) observed in Shallow Stuff utterances. Meanwhile, tag switching is the smallest occurrence of code switching discovered because her utterance has only 10 data (13,14%).

Video	Type of Code Mixing					
	Insertion		Alternation		Congruent Lexicalization	
	Occurrence	%	Occurrence	%	Occurrence	%
Video 1	23	28,04%	6	7,31%	0	0
Video 2	31	37,80%	7	8,53%	4	4,87%
Video 3	5	6,09%	5	6,09%	1	1,21%
Total	59	71,93%	18	21,93%	5	6,08%

Table 2: Type of Code Mixing in the Uttrenace of Shallow Stuff

From the table above, it can be seen that the most dominant code switching in the utterance of Shallow Stuff is insertion. It is shown that there were 59 data (71,93%) that indicates insertion. The difficulty of finding an appropriate word and a lack of Shallow Stuff's knowledge of the Indonesian word is the reason why insertion often occurs in her utterance. For alternation, only 18 data (21,93%) were found. Meanwhile, for congruent lexicalization, only 5 data (6,08%) were found. After the data is presented in the table above, an in-depth explanation of the data analysis that has been found is described in the sentence below.

3.1 TYPE OF CODE SWITCHING

According to the theory proposed by Poplack in Romaine (1995), type of code switching is divided into three; tag switching, intra-sentential switching, and inter-sentential switching.

3.1.1 TAG SWITCHING

Tag switching is defined as inserting tags from one language into utterances that are entirely in another language. When someone wants to highlight an utterance, they can incorporate a word from another language into their statement or speech. The data is presented below.

Data 1

Alright, jadi aku sudah memutuskan mulai dari video ini memutuskan, memutuskan.

(Alright, so I have decided starting from this video decided, decided.)

As shown in the data above, there is a tag switching from English to Indonesian. An English tag here is shown in the use of the word "Alright" at the beginning of the utterance. According to the data, Shallow Stuff begins her utterance with "Alright" and then continues the utterance in Indonesian. In this case, "Alright" is an English tag, which means "*Baiklah*" in Indonesian. The word "Alright" is usually used in non-formal or informal contexts. This word expresses agreement or acceptance. According to the analysis, the insertion of the English tag at the beginning of the utterance, as shown in the data above, can be classified as tag switching.

The code switching in Shallow Stuff's utterance above also has a function. Shallow Stuff used the English word "Alright" to commence what she wanted to say and do. The speaker is accustomed to using the word "Alright". In this context, she frequently uses that English word while speaking, and has become her habit speaking. The word "Alright" was classified as a facility of expression in this context.

3.1.2 INTRA-SENTENTIAL SWITCHING

According to Poplack's theory about intra-sentential switching, as cited in Romaine (1995:122-123), intra-sentential switching occurs when a clause or sentence from a completely other language is incorporated into the language being spoken and occurs among speaker rounds. From fifty-one data found, one of the data is explained in detail below.

Data 2

I'm not ready to reveal my age just yet, tapi kalo udah nyampe ke umur tertentu dan itu udah bentar lagi hmm aku pasti bakal kasih tahu aku udah umur berapa sebenarnya.

(I'm not ready to reveal my age just yet, but if I reach a certain age and it's been a while hmm I'll definitely let you know how old I really am.)

From the one utterance round above, it can be seen that Shallow Stuff used two different languages where she started by using English, and the rest used Indonesian. As a consequence of there being a sentence in a different language that occurs in Indonesian utterance in one speaker round as stated from Poplack in Romain (1995), the data above is classified as intra-sentential switching. English sentence "I'm not ready to reveal my age just yet" has function as a message qualification because from her statement it can be interpreted that now she does not want everyone to know her age. It shows that there is a concept of time in her statement. As stated by Marasigan (1983: 84), the concept of time is represented by message qualification.

3.1.3 INTER-SENTENTIAL SWITCHING

Inter-sentential switching occurs when a speaker begins using their first language and then switches to another language, according to Poplack (1995), as cited in Romain (1995: 122). This means that one utterance will utilize one language, followed by another utterance or statement in a completely different language. From the fifteen data, some of the data are explained in detail as follows.

Data 3

So today we're going to talk about why I don't have an Instagram or Facebook or Twitter account. Kalau twitter sama facebook aku memang gak punya dari tahun 2010, jadi aku sempat punya tapi udah 11 tahun gak punya, dan kalau untuk TikTok sama Instagram dari dulu emang engga pernah punya.

(So today we're going to talk about why I don't have an Instagram or Facebook or Twitter account. For Twitter and Facebook, I don't have had that since 2010, so I used to have but I had not it already for 11 years, and TikTok and Instagram, I've never had one.)

The data above is found in the video entitled "*Alasan aku nggak punya Instagram, Twitter, Facebook dan TikTok*". It can be seen that two different sentences used two different languages. In the first complete sentence, the speaker used English, then the second sentence used Indonesian. According to the Poplack theory as cited in Romaine (1995: 122) the data above is classified as inter sentential switching. From the data above, the speaker uses English to inform the audience what they will talk about on that occasion. To explain when the event occurred, the speaker inserts the word "today" to make the statement clear. Due there is a concept of time in the utterance above, the data has function as message qualification.

3.2   TYPE OF CODE MIXING

On three videos from the Shallow Stuff YouTube channel, code mixing is frequently used in the utterance of Shallow Stuff. Muysken (2000) classified code mixing into three types: insertion, alternation, and congruent lexicalization.

3.2.1 INSERTION

According to Muysken (2000), Insertion occurs when a word, phrase, or lexical object from one language is merged into the structural arrangement of another. From fifty-nine data of insertion found, one data in-deep explained as follows:

Data 4

Ketika pegang tangan kayak gini, kaya aku **rub** kayak gini ini dia oke ternyata lebih **soft** juga

(When I hold my hand like this, just like I rub like this, okay it's softer too)

The utterance above contains two English words. The code mixing here is "rub" and "soft". In Indonesian "rub" means "*gosok*" then "soft" can be interpreted as "*lembut*". All those English words appear in the middle of the utterance. Due to there being English words inserted in Indonesian utterances, the data above is categorized as insertion. The code mixing with an English word in the utterance above has function as the facility of expressions because the speaker is having difficulty finding an appropriate word due to a lack of Indonesian vocabulary.

3.2.2 ALTERNATION

According to Muysken (2000) alternation occurs when there is a switching between structures from two languages present in a single round utterance or sentence using a phrase from another

language. From three videos that were analyzed, it was found that eighteen data contain alternation. One of them is explained descriptively below.

Data 5

Ini kayak **true red** gitu sih.

(It's like a true red.)

From the data above, it can be seen that there is a code mixing in the middle of the utterance. Code mixing here is the English phrase "true red" which has meaning in Indonesia as "merah nyata". Due to there being a mixing of English phrases in the Indonesian sentence, the data is classified as alternation. Alternation occurs between phrases in a single sentence or a single round speech, according to Muysken's (2000) theory of alternation. Shallow Stuff in the utterance above talked about the color of the lip product she reviewed, she used an English phrase because it is easier to make the audience understand what she means, and she has difficulty finding suitable terms. Therefore, the code mixing that arose above has to function as a facility of expressions.

3.2.3 CONGRUENT LEXICALIZATION

According to Muysken (2000), congruent lexicalization occurs when two languages have a grammatical structure that may be filled lexically with elements from either language. From the three videos on the Shallow Stuff YouTube channel analyzed, only 5 data were found that contained congruent lexicalization code-mixing. One of them is explained below.

Data 6

Setelah aku biarkan **nge-set** dia menurut aku masih kayak **pink** gitu

(After I let it set, I think it's still pink)

From the data above, code mixing occurs in the middle. It can be seen that there is a combination of grammatical and lexical elements between Indonesian and English. English verb "set" is combined with the Indonesian prefix "*nge-*". Therefore, the code mixing in the data above is categorized as congruent lexicalization. The data are shown above also contains a code-mixing function. If the speaker is speaking Bahasa, the word "nge-set" is difficult to explain because it has no corresponding definition in Bahasa. She combines code with English to make it easier for the audience to comprehend what she is saying. As a result, the code mixing described above refers to the facility of expression.

IV CONCLUSION

After analyzing the type and function of code switching and code mixing, it could be concluded that from seventy-six data of code switching, intra-sentential switching is the highest occurrence in the utterance by Shallow Stuff with fifty-one data (67,09%) because she frequently switches Indonesian to English by using a sentence in one speaker round. In contrast, fifteen data (19,52 %) were classified as this type of code switching for inter-sentential switching. Meanwhile, tag switching had the lowest percentage with only ten data (13,14 %) because in emphasize something, the speaker does not use English. Furthermore, for the type of code mixing, eighty-two data were found from three videos, which included code mixing. Fifty-nine (71,93%) data from the Shallow Stuff utterance were classified as insertion. Due to she frequently inserts English words into her utterances, hence insertion became the most common code mixing appears. Eighteen data (21,93%) are identified for the alternation. Meanwhile, only five data (6,08%) were identified as congruent lexicalization this is because Shallow Stuff rarely shares an Indonesian grammatical structure when change the code into English

According to the findings, the most common function of code switching and code mixing is facility expression, and personalization and objectivization. Function facility expression is dominant because, in three videos analyzed, she frequently changes the Indonesian to English because she had difficulty finding an appropriate word in Indonesian and her insufficiency knowledge of Indonesian vocabulary, so she changes the language to English to make herself easier to comprehend and the audience easier to understand. On the other hand, personalization and objectivization are also dominant because mostly she delivers her opinion in that three videos.

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CONVERSATIONAL MAXIMS USED BY BTS MEMBERS

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Abstract

The purpose of conversation is to deliver the message and receive it completely. Concerning the purpose of conversation, speaker and listener have their principal role to use language constructively. The objective of this study is to find out the use of conversational maxims by BTS members in their reality show by applying Grice's theory of cooperative principle. This study also gives explanation regarding the types of conversational maxims that have been violated by BTS members. This study qualitative done. The data are the dialog among BTS members which violate the rule of the conversation. The result shows that maxim of quantity is the dominant one that BTS member violates.

Keywords: conversational, maxims, cooperative principle, BTS

I   INTRODUCTION

The goal of communication process is to convey the information and to understand that information smoothly. Concerning the purpose of conversation, speaker and listener have their principal role to use language constructively. It will enable common meaning to be produced and the understanding to be occurred. Yet, the communication process does not always run smoothly without any obstacle, especially the communication in daily conversation.

Grice (1975:39) names an issue which called implicature phenomenon when the unpredicted response lead to misinterpretation among the speaker and hearer. In identifying and classifying this phenomenon, Grice (1975:45) propose the cooperative principle as a rule of conversation. He named it as violation of maxims; maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. The maxim of quality happened when the speaker or listener is not telling the truth about something. The maxim of quantity, where the speaker or listener give much information than needed. The maxim of relation, where the feedback of the conversation is not relevant at all. The maxim of manner, when the speaker or listener give unclear information that causing ambiguity.

Some of researcher that analysed the theory of implicature, Syafryadin (2020) which analysed students' conversation and found that there were two types of implicature namely conventional and conversational implicature. In other side, Sayyid (2020) study shows that the most violated maxim in Beauty and the Beast movie is maxim of quantity. It is also happened to the study by Akmal (2020) which discover that the frequent use of flouting maxim of quantity occurred more frequent than other in the Kingdom of Heaven movie script by William Monahan.

As one of the biggest groups in the world, people will look up to BTS as group which influence most of the young generation. This phenomenon makes the writer interested to analyse BTS utterances in BTS Run reality show. Furthermore, the writer hopes can show the reason why the implicit meaning is used by BTS in impartial manner. So that the reader can understand the speaker's want and make them wiser in order to make good response to the speaker. As mention before, this research deals with the Pragmatics Implicature behaviour. By understanding the significances of the issue, the main problem that will be analysed in this research is the conversational maxims used by BTS members in the BTS Run reality show.

II   MATERIALS AND METHOD

Data source took from the one of the famous Korean broadcasting, V application which can be access in Play Store or App Store. The study was qualitatively done. This study used the theory of implicature and cooperative principle which proposed by Grice (1975) to determine the type of conversational implicature and identify the cooperative principle as the rule of conversation. Cresswell (1998) state that qualitative method is the process of analysis where the writer is compiled all the task such as collecting, analysing, and composing the data in detail but not involved with the data since this study dealt with utterances. Ary, et al (2002) also affirm that in process analysing a conversation, the writer need some recorded material such as recording and textbooks.

III RESULTS AND DISCUSSION

3.1 MAXIM OF QUANTITY

Jungkook: V앱에 대해 어떻게 생각하세요?

Vaeb-e daehae eotteohge saeng-gaghaseyo?

What do you think about V-app?'

RM: 이보다 긍정적인 의미를 지닌 알파벳이 있을까요? 비전, 시각, 가치, 다양함, 다양함

iboda geungjeongjeog-in uimileul jinin alpabes-i iss-eulkkayo? bijeon, sigag, gachi, dayangham, dayangham

'Is there any alphabet that has more positive connotation? Vision, visual, value, vary, variety, various'

The conversation above occurs in the first episode of BTS Run reality show which was aired on August 1st, 2015. In this episode, all of the members were introducing themselves and their special ability to the viewers. They were given several questions about V application. Since it was the first episode, the members give their own opinions enthusiastically.

From the conversation above, the utterance of *is there any alphabet that has more positive connotation? vision, visual, value, vary, variety, various* is regarded the maxim of quantity because he gives more information than needed. One of the rules of maxim quantity is to not make your response more informative than already required. The utterance V-live app is good is enough to answer interviewer's question.

Jimin: 놀이기구 개발하는 사람들 이해가 안 돼요. 그들이 나를 두려워하는 이유는 무엇입니까?

nol-igigu gaebalhaneun salamdeul ihaega an dwaeyo. geudeul-i naleul dulyeowohaneun iyuneun mueos-ibnikka?

'I don't understand those who develop rides. Why do they terrify me?'

RM: 누구나 중력에 저항하고 싶어한다.

nuguna junglyeog-e jeohanghago sip-eohanda

'All humans naturally want to defy gravity'

The conversation above occurs in the episode 3 of BTS Run reality show which was aired on August 18th, 2015. They were going to Amusement Park and chose to rides the rollercoaster. In the middle of the road, one of the members, Jimin was scared and didn't want to join the rides. He kept telling the other members how he felt scared just to see the people who rides the rollercoaster.

In this case, Namjoon violates the maxim of quantity because his answer is not informative and he does give information that is not supported by evidence. Jimin gives a question that need to be answered by Namjoon clearly. Otherwise, Namjoon declare an information that is not clear enough to answer Jimin's question. Hence, he leaves Jimin unsatisfied with his answer. The utterance I don't know is clear enough to answer Jimin's question.

RM: 방금 사전 인터뷰를 했는데 뷔가 서바이벌 게임을 너무 잘한다고 하더라. 그가 한 말이다. V 어떻게 생각해?

bang-geum sajeon inteobyuleul haessneunde bwiga seobaibeol geim-eul neomu jalhandago hadeola. geuga han mal-ida. V eotteohge saeng-gaghae?

'I just did a pre-interview, and V said, he's so good at survival games. That's what he said. What do you think, V?'

V: 내 기록은 0사망 40사망이다

nae gilog-eun 0samang 40samang-ida

'My record would be 0 death and 40 kills'

The conversation above occurs in the episode 7 of BTS Run reality show which was aired on November 17th, 2015. BTS members were played a game called survival picnic and divided into two teams, red and black teams. The rules are that each team plays by attacking and defending, if a member

is shot by a paint ball, they must return to their camp to rejoin, and if they enter the enemy's camp without being shot, they will win. If no one wins within 30 minutes, the team with fewer respawns or shots wins.

By saying *My record would be 0 death and 40 kills*, V violates the maxim of quantity because his answer is more informative than required. When engaged in conversation, the maxim of quantity object to make the contribution as informative as is required for certain purpose (H.P. Grice: 1975). V proudly tells to all of the member about his greatest record he ever achieved instead answer RM's simple question.

Jungkook: 성인이 된 후에도 그런 행동을 계속한 이유는 무엇인가요?

seong-in-i doen huedo geuleon haengdong-eul gyesoghan iyuneun mueos-ingayo?

Why did you continue those actions after becoming a legal adult?'

Jimin: 습관이 참 무섭다

seubgwan-i cham museobda

'Habits are quite scary'

The conversation above occurs in the episode 12 of BTS Run reality show which was aired on February 28th, 2017. They were having another skit which located in police station. Like the previous episode there is no script, so it will be a real skit that created by the members. There are 3 roles in this episode. Jin, J-hope, and Jimin will be the criminals, Suga will be the chief, RM, Jungkook, and V will be the cops.

From the utterance *Habits are quite scary*, Jimin violates the maxim of quantity because his answer is not complete in accordance to Jungkook's question. The rule of conversation as in the maxim of quantity is to deliver the information clearly and as just needed. Here Jimin give incomplete answer that cause misinterpretation. Jimin supposed to answer the question by saying it's all because of his habits instead of Habits are quite scary.

J-hope: 정국아 준비됐어?

jeong-gug-a junbidwaess-eo?

'Are you ready Jungkook?'

Jungkook: 우리는 운명입니다. 너무 상세하다

ulineun unmyeong-ibnida. neomu sangsehada

We're doomed. It's too detailed'

The conversation above occurs in the episode 66 of BTS Run reality show which was aired on March 5th, 2019. The theme for this episode is BTS in comic book cafe. BTS members will have to complete missions. The first mission is cartoon book random game. It is between the staff and BTS members. The person with a smaller number of people on a random page in the comic is the winner. All of BTS members will play, and if 4 of them win the members will win 5 points and choose a snack. But they will only count people with definite eyes, nose, and mouth.

By uttering *We're doomed. It's too detailed*, Jungkook violates the maxim of quantity because his response is not clear enough to understand and there is no further explanation about that. Jungkook should answer with a simply yes or no to J-hope's question. The maxim of quantity requires you to make your response as informative as is required and do not make your contribution more or less informative than is required. (Grice: 1975).

3.2 MAXIM OF QUALITY

RM: 슈가를 봐. 깃발이 찢어졌습니다.

syugaleul bwa. gisbal-i jjij-eojyeossseubnida

'Look at Suga's. The flag is torn'

Suga: 넘어지면 찢어져요

neom-eojimyeon jjij-eojyeoyo

'It was torn when I stumbled'

The conversation above occurs in the episode 8 of BTS Run reality show which was aired on December 15th, 2015. They have a mission to find 10 flags in the mountain individually. There were also some blank flags that have X mark written on the flag. The member who got the blank flags will not get the meal. One of the members, Suga did not get any flags. In the last scene, Namjoon was questioned Suga's flag because it seems suspicious. Then Suga states, it was torn when I stumbled to others. However, the members did not believe Suga.

The conversation above Suga violates the maxim of quality because he is not telling the truth. By saying *It was torn when I stumbled*, he gives the information which is not true. He is lying to avoid unpleasant consequence which is he did not get the meal. Do not say what you believe to be false and do not say that for which you lack evidence. Those are the characteristics of maxim of quality. Suga should plays the games fairly and answer the question as honestly as possible.

V: 지민아, 놀이기구 타도 돼?

jimin-a, nol-igigu tado dwae?

'Jimin, can you go on the rides?'

Jimin: 네, 할 수 있어요. 별거 아니야

ne, hal su iss-eoyo, byeolgeo aniya

Yes, I can. It's no big deal

The conversation above occurs in the episode 3 of BTS Run reality show which was aired on August 18th, 2015. They were going to Amusement Park and chose to play several kind of rides. Jimin and J-hope are known as the member with acrophobia or fear of heights in BTS. On their way, members are talking to each other and V was asking a question to Jimin and J-hope since he knew that both of them were scared. Instead of feeling happy, Jimin and J-hope seems a little bit off with the fact that they must rode the rollercoaster

From the utterance of *Yes, I can It's no big deal*, Jimin violates the maxim of quality because what he said was not true and it contrast with the reality. In fact, Jimin was really scared and he was not able to ride the rollercoaster unlike the other members. It can be concluded that Jimin's remark implies that he can't go on the rides. He can answer V's question by telling the truth that he was scared.

3.3 MAXIM OF RELATION

J-hope: 이 양말 어디서 났어요? 그들은이 양말을 판매합니까? 딸기우유에 담그지 않았나요?

i yangmal eodiseo nass-eoyo? geudeul-eun-i yangmal-eul panmaehabnikka? ttalgiuyue damgeuji anh-assnayo?

'Where did you get these socks? Do they sell these socks? Didn't you soak them in strawberry milk?'

Jin: 한 번 입었어요

han beon ib-eoss-eoyo

'I wore them once'

The conversation above occurs in the episode 29 of BTS Run reality show which was aired on November 28th, 2017. In this episode, BTS members were shooting at their own dorm. They have to be a stylist to another member to keep their vow for a Billboard Hot100 hit. BTS members will use their own outfits to style the others. They will play a game to choose partners and put on a fashion show. There will be a prize and punishment for the best and the worst style.

From the conversation above, Jin violates the maxim of relevance because Jin's information is not relevant to J-hope's question. By saying *I wore them once*, he says something entirely different to deliver his intention. When engage in conversation, the maxim of relation requires you to be relevant (Grice: 1975). it is simply relevant answer would be "yes" or "no.

3.4 MAXIM OF MANNER

Jin: 여러분, 3차전은 만족하시나요?

yeoleobun, 3chajeon-eun manjoghasinayo?

Everyone, are you all satisfied with the 3rd game?'

Jungkook: 순식간에 끝났다

sunsiggan-e kkeutnassda

'We were done in a flash'

The conversation above occurs in the episode 39 of BTS Run reality show which was aired on February 6th, 2018. The theme for this episode is BTS golden bell. They will play 7 games in 2 team with MC Jin. The losing team will have a penalty at the end. The rules are the MC will choose 1 team and he will have to perform the penalty too if his team loses. The winner will get Jungkook's computer.

By uttering *We were done in a flash*, Jungkook violates the maxim of manner because he did not give a specific and clear answer. Violating the maxim of manner occurs when speaker's contribution is not perspicuous and it may be obscure, ambiguous and not reasonable direct. When engage in conversation, the maxim of manner requires you to be perspicuous (Grice: 1975). Jungkook's answer is not clear and it can be interpreted in 2 ways, he really satisfied with the game or he did not enjoy at all. To avoid ambiguity, Jungkook should answer the question clearly.

Suga: 당신의 죄가 무엇입니까?

dangsin-ui joega mueos-ibnikka?

'What is your sin?'

V: 내 죄가 심각합니다. 이 친구 김석진이 있습니다. 이 죄는 그렇게 심각한 것이 아닙니다.

nae joega simgaghabnida. i chingu gimseogjin-i issseubnida. i joeneun geuleohge simgaghan geos-i anibnida

My sin is serious. I have this friend, Kim Seokjin. This sin is not that serious'

The conversation above occurs in the episode 6 part 2 of BTS Run reality show which was aired on October 20th, 2015. In this episode, all the member of BTS had skit which take place in the church. The episode shows about the member who playing a role as a sinner and priest. In the situation above, Suga is the priest and V is the sinner. V is come to confess his sin to father Suga.

V's utterances *My sins are serious. I have this friend, Kim Seokjin. This sin is not that serious* indicates that he violates the maxim of manner because his utterance is not clear and ambiguity. Suga asked a simple question, however what he receives from V is an uncertain utterance that Suga already know that it will be a funny story. The interpretation can be made from the utterance above that V forget that he has told that story to Suga before that is why he want to skip the story. He can say his sin is about Jin in order to avoid ambiguity.

IV   CONCLUSION

The findings and discussion of conversational implicature analysis based on Grice theory in BTS Run reality show have led to some conclusions. There are four maxims of cooperative principle in the conversation of BTS Run reality show and all of those maxims were violates by the members of BTS in the conversation. There are 5 utterances violate maxim of quantity, 2 utterances violate maxim of quality, 1 utterance violate maxim of relevance and 2 utterances violate maxim of manner occurs in the conversation of BTS Run reality show.

The researcher concluded that BTS member violate maxim of quality when they make certain thing for laughing stuff by saying the untrue thing. Then BTS members violate the maxim of quantity when they try to get more attention. They violate the maxim of manner in order to give confusing response. Then they violate the maxim of relevance when they want to change the topic of the conversation.

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A Pedagogical Perspective to Semantic Features of Nigerian English

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Abstract

The study examined the semantic manifestations of English words in the Nigerian contexts and the implications for teaching in Nigerian secondary and primary education. The data for this study were obtained from Roger Blench's (2005) Dictionary of Nigerian English (DNE) and Corpus of Global Web-Based English. While lexical items were culled from the dictionary, the contextual usages of the words, which were drawn from the dictionary were gathered through the Corpus of Global Web-Based English. Using Paradis' (2012) cognitive approach to lexical semantic relation, the study compared Standard English (SE) and Nigerian English (NE) by accounting for semantic shifts, semantic extensions, and morphologically marked neologisms in Nigerian English. Nigerians rarely utilize NE words that represent complete semantic shifts from BrE meanings. Unlike the 'total shift' situation, there is a disparity in the general usage of words to portray NE extended meaning. The conclusion from the study is that, it is evident that the English spoken in Nigeria is not the same as British English or American English, thus, examination bodies' insistence on BrE and AmE is futile and unreasonable. Nigerian English should be recognised by examination agencies; it should be developed and adopted as the Language of pedagogy for primary and secondary education in Nigeria.

Keywords: *Nigerian English, Contextual usages, Lexical-semantics, Semantic shifts, Semantic extensions, Language of pedagogy*

I   INTRODUCTION

The existence of Nigerian English as a variety of global English or World Englishes is no longer an issue of debate. Many scholars (Adetugbo 1987; Adegbija 1989; Banjo, 1995; Bamgbose 1995; Ekundayo, 2013; Opara; 2019) have identified with and acknowledged this variety of English; they have also given extensive scholarly positions. The earlier studies carried out by these scholars reveal that English language spoken in Nigeria is different from Standard British English. The English language in Nigeria has been nativized, domesticated, and localized as a result of cultural elements infusion (Achebe, 1975; Kachru, 1986; Odumuh, 1984; Adamo, 2007; Obasi, 2012, Kaan and Amase, 2013). It is sufficed to say that English is a foreign language in Nigeria, but Nigerian English is not. The Education system in Nigeria has played a huge role in the development of English in Nigeria (Opara, 2016:28). However, Nigerian English has not been recognized by the educational system and examination bodies in Nigeria (Onyemelukwe and Alo, 2015) leading to year-in/year-out mass failure of students in English examinations.

In January 2020, twenty-nine Nigerian English words and phrases were added to the Oxford English Dictionary (OED). This development seems to have brought some global awareness to the much-debated status of Nigerian English. Nevertheless, it does not solve the problem of 'Standard Nigerian English' question: can we accept Nigerian English as a standard variety of English? The words are aimed at enriching global English and not the status of Nigerian English. As stated by Salazar (2020) in a blog post on the OED official page, 'Nigerians have made, and are continuing to make, unique and distinctive contributions to English as a global language'. OED is not geared towards standardising Nigerian English; the incorporated words are to enrich British English. While present Nigerian students can embrace this reality and use some of these words, especially in examination writings, the added words and phrases are few and this will have little or no implication for the Nigerian students and Education in Nigeria.

Examination boards marking guides may pardon students for a few NE words and phrases in OED, while all other NE words will be regarded as deviations leading to the mass failures (less than 20% pass rate of students) in English Examinations. In order for students to overcome the dilemma of English usage and the strict examination adherence, there is the need to give Nigerian English shelter by incorporating it into pedagogy (Onyemelukwe and Alo, 2015:11-13), especially to teach General English. This feat can only be achievable if the Nigerian government constitutionalise NE in its National Policy on Education by making it the 'English language' of instruction for education at all levels. A full

consciousness that the General English language is different from NE has the tendency of making students aware of the varieties and to know which to appropriate when writing the secondary school leaving exams of the subject English Language.

The development of NE in OED is a progressive step; however, it gives NE only a breathing environment in Global English while it is still striving to get institutional recognition in Nigeria. NE is an independent variant and it will become a viable variety if it is adopted as the language of pedagogy at all levels in Nigeria. NE is not the same as BrE, therefore, there is the need to fully understand the areas of uniqueness beyond the coinages and borrowing that OED reveals. These areas include phonology, semantics, and syntax among others; what is the scope and meaning of BrE words and phrases in NE. While there are studies (Ekundayo, 2013; Christiana-Oluremi, 2013; Kaan and Amase, 2013; Opara, 2016) that have focused on semantic shifts in NE, the studies are just linguistic instigations to examine deviations in NE in relation to BrE. However, the interest of this study is to set BrE in parallel comparison with NE; to build on the suggestion to use NE as the language of instruction in education (Owolabi, 2012; Onyemelukwe and Alo, 2015); and to design a pedagogy template for teaching the English language (specifically BrE) with NE in primary and secondary education in Nigeria. In the light of these, this study sets out to explore the semantic features of Nigerians English; identify the semantic scopes of some NE lexicon and phrases; explain why NE lexical words and phrases need to be incorporated in pedagogy.

1.1   LANGUAGE AND EDUCATION POLICY IN NIGERIA

Nigeria passes as a multilingual state, because there exists in the country, over 500 indigenous languages spoken among many ethnic groups. As a thing of concern in education planning, it is expected that a country like Nigeria has issues with the language of instruction in pedagogy (Jummai, 2012). However, this is not the situation in Nigeria, as the National Policy on Education (NPE) carefully spelt out what should have been a complex situation of the language of instruction in schools (Olagbaju, 2014:67).

Nigeria as a nation does not have a language policy despite its multilingual situation. However, in Nigeria's National Policy on Education (NPE) that was published in 1977, and later revised in 1981 and 2004 there is a provision for language in education policy (Oyetade, 2003; Taiwo, 2009; Olagbaju, 2014). The position of the policy on the language of education, according to (Jummai, 2012:758) is in line with the 1922 Phelps-stock commission's emphasis on the use of the indigenous language of education. A development that would later inform the 1927 recommendation by the British advisory committee on native education in tropical Africa, that the indigenous languages should be the language of education in elementary years of primary education.

According to the NPE (2014), the English language should be introduced as a subject in the first three years of primary education, but the language of instruction should be an indigenous language. From the fourth year or primary education to tertiary education, the English language should not only be a subject, but also the medium of instruction. The issue of the language of education is spelled out in Section 1 and Section 4 of the NPE (2014, butit is interesting to note that while primary schools owned by the government may or may not comply with the NPE on the adoption of indigenous languages for the first three years, private nursery and primary schools' outright violation is a norm. A larger percentage of the private schools will not even permit speaking the indigenous languages in their school premises, some extent of punishing students for speaking 'vernacular' (Ogunbiyi, 2008; Olagbaju 2009).

There are reasons for the violation of the policy with respect to the language of instruction in early primary education. On the one hand, there is the failure on the part of the ministry of education to fulfil its responsibility of ensuring that schools abide by the provisions of the policy (Olagbaju 2009:3). On the other hand, the status of the English language in Nigeria has led to the relegation of other indigenous languages, and parents would pay extra money to ensure that their wards start speaking and writing in English from the early years of primary school. According to Christiana-Oluremi (2013:263), the medium of instruction in higher education will continue to be English because no indigenous language can rival it.

Given the introduction of English as the language of instruction from early primary school, it would have been expected that students will perform exceptionally well in English examination. The reverse is the case and the reason for this is not farfetched. Examination boards' marking guides maintain that for the English Language as a subject, students must strictly adhere to the use of either Standard British English or American English. Unfortunately, teachers in primary and secondary school

also use Nigerian English unconsciously and there is no clear distinction of variety in the mental repository of the students (Onyemelukwe and Alo, 2015).

The NPE must be reviewed, and two major things should reflect. NE should be recognized and given the status of the language of instruction in primary and secondary schools, while English as a subject is retained with the focus of teaching the Standard British English and the American English as separate varieties, and an intention to equip Nigerians with global competence of English while also competent in NE. The second reflection is a binding force that would motivate the Ministry of Education to ensure that all schools follow the policy.

1.2 NIGERIAN ENGLISH

Language and culture cannot be separated because they are intertwined; the language spoken by people should preserve and express their culture (Onuh and Uwadiegwu 2014:64). When a foreign language is used by society, the foreign language becomes adapted and incorporated in such a way to reflect the culture of the new society. This is one of the responsible factors for having a new variety of a language. The situation of English in Nigeria is like the aforementioned. The status of English in Nigeria and its usage has led to the emergence of Nigerian English as a variety. It has been an official language and the second language in Nigeria, and its unique features have distinguished it as a potent variety of world Englishes (Adamo, 2007; Amase, 2013; Onyemelukwe and Alo, 2015; Ugorji, 2015; Opara, 2019).

According to Kachru (1986), as explained by Kaan and Amase (2013:76), The English spoken in Nigeria is "in the outer centric circle". The cover term for that variety of English is Nigerian English. The variety is marked with lexical, morphological, syntactic, and phonological features that are only intelligible to Nigerians and the Nigerian context (Adamo, 2007; Opara, 2019).

Opara (2016:30) terms NE as "Popular Nigerian English" which he defined "as distinct Nigerian forms that are widespread and inevitably coloured by Nigerian socio-linguistic peculiarities, experiences and culture." Some other terms that have been used in place of NE are "Educated Nigeria English" and "Standard Nigerian English" (Ekundayo 2013:20).

Because of the multi-ethnic and multilingual situation of Nigeria, NE has variants. Although there are questions surrounding which variants should be regarded or adopted as the standard variety, the focus of this paper is not to meddle in such debate. The variants have been classified by scholars by region, education status, and social status (Ekundayo 2013:20).

While addressing the classification by region, Okoro (2004:9) explains that in the real sense, NE varieties will not accommodate all the varieties that may be suggested by over two hundred indigenous languages. He restricted the regional (which he terms geographical) classification to major ethnic groups - Hausa, Yoruba, Igbo, Efik, Edo and so on. Each of these variants is predominantly different from one another by phonological features.

The common educational classification is the one presented by Banjo (1996). While reviewing Banjo's classification, Ekundayo (2013) explains:

> The most popular classification is Banjo's Varieties I, II, III and IV. Variety I is associated with primary school pupils and leavers, II is common with secondary school students and leavers and a majority of Nigerians. It is characterized with interference and grammatical deviations. III is associated with educated Nigerians as depicted in the next paragraph. Banjo proposes Variety III as Nigerian model because it has 'intranational' prestige and international intelligibility. Variety IV is identical to SBE or RP, or SAE used by very few Nigerians who acquired English in native English-speaking settings or have a native-English speaking parent.

Apart from the register, there are no significant variations of NE at the social classification. According to Okoro (2004:9), "a high social status does not necessarily imply a correspondingly high standard of education or exposure to the language."

As it has been earlier stated in this paper that the issue of the standard variety of NE will not be meddled with, NE in the light of this study shall mean the English Language that is spoken intelligibly in Nigeria; a language that fully expresses the worldview and the socio-cultural realities of the Nigerian people. NE may not be an indigenous language, but it can be termed 'Native' to Nigerians. As findings from earlier studies suggest, it is the most common language to everyone, and it is used for virtually all kinds of communication. It is without a doubt that it is not an indigenous language of many Nigerians;

however, its reality is like the First language in Nigeria. While BrE is learnt in schools, NE is acquired in society (Kaan and Amase, 2013:77). The relationship between NE and BrE in Nigeria is like the situation of first language and second language, respectively.

II   MATERIALS AND METHOD

The study adopted both the qualitative approach and quantitative approach in data gathering and analysis. The study makes use of Roger Blench's (2005) draft of Dictionary of Nigerian English (DNE). The dictionary was selected because it is one of the attempts to pilot NE lexical items towards pedagogy and to justify the NE words used in this study. A dictionary is a conscious attempt towards codification and standardization of a language, and one for Nigerian English must be commended (Tunde-Awe, 2014:490). Drawing insights from Padaris (2012) approach to lexical-semantic relation, ten NE words (borrow, yellow, beetle, sexed, dash, garage, bitter-leaf, bride-price, bush-cow, sugar mummy) were selected from the dictionary based on semantic change (6) and morphologically marked neologism (4). The ten words do not include any of the recent 29 NE words/phrases (Agric, barbing salon, buka, bukateria, chop, chop-chop, danfo, to eat money, ember months, flag-off, to flag off in flag, gist (n), gist (v), guber, Kannywood, K-leg, mama put, next tomorrow, non-indigene, okada, to put to bed, input, qualitative, to rub minds, sef, send-forth, severally, tokunbo, zone, and zoning) or any NE words that have appeared in OED. The selected words are random samples of words selected to pilot future pedagogical investigation. The DNE served as the source of the meanings of the selected words, while OED served as the BrE meanings. Although, there are possibilities of many definitions for a word in OED, the selection of definitions for this study is based on meaning relation with NE words.

While employing a qualitative approach, each of the ten NE words was searched on the Corpus of Global Web-Based English (GloWbE). GloWbe provided the frequency of usages of the words by frequency and in their Nigerian contexts of usage. The frequency of the general usage of each usage of the word was recorded (which includes the usages in standard BrE) and a further focus on the frequency in terms of semantic change and neologism as manifestations of NE. Two examples of contexts of usage were selected and subjected to a lexical-semantic analysis as well as contrastive linguistic analysis to explain the manifestation of semantic shifts, extension and, morphologically marked neologism. This is in line with first tier of meaning relation, which are words that share the same form but mean different things, as explained by Paradis (2012).

Using the qualitative approach, the lexical-semantic analysis was appropriated to explain the meaning of the words in relation to the contexts of manifestation. According to Padaris (2012:33-57), the interest of Lexical semantics is "the meaning of words. Lexical semanticists are interested in what words mean, why they mean what they mean, how they are represented in speakers' minds, and how they are used in text and discourse". As an approach that overlaps with pedagogy, Lexical semantics gives room for Applied linguistics, especially, language learning and acquisition. The approach was adopted to explain how perceived deviations of NE (Okoro, 2017; Opara, 2016) can be used in the teaching of BrE in schools. This implies that NE was hypothetically tested in place of a first language for the teaching of BrE as a Target language.

III   RESULTS AND DISCUSSION

3.1   FINDINGS AND RESULT

The tables below present the results of the NE words selected from the DNE. Their definitions by DNE and their frequencies from GloWbE search in their contextual manifestations were identified. The meanings of these words were compared with their BrE definitions. The semantic manifestations of the words were examined and grouped.

Word/phrase	NE (shifted) meaning	Frequency NG context (NE usage)	Percentage of NE usage	BrE meanings (TL)
Borrow	to lend (v)	664 (7)	1.05%	To take (a thing) on pledge or security given for its safe return (v)

Yellow	light-skinned (n, adj)	934 (38)	4.07%	of relating to people of South-East or East Asian ethnic origin: - now usually regarded as derogatory and offensive (adj)

Table 1: Manifestation of semantic change as total shift in NE words

The words in table 1, do not just have different connotative meanings in NE, their meanings are directly opposite to the meanings obtainable in BrE. The semantic change here is a total shift from BrE convention. The word 'borrow' has 664 occurrences in the Nigerian context, only 7 (1.05%) usages bear the NE meaning while 657 usages align with all other BrE usages. Like 'borrow', 'yellow' has 934 occurrences, with only 38 (4.07%) of them aligning with NE shifted meaning. Owing to the frequency as reflected by GloWbE, the table indicates that Nigerians seldom make use of NE words that reflect a total semantic shift from the BrE meanings. Nevertheless, the existence of these usages is not deniable.

Word/phrase	NE (extended) meaning	Frequency NG context (NE usage)	Percentage of NE usage	BrE meanings (TL)
Beetle	Volkswagen car (n)	25(13)	52%	The class name for insects of the coleopterous order (n)
Sexed	to have sex with someone (v)	6(3)	50%	having sexual appetites, feelings, or functions of a specified nature or intensity (adj)
Dash	to give someone. something for free (v)	221(68)	30.77%	A gift, present, gratuity; = dashee (n)
Garage	bus-station (n)	223(22)	9.87%	A building, either private or public, intended for the storage and shelter of motor vehicles while not in use (n, adj)

Table 2: Manifestation of Semantic Change as Extension in NE Words

The words in table2 have extended meanings in NE beyond the BrE meanings. The word 'Beetle' is used to mean 'Volkswagen car' in 13 (52%) instances out of 25 contexts of use; the word 'sexed' has 3 (50%) manifestations of NE extended meaning in 6 occurrences; 'dash' occurs 221 times with 68 (30.77%) instances of NE extended meaning; 'garage' appeared 223 times with 22(9.87%) instances of NE extended meaning. Unlike in the 'total shift' situation, there is a disparity in the general usage of words to manifest NE extended meaning; while some words (beetle, sexed) are almost used to reflect

NE extended meaning as much as BrE meanings, other words tend to have fewer manifestations of NE extended meanings when compared to usages bearing BrE meanings.

Word/phrase	NE (extended) meaning	Frequency	Morphological process	BrE Equivalence (TL)
Bitter-leaf	mucilaginous leaf, used to make draw soup.	10	compounding	mucilaginous leaf
Bride-price	payment by a man to the parents of his wife at marriage or before technical anthropological term	11	compounding	dowry
Bush-cow	buffalo	11	compounding	buffalo
Sugar mummy	older woman who supports younger man in exchange for sex	63	Compounding	nil

Table 3: Manifestation of Descriptive Morphological Neologism

Table 3 is the representation of neologisms that are created through the compounding of General English words. The elements of the new words are descriptive of the meaning they convey, but the newly created words do not exist in BrE, they are only found in NE and their usages appear on GloWbE. Out of the four new NE words NE, three have English equivalences while one does not have. 'Bitter-leaf' in NE has 'mucilaginous leaf' as equivalence in BrE; 'bride-price' has 'dowry' as BrE equivalence; 'bush-cow' has 'buffalo' as BrE equivalence, but 'sugar mummy' does not have an equivalence.

3.2   DISCUSSION

Semantic change in this study shall be defined as a change in the meaning of words (Fortson, 2003:648). This change occurs as a result of the emerging contextual usage of such lexical items. Changes in meaning can be an extension of the initial meaning (additional meaning which has is referred to as extended meaning) or a total departure from the initial meaning (an opposite meaning which is referred to as radically shifted meaning). One of Akhmanova's (1969) definitions of neologism is the drive of this discussion. He defines neologism as – a new word or expression that has not received the right for citizenship in the national language and thus is perceived as belonging to a specific, often substandard style of speech (Akhmanova 1969:263). To capture this study in line with Akhmanova's (1969) definition, NE and BrE will be used in place of 'specific style' and 'national language' respectively.

3.2.1 SEMANTIC CHANGE

The areas of semantic change are very instrumental in the teaching of connotations in BrE. Lexical items in NE, with total contrast with the BrE meanings, are a plus for teachers of BrE to NE speakers. Sometimes, contrast is a useful tool in L1 to L2 teaching and learning process (Rao, 2017). The students who use the word for the NE meanings are likely not to be aware of the BrE equivalence of what they intend to say, or they do not know when to use what. The advantage of this to pedagogy is that this seeming deviation may be identified as an error in BrE but correct in NE. It is an easy point for teachers to teach students new words and their meanings because it is easily identifiable that the meanings of some words in BrE as not the same in NE. Since this semantic shift is the antonym of the BrE meaning, then it can also be then this may be the starting point to teaching the concept of antonymy in the English language. Consider the contextual usage of words below.

(1) Better yet, I'll get the book by Dale Carnegie (How to win friends and influence people) and see how I can make more photographer friends that will be willing to **borrow** me their camera (if I don't want to rent from eloPhotos) whenever I have jobs.

(2) By the way, let me use this medium to **borrow** the ignorant author some pure wisdom: do not attack the train of end-time prosperity.

(3) Yes, the fairest girl I dated was that bit of golden-sunshine-**yellow**-honey-brown shade.

(4) Honestly, light skin is attractive just like **yellow** is brighter than brown

The word 'borrow' in 1 and 2 is used in the sense of 'lend'; the exact opposite of the word 'borrow' in the BrE situation. There is no instance in the corpus where 'lend' is used instead of 'borrow', which means those who misuse 'borrow' in the BrE sense, are fully aware that 'borrow' means 'to receive', they only do not know that it does not mean 'to give'. For a teacher, 'borrow' is not an entirely new word. Rather than discard the meaning of borrow as to give, the teacher will only have to teach that the meaning borrow does not include 'to give' in BrE. Introducing the word 'lend' in such context of borrow make learning the new word effectively possible. Students will remember the lexical word that means 'to give' in BrE because it is a contrast of what borrow connotes in NE. Syntactically, 1 and 2 can also assist in the teaching of grammatical collocations in BrE. The verb 'borrow' in the examples has the receiver (1 - me; 2 - the ignorant author) at the object region, while in BrE, the receiver, in the context of the verb borrow is always at the subject region except in marker structures like passive utterances.

Like 'borrow' in 1 and 2, 'yellow' in 3 and 4 is like the antonym of what it means in BrE context. While it is used as a racial reference to Asians in BrE, it is a reference to fair-skinned people in these NE contexts of use, which seem to represent favourable preference. In 3, 'yellow' is an adjective that is modified by pleasant adjectives (golden-sunshine) while it is also modifying another pleasant adjective (honey), meaning the girl with yellow skin is preferable. In 4, 'yellow' is a noun that shares a meaning relation with 'light skin' which has been qualified as attractive, invariably, 'yellow' is attractive. This lexical item is relevant in the teaching of the English language, especially in the understanding of Global usages of items and politeness in relation to culture. Understanding that the word 'yellow' to qualify a person may be offensive, will equip the student with knowledge that some words should be embraced in a context must be avoided in another context.

(5) I am not sure I want to recommend his 1987 Volkswagen **Beetle** to my Councilor either considering that the thing will break into two on Ago Palace

(6) In those days, the **Beetle** car was sold for N2, 000.00

(7) here how she got a Murano Jeep from a fan. Hehehe when will someone **dash** me a Murano too.

(8) How can IBB "**dash**" one person a natural resource that belongs to all of us in this country.

(9) Chairman of the National Union of Road Transport Workers (NURTW) at the Apete **Garage** would not agree to this.

(10) Buhari should consider the post of a motor park chairman in Katsina main **garage**. He will learn gradually what its take to become a leader.

(11) Will you be happy to see your mother or sister been **sexed** in movies?

(12) To her, no other man is necessary because to be **sexed** by you touches her and satisfies her on the deepest levels of her being.

The above examples are contextual manifestations of the semantic changes with extended meanings. In BrE, 'beetle' is an insect but its extended meaning in NE is the Volkswagen car that is designed like the shape of the insect. In 5 and 6, the lexical word 'beetle' appears as a noun and adjective, respectively. While it describes a Volkswagen car in 6, it is the Volkswagen describes it in 5. The word beetle emerged in NE as a description of the Volkswagen car. Therefore, if the word 'beetle' is used in the Nigerian context, a further investigation of collocate may be needed to understand the meaning of the word. In 5 and 6, words like 'Volkswagen' and 'car' are surrounding words that establish the connotation of the word 'beetle' as the reference of Volkswagen car.

While 'dash' means a lot of things (gift, present, and gratuity) in BrE, none of its meanings includes 'giving something to someone' as seen in 6 and 7. The origin of 'dash' as 'giving something to someone' can be traced to the Nigerian Pidgin. Since the word also exists in English as a gift, its incorporation into NE is inevitable. It is a transitive verb that usually has both indirect and indirect objects. One of the hints to identifying the NE connotation of 'dash' is the presence of the objects. In 7, 'me' and 'a Murano' are the indirect and direct objects, respectively. In 8, 'one person' and 'a natural resource' are the indirect and direct objects, respectively. In BrE sense, the speaker in 7, means 'when

will someone gift me a Murano' and the speaker in 8 means 'how IBB gift to one person the natural resource that belongs to everyone in the country'.

As reflected in the results in table 2, the meaning of 'garage' is in the NE context extends beyond its meaning in BrE. In 9 and 10, 'garage' is a nominal lexeme that represents public bus stations. In 9, 'NURTW' and 'Apete' give contextual information about the location of the place is called 'garage'. Apete garage is a known place in Ibadan Nigeria, and the location is a bus station, 'Apete' is just acting as a determiner to 'garage'. NURTW in Nigeria is a union for public transport workers, who usually converge at a location (here being referred to as garage) and the union has a chairman which in 9 would not agree to 'this'. In 10, 'Katsina', 'main, and 'motor park' serve as the contextual cue of the extended meaning of 'garage'. While 'Katsina main garage' is a popular bus station in Katsina state, 'motor park' in the utterance enriches the extended meaning of 'garage'.

In BrE 'sexed' is an adjective meaning 'sexual appetite' and 'sexual characteristics', but in the Nigerian English contexts, as in 11 and 12, 'sexed' is a verb with an extended meaning - 'to have sex'. In both instances, 'sexed' is used in the passive sense, positioning the object at the receiving end of sexual intercourse. In 11, 'mother' or 'sister' is the likely recipient of sex, in 12, 'her' is the recipient of sex. The knowledge of the semantic extensions in all the examples 5, 6, 7, 8, 9, 10, 11 and 12, will be a tool for teaching semantic connotations and how new meanings of a word emerge in a language.

3.2.2 MORPHOLOGICALLY MARKED NEOLOGISM

Morphology is usually resourceful when teaching the structure of the second language in the language learning situation. One way that is effective is to explain word formations in the target language by using examples from L1 for proper and efficient learners' comprehension. The NE words in table 3 are not just the regular words classified as neologisms; they were created by merging two English words to describe what they mean. All the neologisms considered in this study are formed by compounding. This is because of the provisions of the limitation of the DNE adopted and the appearances of words in GloWbE. A recommendation for an updated DNE is also the drive of this study. Some of the words have lexical equivalence in BrE. The words could have emerged because the users do not know the English equivalence and since indigenous Nigerian languages are descriptive, it is only natural to create new words by description. Consider below, the examples of these neologisms formed compounding in the Nigerian contexts.

(13) I do not know bitterness unless I chew onugbu **bitter-leaf** plant.

(14) Add the bunches of **bitter-leaf** (finely chopped) 10 minutes before the end of cooking time.

(15) In the olden days if u get pregnant without ur **bride-price** being pain you stand to be scorned.

(16) Just like the Christian parents who will not give out their daughter before a **bride-price** is paid forgetting that it is cultural not religious.

(17) One whose father was killed by a **bush-cow** does not use a **bush-cow** horn for drinking oil palm wine.

(18) Many times, the women of Uzuakoli would come and complain to Master Kapi about a large wild animal called **bush-cow** that was spoiling everything they planted on their farms.

(19) Here is an opportunity for you to make enough money from our rich **sugar Mummy** and Daddy and say goodbye to financial break down.

(20) I need a **sugar mummy** for sex and financial issues (tit for tat).

'Bitter-leaf' in 13 and 14 is the combination of 'bitter' and 'leaf' and it means a leaf that is bitter. The English equivalence of that leaf is 'mucilaginous leaf'. In both instances, it is evident that the leaf is an edible leaf. This is observable by 'chew' in 13 and 'cooking'. The two contexts present the different word classes that the word can reflect. While 'bitter-leaf' appears as an adjective in 13, it is a noun in 14.

'Bride-price' which by description means money that is paid to marry a bride. The equivalence of 'bride-price' in BrE is dowry. 'Bride' and 'price' are merged to realize 'bride-price'. In 15 the speaker tries to establish that a woman whose 'bride-price' has not been paid is not supposed to be pregnant. By implication, it is dishonourable for a woman to be pregnant before a man pays her dowry. In 16 the root of 'bride-price' is suggested to be cultural, one reason why the word emerged. The context of use also suggests that parents do not give out their daughters to marriage if the groom does not pay the 'bride-price'.

In 17 and 18 'bush-cow' means a wild cow, and its BrE equivalence is 'buffalo'. By combining 'bush' and 'cow', the word means a cow that is not domestic, hence a perfect description of a wild cow. In 17, the description of the 'bush-cow's' horn as a cup suggests how big the animal is. The wildness of the animal is also suggested in its ability to kill humans (father). In 18, the phrase 'large wide animal' is used as the reference of 'bush-cow' and it destroys plantations. This is just a perfect description of a buffalo.

Unlike other manifestations of morphologically marked neologisms, 'sugar mummy' does not have a lexical equivalence in BrE, although, it seems to be the female version of BrE's 'sugar daddy'. Since 'sugar daddy' in BrE means a man that spends money on younger girls in exchange for sex, the NE name for the female version of 'sugar daddy' is 'sugar mummy'. Therefore, 'sugar mummy' means an older woman who supports a younger man in exchange for sex. In 19 lexemes like 'money', 'rich', and 'financial' suggest that 'sugar mummy' has to do with financial support. In 20 'tit for tat' is a full description of what a 'sugar mummy', she offers sex and financial support.

3.3 IMPLICATIONS FOR PEDAGOGY

It is no doubt that NE has emerged and will keep emerging as a viable variety of the Global English language (Opara, 2016). Its global recognition by OED is a conscious awareness that while it is not officially recognized, it is the most utilized language for communicative purposes in Nigeria. It is a futile imagination to assume that BrE is the language of instruction in primary and secondary education. While it is perceived that BrE is taught, in actual practice, school teachers teach students using NE, leading to mass failure of many students who sit for the English Language in WAEC and NECO (Onyemelukwe, and Alo, 2015), because they obviously would naturally think they are competent to know BrE. It is a point to note that the variety or mixture of varieties of English students used in writing exams in all subjects (except the English Language) is not a determining factor in evaluating their performances. Therefore, the NPE should be reviewed and updated, to reflect the adoption of NE as the medium of instruction in primary and secondary education. The manifestations of deviations in NE should not be seen as errors, rather, signifying features that signify its uniqueness (Adamo, 2007). When this is done, the features of NE should be consciously taught, and these features should be used to teach the subject English Language (BrE) as explicated in this study. This practice will not only make students know that NE is different from BrE, but it will also be instrumental to effective and efficient teaching and learning process of BrE. An updated and adopted NE dictionary should be developed, for the sake of pedagogy. There are lots of studies on linguistic features of NE (Adetugbo 1987; Adegbija 1989; Banjo, 1995; Bamgbose 1995; Ekundayo, 2013; Opara; 2019); a further study in this area may not have a practical effect on scholarship or in pedagogy. Nevertheless, other studies that have practical implications could be carried out in other areas of linguistics (phonology, syntax, discourse) to buttress the hypothesis of this study.

IV CONCLUSION

This study examines the features of Nigerians English from a semantic perspective with the goal of identifying these features as useful tools in the development of NE and improving its status to the preferred English variant for pedagogy in Nigeria. The semantic features of NE identified from the corpus are semantic change and morphological neologism. There are two forms of semantic changes; they are semantic shift and semantic extension. In semantic shift, the meanings of lexes in NE are the opposite of what they mean in BrE, while in semantic extension, BrE lexes only accommodate new meanings in the NE context. Morphological neologisms portray the descriptive nature of Nigerian languages as manifested in English. These identifiable features are viable to marking NE as standard English and should be seen as a variant of English. Therefore, NE should be standardized and made adopted as the distinct language of instruction in primary and secondary school education in Nigeria. This will reduce the dilemma (irregular variants of English) students are faced with. Nigerian English is clearly different from British English (BrE) or American English (AmE), examination boards' insistence on BrE and AmE is fruitless and unfair. NE should be recognized by examination boards' marking guides, and it should be promoted and embraced as the pedagogical language in Nigeria's elementary and secondary schools.

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THE PERCEPTION OF THE WIDOW IN STAND-UP COMEDY MEGA SYALSHABILLAH

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Abstract

This article discusses the perception of widows in the stand-up comedy presented by Mega Syalshabillah. In her performances, Mega Syalshabillah always uses a theme close to the life of a widow. The depiction she did was a form of answering the negative perception that existed in the public's mind about a widow. In this study, the researchers will examine how the perception of widows in stand-up comedy delivered by Mega Syalshabillah. Researchers use data sourced from YouTube shows, the process for selecting YouTube views is based on the most significant number of views. In practice, the researchers use the theory of perception proposed by Rudolf R. Verderber (1978). Perception is defined as the process of interpreting sensory information. The theory of perception that the researcher used aims to see the views and perspectives of a widow due to divorce. Personal branding theory is also used in this study as a supporting theory, and it aims to answer how a comedian promotes himself so that the wider community knows it. The findings obtained from this analysis are that people always have a negative perception of a widow due to divorce; the community first generalizes the bad things about widow status.

Keywords: Stand up comedy, Comic, Widow, Perception, Personal Branding

I   INTRODUCTION

Recently, the name Mega Syalshabillah has become a hot topic of conversation among the public, because she is a comedian in a stand-up comedy show who always presents material about her life experiences as a widow. Through stand-up comedy, Mega often shares her life story in a funny way. Through the stand-up comedy, Mega Syalshabillah is able to represent the life of a widow. Stand-up comedy is a comedy performance art performed by one performer or who is familiarly called a comic. In its implementation, the comedians bring jokes that depart from a social problem or an ongoing phenomenon to express the comedian's feelings. This follows Pragiwaksono's (2012) statement that stand-up comedy departs from observation, photographing social phenomena, and analyzing and discussing them in funny monologues. Comics performing their actions on stage to entertain the audience will throw jokes at the audience from the results of observation and analysis of phenomena that cause anxiety to the audience in a comedy manner. Usually, in the jokes brought by the comic, there is a statement that contains elements of critical social concerns that will make anxiety comics with the surrounding circumstance. Mahfud (1997:47) states that social criticism is an activity that has a relationship with the assessment, comparison, and disclosure of social conditions in a society related to the values held and the values that serve as the basis.

A comedian will present material based on they thoughts, and they will convey their opinions and views to the audience in a humorous way. The material presented by a comedian is not meaningless; on the contrary, the material presented by a comedian has the meaning of essence in seeing the surrounding phenomena currently felt by the audience.

Generally, comedians in Indonesia have their characteristics in conveying comedy material, such as the style of dress and the distinctive tone of speech. This characteristic can provide added value for a comedian on stage. In stand-up comedy, the term persona is usually known to distinguish a comedian from other comedians in front of the audience. A persona is a mask that a comedian displays to the audience; The closer the persona is to the natural person, the easier it will be to maintain (Boles, 2010). In addition to the persona, a comedian must also have good personal branding to "promote" his abilities and expertise in stand-up comedy. Quoted from the book *Sharing-mu, Personal Branding-Mu* (2017) by Muhammad Fadhol Tomimy, personal branding aims to attract and build other people's trust in the individual. Personal branding will be formed from the public perception, built-in stages (Fadeli, 2014). Therefore, persona and personal branding are two things that must exist in a comedian.

Stand-up comedy in Indonesia is a spectacle that the people in Indonesia highly admire because of its entertaining nature. The material presented undoubtedly does not seem standardized because the

show is performed to entertain, although it can be framed in the form of competition and taken from the surrounding phenomena that provide a lively atmosphere.

Mega Syalshabillah, better known as Mega SUCA, is a comedian from the Stand-up Comedy Academy talent show, currently on the rise because of the material it brings. In every appearance, Mega is not just joking, but there is catharsis. An expression of vent will be restless and turn into funny. However, before that, a process is needed to deal with the situation. She is a widow who often uses her life story as a widow. From the story of her life experiences, Mega entertained the audience because what she told in the stand-up comedy material described the life of a widow and life in the household. The success of a comedian in delivering her material is when the audience remembers and captures the essence of the material conveyed by the comedian (Pragiwaksono, 2012).

The loss of a spouse due to divorce or the death of a spouse can make a person a new status as a widow or widower. For women, widowhood is one of the toughest emotional challenges. Apart from the duties and responsibilities of being a single parent for the child, the psychological burden from the public, who generally consider life as a widow, is a negative thing. Without ever wanting to see the various factors that cause or condition women when they become widows, society tends to judge and label widows badly and cruelly. This is what most widows feel in their lives. The various stories they experience will undoubtedly be an unforgettable experience because an essential event in their life is not easy to forget.

Departing from this, the comic Mega Syalshabillah made her life experience as a widow be used as material in stand-up comedy. What was conveyed by Mega was a situation, condition, and phenomenon that other widows also felt. The stand-up comedy material presented by Mega represented the feeling of being a widow, which of course, she shared with funny stories, thus making the audience laugh. Sharing Mega's stories is not easy, and not everyone can do it. Mega's efforts before sharing the story of a widow must first make peace with themselves. Making peace with themselves can be interpreted as a process of accepting things that are happening right now. Alternatively, it can also be interpreted as accepting an individual completely, including all the weaknesses, strengths, and mistakes that have been made.

Mega Syalshabillah's ability as a comedian is undoubtedly very professional, considering her expertise in packaging her bitter experiences into a stand-up comedy material that can represent the feeling of being a widow. From the material presented by Mega about widows, of course, the audience will process in their minds the perception of a widow in the community. According to (Mulyana, 2001) perception as an internal process that allows us to select, organize and interpret stimuli from our environment, and these processes can influence our behavior later. The higher the level of similarity in perception between individuals as a consequence, the more likely it is to form a cultural group or identity group.

Perception is the most important element in adjusting behavior to the environment. Perception is the most important role in human life, because it will find human behavior, and give meaning to the environment. In that case, subject will digest the perception in they mind, and put it in an interaction with other people. The interaction can be in the form of interaction between two individuals, or on a large scale. Through this they will use language that is easy to understand as a communication process. Communication can be said to be successful if there is a common perception between the communicator and the communicant.

It is not surprising that this perception appears in the hearts of the audience is responding to the stand-up comedy material presented by Mega Syalshabillah. This is the spontaneous attitude of the audience who reflexively stimulates the comedy message, thus making the audience absorb it, and an attempt arises to discuss it after listening to stand up comedy. Verderber (1978) said that perception is a process in interpreting sensory information (Syahputra, 2020).

From the description that has been explained above, perception is something that cannot be separated from human life, because what happens around a person's life will be digested through their mind, then interpreted based on one's understanding. This can be seen in the Mega Syalshabillah comic in her performance which presents material about her personal experience as a widow. Departing from this personal experience, Mega tries to explain how the perception of a widow's life in the community, both from things that are visible and hidden.

Departing from this, this journal will discuss how the perception of widows in stand-up comedy delivered by Mega Syalshabillah. Researchers will use the theory of perception proposed by Verderber (1978) to obtain accurate research results. Furthermore, in this study, the researcher will use a supporting theory, namely the personal branding theory proposed by McNally (2004). This theory is

used considering that a comedian in every appearance must have a strong personal branding value so that it can be a special attraction for the audience.

1.1   PERCEPTION

Perception is a word that cannot be separated from everyday life. Etymologically, perception comes from the Latin *perceptio*, from *percipere*, which means to receive or take. Perception is the experience of objects, events, or relationships obtained from inferring information and interpreting messages. The term perception is usually used to express the experience of an object or an event that has been experienced. According to Verderber (1978), perception is defined as the process of interpreting sensory information.

According to Slameto (2010:102), perception is a process related to the entry of messages or information into the human brain through human perception continuously in contact with the environment. This relationship is carried out through the senses, namely the senses of sight, hearing, touch, taste, and smell.

According to Sarlito Wirawan Sarwono (1983:89), perception is a person's ability to organize an observation, these abilities include the ability to distinguish, the ability to group, and the ability to focus. Therefore, a person may have a different perception, even though the object is the same. This is possible because of differences in the value system and personality traits of the individual concerned.

From some of the explanations above, it can be concluded that perception is a process of interpreting the stimuli received by the human senses and then interpreted differently.

1.2   DEFINITION OF WIDOW

Widow means a woman who does not have a husband anymore, either because of divorce or because her husband died. Widow status is not a favorable position for women biologically, psychologically, or sociologically. Conditions that surround women often invite bargaining positions of these people when dealing with men. Widows are sometimes placed as women in a position of helplessness, weakness, and need to be pitied so that in patriarchal socio-cultural conditions, injustice often occurs against women, especially widows (Munir, 2009: 144). Ontologically, a widow is a woman who has no husband, and has to endure physical and psychological suffering from various perceptions of society and the surrounding environment.

1.3   STAND-UP COMEDY

Stand-up comedy is an entertaining activity in standing in front of many people. Stand up comedy is a form of comedy art that is delivered in monologue to the audience usually is done directly, and the comics (as stand up comedy actors) do a one-person show (Saputra, 2017).

In bringing their jokes, comics rely on language and storytelling techniques. The audience must understand the story told to know the joke's humour. The funniest part is called the *punchline*, or the part that surprises the audience to give a humorous effect (Rahmi, 2020). Usually, after watching stand-up comedy, various perceptions arise from the audience who watch the show regarding the content of the material or jokes that the comic brings.

II   MATERIALS AND METHOD

This type of research is descriptive qualitative research. This type is used to obtain accurate analysis results and findings. In this study, researchers used the theory of perception proposed by Verderber (1978). perception is a process in interpreting sensory information (Syahputra, 2020). Every human being certainly has a perception and a view of the ideas that someone has conveyed. This perception appears as a stimulus to obtain meaning. To support this, of course, we need a theory in line to get accurate research results, and the theory is the theory of Personal Branding put forward by David McNally and Karl D. Speak. Perception and personal branding are two things that cannot be separated from a stand-up comedy comedian, so, in practice, comedians will use unique and funny things as an attraction. These two theories are very appropriate to analyze the perception of widows in the stand-up comedy material presented by Mega Syalshabillah. Komika Mega Shalshabillah always uses stories about widows taken from her personal life to serve as material on stage.

The material presented by Mega Syalshabillah certainly raises the perception of a widow; this is what underlies the author to research on this topic. To discuss this topic, the researcher uses the stand-up comedy video source Mega Syalshabillah taken from the YouTube page. The selection of the YouTube channel was carried out using a random sampling technique of 4 YouTube impressions, which was

based on the most significant number of viewers. Furthermore, this research period starts from April 09, 2022, to April 16, 2022. There are three stages used in this research process, namely, first, the author selects, sorts, and collects the YouTube stand up comedy channel hosted by Mega Syalsabillah, the process The selection of YouTube impressions is not only based on the number of viewers but also based on the quality of the content that represents the research topic. Second, the researcher analyzed the channel source based on the research questions that had been prepared. Third, the researcher concludes the writing results, which aims to obtain an appropriate and accurate finding.

III   RESULTS AND DISCUSSION

Because of the uniqueness and phenomenal action, the researcher will analyze further the perception of widows brought by Mega Syalshabillah in her stand up comedy material. The following is the first source for analysis material, entitled "Kenalin Nih! (PRJ) Presiden Republik Janda..Eaaa - Mega | SUCA 4 Top 32," or in English "Get to know here! (PRJ) President of the Republic of Widows..Eaaa - Mega | SUCA 4 Top 32."

Data 1 Correlation of widows in the real world and FTV

https://www.youtube.com/watch?v=JVew_-9HhjI

Indonesia:

Ada cowok nikah dua kali, tiba-tiba kritis di rumah sakit kecelakaan, yang dihubungin istri pertamanya, istri keduanya kemana? Sibuk main Tiktok? Biasanya pihak rumah sakit menghubungi istri pertamanya, dan bodohnya istri-istri di FTV mau aja gitu datang terus nangis-nangis. (1:50 - 2:07)

Maksud gua gini kenapa sih di film FTV tuh kebanyakan pemeran istrinya tuh yang lemah lembut, penyabar, jadi kan jalan ceritanya ketebak……… Coba deh sekali-kali pemeran istrinya diganti yang lebih tegas, biar suaminya ngga punya alasan buat kawin lagi…. Gitu, kita sebagai istri tuh harus tegas jangan diam aja, jangan mau dibodoh bodohin nanti kaya gua (3:10-4:30)

Yang lebih bikin gua kesel dia nyuruh gua dandan tapi ngga pernah ngasih duit buat beli makeup (5:34-5:39)

English:

There's a man who married twice, suddenly was critical in an accident hospital, the first wife contacted, where did the second wife go? Busy playing Tiktok? Usually the hospital calls his first wife, and stupidly the wives at FTV want to come and cry. (1:50 - 2:07)

What I mean by this is why in FTV movies, most of the wives who play the role are graceful, patient, so the storyline is predictable……… Try changing the role of the wife once in a while, so that her husband doesn't have a reason to remarry…. That's it, we as wives must be firm, don't be silent, don't want to be fooled like me later (3:10-4:30)

What annoyed me even more was he told me to do my makeup but never gave me money to buy makeup (5:34-5:39)

For about 4-5 minutes, Mega Syalshabillah delivered material about widows correlated with FTV films from this first source. Mega said that widows have their moral burden, which is quite heavy; she describes when a husband with two wives is sick and hospitalized, the hospital will contact the first wife. Mega said that this has indeed happened a lot in the community. The first wife and a widow will be sought and needed when the ex-husband is in troubled times. The annoyance expressed by Mega is an expression that represents the widows that have been happening all this time. It can be understood that widows are portrayed as weak people.

Mega Syalshabillah also compares the films shown on FTV and the real world. Mega revealed that FTV films always show weak female characters (the role of the wife), which tends to have implications for the opportunity to become a widow, whereas, in the real world, not all women have the potential to become widows are weak.

Furthermore, in the last part, Mega Syalshabillah also describes the demands of a man who requires his wife to look beautiful but is not given money to buy make-up for his wife. This potential certainly adds to the chaos in the household because judging someone only from a beautiful face, not from the heart. An incident like this is a picture that Mega Syalshabillah is trying to explain to everyone that this will undoubtedly have the potential to lead to disharmony in the household, which can lead to divorce.

Data 2 Dramatic widow life

https://www.youtube.com/watch?v=Xqe3F98cvkA

Indonesia:

Gua pisah sama suami gua waktu umur anak gua umur 22 hari jadi waktu itu suami gua jam 2 malam belum pulang, gua telpon ngga aktif. Gua tungguin berjam-jam dia ngga pulang-pulang, gua nekat gua pergi ke rumah orang tua gua….. Akhirnya gua sampai rumah orang tua gua, siangnya suami gua telpon, halo bund lo dimana? Koper ngga bilang-bilang, ngga usah tanya gua, tanya aja diri lo sendiri gua ngga ada waktu, tunggu-tunggu gua masih mau ngomong, sepatu futsal gua lu taroh mana. Ya Allah dia nyariin sepatu gua ngga dicariin. (1:03-2:23)

Tapi tuh gua bingung akhir-akhir ini dia genit lagi ke gua dia DM in gua di instagram. Gua gimana yaa? Gua ladenin lah, biar istrinya tau biar pisah lagi yakan. Syukurin lu jadi duda dua kali. (3:09-3:27)

Gua tanyain kenapa sih kabar lu kurang baik? Iya nih gua lagi ribut ama istri gua. Ya allah dia malah curhat, dia curhat ke gua tentang istrinya (istri kedua). Dia ngga tau apa perasaan gua. (4:31-4:46)

English:

I divorce from my husband when my son was 22 days old, so at that time my husband didn't come home at 2 am, I called his cell phone he was not active. I waited for hours he didn't come home, I was desperate to go to my parents' house….. Finally I arrived at my parents' house, in the afternoon my husband called, hello where are you? why you go not tell me, you don't have to ask me, just ask yourself, I don't have time, wait, I'm still talking, where do you put my futsal shoes? Oh God, he looked for his shoes, why isn't he looking for me. (1:03-2:23)

But I'm confused lately, he's been flirting with me again, he DMs me on Instagram. How are you? I'm reply, so that his wife knows, to divorce again.... So, You're a widower twice. (3:09-3:27)

I'm asking why are you not doing well? Yes, I'm still arguing with my wife. Oh God he even confide, he confide in the cave about his wife (second wife). He doesn't know how I feel. (4:31-4:46)

The second source comes from a YouTube show with the title "TJAKEP! Karena Janda Semakin di Depan! - Mega | SUCA 4 Top 40," or in English "TJAKEP! Because Widows Are Getting Ahead! - Mega | SUCA 4 Top 40." In this show, the comic depicts the life of a widow, which is full of drama, just like in movies on television. She explained that some men are full of varying emotional levels resulting in mixed feelings. This she describes in the behaviour of some men who sometimes leave their wives and newly born children to leave for no apparent reason. This, of course, creates a deep sense of irritation and disappointment for the wife if she experiences such a thing.

Mega Syalshabillah also described a widowed woman whose status is as the first wife; when her ex-husband has remarried, the potential level of being tempted again is relatively high. The fate of the widow described in the comic is certainly a personal story shared by most of the other widows. This gives rise to the perception that widows are only a place of escape and temporary shelter when there are serious problems. This perception is currently developing in society and creates stories that have negative implications.

Data 3 Challenging widow life

https://www.youtube.com/watch?v=3WBSq4dSfP0

Indonesia:

Jadi janda tuh nggak enak sering disalahin sama orang. Kalau ada janda nih dideketin sama cowok, janda nih ngga tau kalo cowok ini udah punya istri. Tapi kalo istrinya tau pasti yang disalahin jandanya. (2:06-2:19)

Maksud gua kenapa sih yang disalahin janda gitu. Padahal janda itu bukan keinginan kita, bukan cita-cita kita. (2:36-2:42)

Apalagi jaman sekarang banyak orang bilang janda itu perebut suami orang (2:55-3:00)

Jadi janda itu susah, apalagi udah punya anak satu, gua harus jadi ibu sekaligus bapak di waktu yang bersamaan (3:22-3:28)

Dan karna gua cewek kalau gua ngojek tuh banyak penumpang cowok yang duduknya nempel-nempel (4:34-4:40)

English:

Being a widow is not easy because often blamed. If a widow is approached by a guy, and this widow doesn't know that this guy already has a wife. But if his wife knows, surely the widow is blame. (2:06-2:19)

I mean, why is the widow always to blame? Even though the widow is not our desire, not our ideal. (2:36-2:42)

Especially nowadays, many people say that widows take people's husbands. (2:55-3:00)

Being a widow is difficult, especially since I already have one child, I have to be both a mother and a father at the same time. (3:22-3:28)

And because I'm a girl, when I worked as a taxi bike, there are a lot of male passengers who sit like to stick. (4:34-4:40)

The next source of channel comes from YouTube with the title "Ketakutan Mega Jika Nikah Sama Pak Jarwo - Mega | SUCA 4 Top 24," or in English "Mega's Fear of Marrying with Mr. Jarwo - Mega | SUCA 4 Top 24." This show conveys that life as a widow is full of tough challenges. Mega Syalshabillah illustrates that widows are always blamed for stealing other people's husbands, even though this is not necessarily true. As a widow, this perception always arises from the mouth of the community because of the negative perception that has already developed in society, even though being a widow is not someone's ideals and hopes but fate. Negative perceptions about widows that are currently growing in the community certainly result in hurt feelings, and these feelings can lead a person to severe depression.

Mega Syalshabillah illustrates that being a widow means that the burden of being a single parent is very challenging; this is because the duties and responsibilities of being a parent must be adequately fulfilled. However, the status as a widow while working is also full of great temptations, such as being teased by a masher man; it is not surprising that a widow gets unfavourable treatment. This treatment is undoubtedly a concern that has been experienced by widows who are struggling to provide for their families. This is what Mega Syalshabillah is trying to describe in her material.

Data 4 Widows always get negative perception from society

https://www.youtube.com/watch?v=hOBAEz1qYE4

Indonesia:

Tetangga gua nih aneh-aneh aja, apa aja diomongin, gua pulang malam aja diomongin. Si Mega pulang malam mulu pantesan jadi janda. Lah, emang kalo orang pulang pasti jadi janda, hansip tiap hari pulang malem tapi ngga jadi janda. (3:44-4:00)

English:

My neighbors are just weird, whatever the situation, it's bound to be a topic of conversation, even, I came home at night too. Mega comes home late at night, deserves to be a widow. Well, if people go home, they must be widows? The security guard comes home at night only doesn't become a widow. (3:44-4:00)

As previously explained, being a widow is not a person's dream. However, being a widow always has a negative perception. This is illustrated by Mega Syalshabillah, that whatever we do, whether it's work, behaviour, and other activities, is always associated with status due to being a widow, even though it has absolutely nothing to do with it. This perception causes widows to be depressed and confused about what to do.

According Verderber (1978), the perception of widows that develops in society has been described through the theory of perception. Verderber (1978) say, Perception is defined as the process of interpreting sensory information. From this understanding, the perception of widows brought by Mega Syalshabillah is an interpretation of meaning built and analyzed by him.

Perception generally occurs due to two factors, namely internal factors and external factors. Internal factors come from within the individual, such as attitudes, habits, and will. At the same time, external factors come from outside the individual, including the stimulus itself, both social and physical.

Functional and structural factors influence individual perception. Functional factors are personal factors. For example, individual needs, age, experience, gender and others are subjective. Meanwhile, structural factors are outside the individual, such as the environment, culture and social norms that significantly influence a person's perception of something.

Perceptions of widows that develop in society are more damaging, as described previously, and this is due to the mindset of the people who have generalized the behaviour of widows to negative things. This perception is certainly very detrimental to people who have widow status.

What has been described by Mega Syalshabillah in the material she delivered in stand up comedy became an event where he was able to represent widows to share their experiences as someone who has that status. The successful comic brought material about widows, which received various praises and positive comments from the public who watched and had a sense of empathy.

The stand-up comedy style performed by Mega is always themed about a widow. This can also be interpreted as a means of personal branding that Mega Syalshabilla is trying to build to be different from other stand up comedy comedians. According to McNally (2004), three essential things become characteristics and must be considered in designing a strong personal brand, namely:

1. Has a characteristic (Authenticity). A solid personal brand describes something particular that reflects the ideas and values that distinguish him from others. This distinctiveness can be presented in unique qualities, physical appearance, or expertise.

2. Relevant. It is a personal brand related to the person's character who explains something that is considered essential or needed by the community. If there is no relevance (attachment), strengthening the public's mind won't be easy.

3. Consistent. That is an effort to run a personal brand continuously (consistently) so that other people can identify the personal brand quickly and clearly.

These three things are the hallmarks of Mega Syalshabillah in delivering stand up comedy about widows. In the public's mind, a stand-up comedian who brings the theme of widows as her characteristic is sure to lead to Mega Syalshabillah because the personal branding she has built is perfect. Mega Shalshabillah in every appearance tries to answer various public perceptions about widows, the story that she brings is able to provide new understanding for the community so that it is not easy to have a negative view of widow status. Furthermore, to build a strong personal branding, Mega Shalshabillah is always consistent with every material she brings, namely about widows.

IV   CONCLUSION

The negative perception of a widow is familiar to the public, a widow is a status that a woman certainly does not want. This negative perception makes a widow a challenge and a burden in itself. Through this, the Mega Syalshabillah comic tries to answer various public perceptions about widows through stand-up comedy.

The perception that arises leads to bullying, such as saying that widows are weak, widows are usurpers for people's husbands, and even if something fails, everything that is done will be associated with being a widow. This negative perception that Mega Syalshabillah is trying to portray in her stand up comedy material is to open the inner eyes of the broader community so that they realize the burden of being a widow is not easy and avoid/minimize all negative actions both in words and actions so as not to hurt a widow's feelings.

The context of the widow's perception that Mega Syalshabillah is trying to portray can attract the attention of all circles, considering that the personal brand she has built is what makes her known, and the material presented can bridge the feelings of a widow in social life.

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THE IMPROVEMENT OF STUDENTS' SPEAKING SKILL THROUGH STORYTELLING

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Abstract

This research was conducted in an Islamic private junior high school in Batam. It was conducted on 7th grade students with a total of 10 students. This research uses Classroom Action Research (CAR) method. Started with the problems that were faced by the students such as lack of vocabulary, lack of the proper motivation to study and speaking practice, not confident to speak. Responding to the problems, the right method of learning to speak English should be how to train memory, pronunciation and hearing simultaneously, namely storytelling. Before the storytelling method was applied, students were given a pre-test to get the average grade for the class. After that, the average value of the class that has been obtained will be measured by the rubric. The total students' average was 2.2 (poor). After looking at the results of the pre-test, researcher saw that with practice conversation, speaking skills of students can't develop well. Because of that in the treatment 1, application cycle 1 and also post-test, the post-test results were 2.76. It can be said that the storytelling can improve students' speaking abilities.

Keywords: *speaking, storytelling, skill*

I INTRODUCTION

In teaching English there are several skills that need to be learned one by one, these skills have their respective techniques. Gynan and Baker (2011) states that there are several language skills, such as speaking, listening, reading and also writing. All of this language skills are important for daily life, especially speaking skills. English speaking skills may be defined as the skill of an individual to communicate his thoughts to anyone orally or directly. Speaking skills need continuous practice in order to develop and improve, exercises can be done directly with people in the surrounding environment such as classmates or teachers who can speak English. Supriyadi (2005) also revealed that if someone has good speaking skills, he will get social and professional benefits. Therefore, speaking skills must be possessed by everyone who learns English because speaking skills have goals and benefits.

According to Syakur (1987) briefly, English teachers should be able to be creative in developing their teaching process to create a better atmosphere, by improving the skills of speaking to the students, giving attention to the speaking components and can make English lessons more interesting for the students. Speaking is also a very important part of learning and teaching a second language Chaney (1998). However, the purpose of teaching speaking is an effort to improve student's communication skills because students can express themselves and learn how to use language.

Based on the experience of the researcher who has done practical work in teaching English in Islamic schools, the researcher found out students' problems in the classroom when teaching English. They had difficulty in speaking English, they are not very confident and tend to be very passive in speaking. Ur (1996) also reveals that there are some factors that prevent students from speaking, such as: self-restraint, nothing to say, low or unevenly participation, and also because of mother-tongue use.

Responding to the problems above, the right method of learning to speak English should be how to train memory, pronunciation, and hearing simultaneously, namely by applying *storytelling* learning in teaching English. The goals are to make the speaking skills easier, to improve structure of language, to increase the vocabulary and train the listener because of his ease with the message of the adversary. According to Samantaray (2014) storytelling is an enduring teaching technique. Students could briefly summarize a story heard from someone who had previously, or they could create their own story to tell to their classmates.

According to Collins (2005), the purposes of storytelling are: a.) It can develop students' imagination, b.) It can broaden the listener's horizons, c.) It can provide enjoyment for students. It is in line with Harmer (2007) storytelling as one of methods in teaching the ability to speak that states students can briefly summarize stories or stories they heard from someone before, or they can create their own stories to tell to their classmates, so students can share their own ideas or paragraphs in telling stories. Moreover, in pedagogical theory there is strong support for storytelling techniques to be used in

language teaching. Briefly, stories are an interactive approach between students, teachers and the suggested materials to perform in class. Irawati (2003) says that *storytelling* is an oral activity where language and gestures are used in a colorful way to create scenes done in a sequence, however is made up of more than telling. As part of the pre-teaching activity in class, storytelling is also an effective teaching tool that enables students to focus on the structure of the story.

Several research about *storytelling* has been conducted by previous researchers. Agustina (2016) from University of Muhammadyah Jember has been research "Improving Speaking Ability by Using Storytelling Technique at X Akuntansi Class of SMK Trunojoyo Jember In The 2015/2016 Academic Year". In this research, she saw many students in the vocational high school still have difficulty in speaking, felt unmotivated in speaking, especially speaking English. So, she used *storytelling* technique to increase students speaking skill. For the results in this research, storytelling can improve their speaking skill by giving short story to retell by own words, also can improve student active participation by giving more practice and ask them to perform the task in front of the class.

Susanti (2019) from IKIP PGRI Bojonegoro conducted a research about "Improving Students Speaking Skill by *Storytelling* Technique". In this research the she told that there are some problems that make students have difficult to speak English because several factors, such as lack of vocabulary, lack of ideas to speak, they afraid to make mistakes when speaking English and their motivation is still low. So, the researchers made the suitable technique to solve these problems by choosing storytelling technique to change the student's skill in speaking.

Mujizat (2016) from Faculty of Educational Sciences Syarif Hidayatullah State Islamic University Jakarta has a research entitled "The Effectiveness of Using Storytelling Technique on Students Speaking Skill". In this research, the subject was students in SMAN 1 Bekasi have some difficulties in speaking because of several factors such as students sometimes feel worry, nervous when they spoke or communicated using English in front of their friends and then students always lack of many ideas or initiative to speak English because lack of vocabulary, patterns of grammar and lack of practicing speaking skills. Because of that problems, he solved the problems with storytelling technique to enhance their speaking ability. For the results of this research, storytelling technique is effective to be applied in teaching speaking skill. It can develop confidence, vocabulary, grammar, and comprehension. It concludes that *storytelling* technique were enhanced more effectively.

Aforementioned studies above conducted the research in senior high school level from different cities in Indonesia. It can be highlighted that there are no previous studies conducted the research in junior high school level. Furthermore, the use of *storytelling* had not been used in this junior high school before. The students claimed that they just focused on text book and just listened what teacher said. It means that the students never practice their speaking skills in learning English. Hence, the researchers intended to use *storytelling* method to improve students' speaking skills.

II   MATERIALS AND METHODS

2.1   METHODS

This research uses Classroom Action Research (CAR) method. Bogdan (1992) explains that action research is a systematic collection of information designed to bring about social change. This study uses the material cycle (Kemmis, S. and Mc. Taggart, 2002) which says that the CAR consists of 4 stages. They were: (1) Organization, (2) Measure, (3) Observing, and (4) Reflection.

2.2   PARTICIPANTS

This research was conducted in an Islamic private junior high school in Batam. Researchers chose this school because the researchers had already made brief observations on the site. As a result of these observations, researchers have identified the issue that became the subject of this study. Furthermore, it strengthened researchers to choose the participants. This research was conducted on 7th grade students with a total of 10 students. The researchers chose grade 7 to be used as research because currently grade 7 was studying one of the English language skills, namely speaking skills in class. By observation also, grade 7 is the most weaknesses about speaking, this because grade 7 was still very junior and had not been familiar with vocabulary. Hence, this reason fortifies the researcher to choose grade 7 as a participant to support this research.

2.3 INSTRUMENTS

Before the cycle was applied directly in the classroom, the researchers had conducted classroom observations to find out the problems experienced by students when learning English. After being observed and analyzed, the researchers applied a direct cycle with the storytelling method which aims to develop students' speaking skills well, increase vocabulary knowledge and also train students' listening skill.

2.4 DATA ANALYSIS

Before the *storytelling* method was applied, students were given a pre-test to get the average grade for the class. after that, the average value of the class that has been obtained will be measured by the rubric below

	Fluency	Pronunciation and Accent	Vocabulary	Grammar	Details
5	Clear, forthright and smooth; very confident; excellent and strong volume.	Pronunciation is very good; very well done.	There's a lot of excellent vocabulary; right selection of vocabulary.	Excellent of accuracy; and excellent of the structure.	An excellent description; complete and exciting content.
4	Clear, forthright and smooth; quite confident; excellent and strong volume.	Pronunciation is very good; well done.	There's a lot of good vocabulary; quite right selection of vocabulary.	Good of accuracy; and excellent of the structure.	An excellent description; complete and nice content.
3	Quite clear and smooth; not really confident; excellent volume.	Pronunciation is good; well is quite done.	Lack of vocabulary; quite right selection of vocabulary.	Quite of accuracy; and quite of the structure.	Quite of description; complete and not really good at content.
2	Not clear and forthright but smooth; not really confident; low volume.	Pronunciation is poor; No effort; not well done.	Lack of vocabulary; not right selection the vocabulary.	Lack of accuracy; and quite of the structure.	Lack of description; not complete and bad content.
1	Not clear, forthright and also smooth; there's no confident at all; low volume.	Pronunciation is very poor; not well done.	Poor and lack of vocabulary; poor in selection the vocabulary.	Poor of accuracy; and lack of the structure.	Poor of description; not complete at all and very poor content.

Table 1. Students' Rubric Scores

After getting the results from the pre-test, the researcher immediately carried out the post-test, namely applying *storytelling* learning, by making a group of 3 people and then one of the groups was required to take one of the pictures in front, after that continued to develop the story based on the picture they see on the paper, then after that they are obliged to present/tell it in front of the class. Researcher will pay attention to fluency, pronunciation and accent, vocabulary, grammar and details, including cohesiveness and cooperation. After that the average value will be taken based on the assessment table above.

III RESULTS AND DISCUSSION

The researcher used *storytelling* to improve the ability of students' speaking skills because with the storytelling, students not only heard but could see the visual first-hand and could practice it first-hand. Hamid (2011) also revealed that the methods of learning by using audio (hearing), visual (sight or picture) learning style, and kinaesthetic (actions) students can increase student mastery of the material given because students will do and feel their own experience as learning for themselves. Thus, researcher needed learning innovation to energize students, to have the motivation to learn speaking by using the storytelling method.

Pre-test grades was taken from students' speaking skills before the use of *storytelling*. Students had carried out speaking skills with researcher in class using conversational techniques. Researcher directly asked students to create a conversation consisting of two people who were interviewing and then the student came forward to the class to practice it. From these exercises, the researchers observed first and took the scores of speaking skills from it. Researcher took scores by paying attention to their fluency, pronunciation, accent, vocabulary, grammar and other details, whether it was appropriate or not. Researcher gave the scores based on the rubric that researcher have used above. Here are the resulted of pre-test scores from students who carried out speaking skills with conversation.

Name	Fluency	Pronunciation	Vocabulary	Grammar	Details
Participant 1	4	3	3	1	4
Participant 2	2	2	2	1	2
Participant 3	3	3	1	1	1
Participant 4	1	1	1	1	1
Participant 5	3	2	2	1	1
Participant 6	2	2	2	1	1
Participant 7	5	4	4	1	3
Participant 8	4	4	4	1	3
Participant 9	3	1	2	1	1
Participant 10	3	3	4	1	3
MEAN	3	2,5	2,5	1	2
Mean Total					2,2

Table 2. Students' Pre-Test Scores

Aspect score categories

Fluency   : 1 (very poor), 2 (poor), 3 (average), 4 (good), 5 (very good)

Pronunciation   : 1 (very poor), 2 (poor), 3 (average), 4 (good), 5 (very good)

Vocabulary   : 1 (very poor), 2 (poor), 3 (average), 4 (good), 5 (very good)

Grammar   : 1 (very poor), 2 (poor), 3 (average), 4 (good), 5 (very good)

Details   : 1 (very poor), 2 (poor), 3 (average), 4 (good), 5 (very good)

After viewing the table of speaking skills of the students above, it indicates that their speaking skills was unspecified as good, the average of fluency was 3, average 2.5, student's grammar 2.5, grammar 1, and details 2. After gaining the average scores of students speaking skill, the researchers intended to implement *storytelling* to improve their pronunciation, vocabulary and especially grammar. (Behmer, 2000) revealed that *Storytelling* can be believed to be a tool for sharing values and knowledge

between one person and another. It is an excellent way to learn from others about something they can feel in a relationship with them. *Storytelling* also enables people to exchange information with others. In this regard, people can learn from one another through *storytelling*.

After seeing the pre-test scores, researchers applied *storytelling* to improve students' speaking skills by 3 times. In March, 29 the researchers had observation and had a treatment 1 with the students, in the treatment 1 this action is performed by teaching storytelling speech to improve the ability of students' speaking skills, the researchers form a group of 3 to 4 students inside. Then, one of the students from the group take prepared color pictures at the front of class with the researchers, then developed a story and one of the students had to retell the short story in front of the class. For the results of the treatment 1, the students did not achieve a target, because some of them still lacked vocabulary, they were still not good at pronunciation, not confident and still confused what will they speak. Many of them still had less vocabulary because they still found unfamiliar words and had not motivation in learning new vocabulary. Brown (2000) revealed that the self-anxiety factor is considered to be one of the most influential affective factors for learners in the speaking skill of the class. These self-anxieties can cause various difficulties for learners to respond appropriately in speaking activities. Only some students active in each group. This means that the standards mean the scores and the requirements to speak of the subject in the treatment 1 of this research have not been accomplished and can be said to be unsuccessful.

In April, 18. The researchers to had just first meeting that is action implementation cycle 1 with the students, to improve their speaking more, the researchers tried in this meeting have needs to be repaired by creating activities that are not grouped together anymore. Afterwards, each student had to come to the front of the class to retell a short story in front of the class using their own words. Having seen the results of the treatment 1 in which progress and improvement were not complete, in this meeting researchers tried again to find the best way to solve the problems students were facing. As follows:

(3-1)   The teacher tries to explain more about the material and gives the direction to the students to be more understanding.
(3-2)   The teacher does not divide the student into groups anymore, but the teacher divides individual students to make students more active.
(3-3)   The teacher gives different activities and different short stories to make students better understand about the story.
(3-4)   The teacher also does not forget to motivate the students to be enthusiastic and not afraid to make mistakes and to be more confident in front of the class and teacher to teach the students just as treatment 1 before.

In this action, the implementation cycle 1 were followed in the same way as the treatment 1, but only they were not divided into groups, just individuals. That way students can become more active and easier to express their own words. For the results of the exam speaking in implementation cycle 1 is finally indicate that there is a development in student speaking skill, the students speaking in this implementation was much better than the previous one. They became more confident, enjoy, willing to talk and learn from the mistakes. Morrow in Bachruddin (2008) claims that *storytelling* can provide pleasure and stimulate the imagination of children.

Continued in April 20, students carried out post-tests in the classroom, using techniques that were in implementation cycle 1. It is known that the last previous which is implementation cycle 1 was held individually and the results was much better than working together in a group. Post-test is done for 60 minutes, during the post-test, students were very calm and smooth. This was because they had been trained from previous meetings. For the results were quite satisfactory researchers, because many of them experience an increase in speaking skills, pronunciation is quite clear, vocabulary develops and more confident but still experiences shortcomings in grammar. Researchers took grades based on rubrics as before, following the grades of students who carry out post-tests.

Name	Fluency	Pronunciation	Vocabulary	Grammar	Details
Participant 1	5	4	3	2	4
Participant 2	3	3	3	2	3
Participant 3	3	4	3	2	2

Participant 4	3	2	2	1	2
Participant 5	3	3	2	1	2
Participant 6	2	2	3	2	1
Participant 7	5	3	4	2	4
Participant 8	4	2	3	1	4
Participant 9	4	4	3	1	3
Participant 10	3	3	4	1	3
MEAN	3,5	3	3	1,5	2,8
Mean Total					2.76

Table 3. Students' Post-Test Scores

It can be seen from the table that there was an improvement from speaking skills of students, the average of fluency 3.5, pronunciation and vocabulary up from 2.5 to 3, grammar also gets an increase to 1.5, details 2.8. As compared with the results of the pre-test earlier, speaking skills student experienced an increase from the average 2.2 to 2.76. As Collins (2005) stated that the use of storytelling can increase the students' imagination, expand a listener's horizons, and give the students pleasure. It is line with Cameron (2016) that the storytelling makes students more active in learning English because they can fan fantasize and receive impressions that give an active soul. Moreover, Moeslichatoen (2004) revealed that telling or storytelling is a method that could share the learning experience for a child by giving a story to the child directly or verbally. The stories a teacher gives should attract and pay attention to the child and not escape the educational purposes of the child. Telling a story is supposed to help share interesting experiences for the child so that the child can tell stories that have been heard in an effort to improve the ability to speak and again meaningful value from the content of the story.

IV CONCLUSION

Based on the results of the data retrieved that has been applied, it can be stated that *storytelling* could overcome speaking skill problems and can also improve students' speaking skills for the better. The results of the increase can be seen from the results of the last assessment on the post-test that has been carried out. In the initial results of the pre-test, students still lacked in almost all aspects, but after holding several meetings, at the last meeting, namely the post-test, students were able to develop speaking skills well. The average score on the post-test increased by 2.16 from the pre-test. In the pre-test, the students' assessment results were taken from their conversational practice, but apparently this practice could not improve students' speaking skills well.

After conducting various studies, the researchers finally tried to apply the *storytelling* technique to students' speaking learning. After knowing that *storytelling* technique can improve students' speaking. Because by *storytelling*, students not only speak but also listen, think and also remember. Usually students like to tell stories, therefore the researchers decided to apply *storytelling* techniques in the classroom so that students still enjoy learning while at the same time improving their speaking skills.

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