LINGUISTIC CREATIVITY OF THE INDONESIAN FOR FOREIGN SPEAKERS (BIPA) STUDENTS AT THE MORPHOLOGICAL, SYNTACTIC, AND SEMANTIC LEVELS

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ABSTRACT

The research aimed to describe the forms of linguistic creativity of BIPA students at the morphological, syntactic, and semantic levels. The research method used was descriptive qualitative with content analysis techniques. The research data were 78 sentences written by BIPA students at Bina Nusantara University academic year 2020/2021. The results show that BIPA students' sentences have linguistic creativity in the form of the morphological, syntactic, and semantic levels sentences. At the morphological level, the process of linguistic creativity in words is carried out by (1) inserting foreign terms into sentences, (2) using non-standard words, and (3) abbreviating words. While in phrases, linguistic creativity is done by (1) reversing the structure of the phrase, (2) forming nominal phrases with less common word pairs, and (3) forming nominal phrases by incorporating elements of student culture. At the syntactic level, linguistic creativity is carried out in the form of compiling compound sentences with the expansion of descriptions, expansion of objects, expansion of subjects, and expansion of predicates. At the semantic level, linguistic creativity is manifested in the form of the figure of speech: personification, simile, hyperbole, repetition, and metaphor.

Keywords: linguistic creativity, BIPA, Indonesian language, foreign speakers

INTRODUCTION

The relationship between creativity and language learning is potentially two ways; creative people make language learning better, and language learning can foster creativity in people. In foreign language teaching, learning a new language fosters creativity in individuals because it leads them to restructure their world (Ellis, 2016). A foreign language classroom is a great place for creative activities and expressing creativity. This is due to the three things; first, language is creative. Second, students themselves bring a level of creativity as a character trait into the classroom, and so does the teacher. Third, teaching materials and activities that may be designed around them have the

potential to create creativity (Pawlak, Mystkowska, & Wiertelak, 2018).

Several studies have discussed a lot about creativity in foreign-language speakers, especially related to applying creative teaching methods in foreign language learning (Jones, 2020; Chen, 2018). Creative teaching methods in foreign language teaching are important factors in increasing students' motivation. Teachers need to choose teaching strategies, teaching materials, and creative teaching techniques to improve second language learning outcomes (Rus, 2020). Novikova et al. (2020) have examined the influence of creativity and personality on the success of learning a foreign language. The research shows that creativity indicators have a stronger but contradictory impact on

the level of foreign language proficiency compared to personality traits. The research suggests that teachers, most likely, lack knowledge on the manifestations of student creativity in the process of foreign learning (Novikova et al., 2020).

Linguistic creativity is natural creativity bestowed on living things. Linguistic creativity is the innate ability of the human person to produce an unlimited number of sentences from the storage of that person's linguistic structure. Rooted in the language environment of society, a person acquires the phonology, morphology, syntax, and semantics of their language in building linguistic competence (Mukalel, 2003). Linguistic creativity in foreign language learning is evident in two different ways. First, students use the linguistic resources at their disposal to encode utterances in communication. Because their linguistic resources are often limited, the resulting language learners tend to be 'creative'. Second, linguistic creativity is motivated by the human need to manipulate the environment and form and maintain social relationships (Ellis, 2016).

This linguistic creativity can occur in the Indonesian for Foreign Speakers (BIPA)'s students. BIPA is an abbreviation of Indonesian for foreign speakers, meaning Indonesian language learning whose subjects are foreign students. Indonesian is a foreign language for students, whether as a second language, third language, fourth language, and others. As a second language, things that need to be considered are the role of L1 individual linguistic knowledge in processing Indonesian (B2), L2 student profiles such as age, length of stay in the L2 area, and L2 language ability (Jiang, 2018). As with foreign language learning, BIPA students can come from a first language background (L1) and different cultural backgrounds (Ningrum, Waluyo, & Winari, 2017). BIPA students are multicultural, heterogeneous, and different in terms of age, level of linguistics, religion, country of origin, learning objectives, and learning motivation (Lopez, 2019; Kusmiatun et al., 2017). BIPA students are foreign students who already have sufficient knowledge and insight so that their needs are like those of adults, no longer the needs of children (Rahmawati et al., 2019). For this reason, BIPA learning is certainly different from learning Indonesian for native speakers (Ningrum, Waluyo, & Winari, 2017).

Based on the characteristics of BIPA students, it can be assumed that linguistic creativity will often appear in BIPA learning because they will use an intermediate language (the first language and the foreign language that they are learning). BIPA students will try to transfer their knowledge in the first language into the second language quickly so that communication can be right on target, and that is when creativity happens. For this reason, this research will explain the forms of linguistic creativity in BIPA students. The form of linguistic creativity is seen from the level of morphology, syntax, and semantics.

Linguistic creativity is the innate ability of the human person to produce an unlimited number of

sentences from the storage of that person's linguistic structure. Rooted in the linguistic atmosphere of society, a person acquires the phonology, morphology, syntax, and semantics of their language and builds linguistic competence. Linguistic competence is the underlying linguistic structure that consists of language's phonological, grammatical, and semantic rules (at the grammatical and usage level). Herein lies the uniqueness of creatively produced sentences, and herein lies the speaker's creative capacity (Mukalel, 2003). Linguistic creativity involves activities not only reproducing language but recreating, overhauling, and re-contextualizing linguistic and cultural resources (Jones, 2020). G. Durrell manifests several values of linguistic creativity in word formation (occasional joining), lexical use (use of professional language, figurative lexical, figurative names, higher register styles), and syntactic use (use of parallel structures and syntactic reinforcement) (Kiose, 2021).

Shogy and Ghonsooly's (2018) research shows that learning a foreign language involves a variety of cognitive practices, such as operating two language systems or suppressing one system when the other system is active. In addition, foreign language learning also involves other cultures, beliefs, traditions, and value systems, thereby making students understand their own culture and other cultures from a different point of view. Through this, divergent thinking and cognitive flexibility are strengthened. The pleasant atmosphere in foreign language institutions can also foster creativity (Pawlak, Mystkowska, & Wiertelak, 2018).

From a psycholinguistic point of view, Second Language Acquisition (SLA) research has developed a large number of theories to explain the L2 acquisition process. These can be broadly classified into three broad groups: (1) theories that view the acquisition as determined by the linguistic environment; (2) nativist theories that view the acquisition as an innate trait of the human mind; and (3) theories that explain acquisition as a complex interaction between environmental and cognitive factors.

The behavioristic theory views learning as formed from habits. Students are exposed to linguistic stimuli that elicit a response, which is then positively reinforced if true or corrected if false. Behavioristic theory in language teaching emphasizes error avoidance and does not allow creativity in the learning process (Ellis, 2016). Mentalist theories draw heavily on Chomsky's notion of linguistic creativity. Learning is essentially an internal, cognitive affair, with the linguistic environment playing only a very limited role. Learners are naturally creative because they need access to comprehensible input. However, the problem is that L2 learners are too creative, so they tend to impose the rules of the target language and create their own unique rules making it difficult to back away from the rules they created themselves.

If a behavioristic theory fails to take into account the creative instinct of learners, the mentalist theory allows too much room for creativity (Ellis, 2016).

Emergentist theory of L2 acquisition offers a neutral position to explain the role that creativity plays in language learning. Emergentist theory emphasizes that the linguistic system built by the learner is dynamic and self-regulating in a way that allows creative processes in the learner's language (Ellis, 2016).

In the research, linguistic creativity will be seen from the uniqueness of the sentences produced creatively, starting from the level of morphology, syntax, and semantics. At the morphological level, the analysis process involves basic components or basic forms, forming tools (affixes, duplications, compositions), and grammatical meanings (Gani & Arsyad, 2018). At the syntactic level, the analysis process involves syntactic functions in Indonesian such as subject, predicate, object, adverb, and complement (S-P-O-Ket-Pel). These syntactic tools include word order, attachment of elements to form construction, intonation, and function (Inderasari & Agustina, 2017). The structure of syntactic functions in clause sentences is considered complex, so errors are easy to find in foreigners or BIPA students (Naufalia, 2019). At the semantic level, the analysis process involves meaning relations, especially connotative meanings. By referring to linguistic and psycholinguistic theory, it will explain the forms of linguistic creativity of BIPA students and how linguistic creativity processes.

METHODS

The research aims to describe the forms of linguistic creativity of BIPA students at the morphological, syntactic, and semantic levels. The research method applied is a qualitative descriptive method with analytical techniques, namely a research methodology that utilizes a set of procedures to draw valid conclusions from a book or document (Moleong, 2004). The documents used as objects of the research are 19 essays by BIPA students at Bina Nusantara University 2020/2021. From 19 essays by BIPA students, the research sample is taken in the form of 78 sentences written directly by students.

Table 1 Analysis of the Forms of Linguistic Creativity of BIPA Students at the Morphological, Syntactic, and Semantic Levels

Data	Linguistics Creativity for BIPA Students at the Morphological Level		
	Word	Phrase	No creativity
Data	Forms of Linguistics Creativity for BIPA Students at the Syntax Level					
	Subject expansion	Predicate expansion	Object expansion	Adverb expansion	Complementary expansion	no creativity

Table 1 Analysis of the Forms of Linguistic Creativity of BIPA Students at the Morphological, Syntactic, and Semantic Levels (Continued)

Data	Forms of Linguistics Creativity for BIPA Students at the Semantic Level				
	personification	simile	hyperbole	repetition	metaphor	no creativity

The procedure for data collection and analysis includes: (1) the lecturer displays four pictures, and each picture contains one word, then students are asked to write each word into several Indonesian sentences (one sentence is written directly within 10 minutes); (2) The data are sorted by serial number by omitting the respondent's name; (3) Data based on the analysis can be seen in Table 1; (4) Interpretation of data and interpretation with psycholinguistic theory; (5) Data into research findings.

RESULTS AND DISCUSSIONS

To know the linguistic creativity of BIPA students, BIPA teachers first carry out creative learning activities. The activity starts from listening to the teacher read a short story directly with expressions and pictures. The teacher explains the difference between fictional and nonfiction language. The teacher narrates pictures in fiction and nonfiction. As a repetition, the teacher uses a Mentimeter application. When given a blank sentence, many students cannot answer. However, when students are given a picture and asked to write about the image, almost all students give long answers on the Mentimeter application. The results of this observation indicate that students' creativity emerges when they have the opportunity to communicate more freely than they should be limited by directed exercises (Ellis, 2016).

Then, to see the form of linguistic creativity of BIPA students, the teacher gives four pictures with writing: (1) the word *kampung halaman*/hometown (picture 1 is the picture of China); (2) the word 'Indonesia' (picture 2 is the pictures of Indonesia's natural beauty – Belitung islands and Mount Bromo – tours that have been visited by BIPA students); (3) the word 'BINUS' (picture 3 is a photo of cooking and studying together at BINUS); (4) the word *teman*/friend (picture 4 is photos of BIPA students together with Indonesian students). Of the four words (*kampung halaman*, Indonesia, BINUS, and *teman*), students are asked to write down what is on their minds regarding the four words. Students are given 40 minutes to write about the word into several sentences. This kind of activity was once carried out by Choi (2016), an exchange of students from Japan and China, who studied language and culture at the University of Sydney. This activity also gives students the freedom to write sentences in a second language (Choi, 2016).

This activity is then adapted and modified in BIPA learning. Of the 19 BIPA students who take part in this activity, 78 sentences are obtained with the following findings that can be seen in Figure 1.

The results show that sentences written by BIPA students show linguistic creativity in the form of linguistic creativity at the morphological, syntactic, and semantic levels. The research (Figure 1) also tries to compare the findings of this research with the results of the BIPA proficiency test held at Bina Nusantara University, as shown in Figure 2.
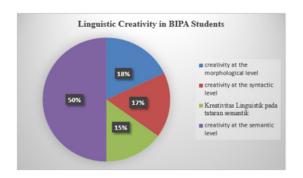

Figure 1 Percentage of Linguistic Creativity of BIPA Students at the Morphological, Syntactic, and Semantic Levels
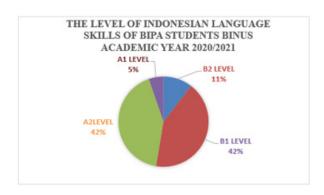

Figure 2 Percentage of BIPA Proficiency Test Results

Based on the percentage of BIPA proficiency test results, it is known that the Indonesian language skills of BINUS year 2020/2021 students are at the basic level (A1–A2) with 47%, and another 53% are at the intermediate level (B1–B2). The percentage level of Indonesian language proficiency of BIPA BINUS students is not much different from the percentage of linguistic creativity of BIPA students. The findings of the research assume that linguistic creativity may occur in intermediate-level BIPA students. However, this certainly requires further research regarding the relationship between the level of Indonesian language skills of BIPA students and the linguistic creativity of BIPA students. For more detailed data on the linguistic creativity of BIPA students can be seen in Table 2.

The subject of the research is BIPA students who have lived for one year to study in Indonesia. Of the 78 sentences written by BIPA students, it is found that the sentences written by BIPA students are themed on love (25 sentences), longing (17 sentences), friendship (18 sentences), and memories (18 sentences). This shows that when the word *kampung halaman* is mentioned, psychologically, BIPA students immediately associate it with longing. When the word 'Indonesia' is mentioned, psychologically, BIPA students immediately associate it with love and affection for Indonesia. When the word 'BINUS' is mentioned, a place where BIPA students study, psychologically, BIPA students immediately associate it with memories. When the word *sahabat*/ best friend is mentioned, psychologically, BIPA students immediately associate it with the meaning of friendship. The findings of the research indicate the function of language as a means of self-expression. Longing for hometown, love for Indonesia, memories, and friendships that exist in Indonesia are things stored in the hearts and minds of BIPA students.

First is linguistic creativity at the morphological level. Morphology is a part of linguistics that studies the intricacies of words, including their formation or changes, such as words and parts of words or morphemes. The object of morphological study is morphological units, morphological processes, and tools in the morphological process. The units of morphology are morphemes (roots or affixes) and words. The morphological process involves components, including basic components or basic forms, forming

Table 2 Forms of Linguistic Creativity of BIPA Students at the Morphology, Syntax, and Semantic Levels

78 data	Linguistics Creativity for BIPA Students at the Morphological Level				
	word		phrase		no creativity
	11		25		42
	Forms of Linguistics Creativity for BIPA Students at the Syntax Level				
	Subject expansion	Predicate expansion	Object expansion	Adverb expansion	Complementary expansion	no creativity
	3	2	7	27	39
	Forms of Linguistics Creativity for BIPA Students at the Semantic Level				
	personification	simile	hyperbole	repetition	metaphor	no creativity
	11	21	4	2	5	35

tools (affixes, duplications, compositions), and grammatical meanings (Gani & Arsyad, 2018). At the morphological level, the research results can be seen in Figure 3.
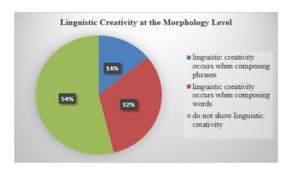

Figure 3 Percentage of Linguistic Creativity of BIPA Students at the Morphological Level

Based on Figure 3, it is known that 32% of BIPA students' linguistic creativity occurs when composing phrases, and 14% occurs when composing words in Indonesian. Forms of linguistic creativity at the level of phrases such as: *di mata depanku, tumpang tindih, biji dandelion, cita rasa, mengaburkan neon, kayaknya, dada yang murah hati, samudera biru, sekuat emas, serpihan surga, orang-orang yang hangat, sepotong gula, budaya yang misterius, orang-orang intim, menawan, budaya yang kuno, pelipis putih, anggur kuno, after taste, hujan musim semi, betapa bagus, capai yang pedas, kopi yang bagus, orang yang manis, air laut yang biru, pulau-pulau seribu, sungai air, dan tanah airku*.

Creativity in the learner's language can occur when students use the linguistic resources, they have to encode the utterances in communication. Because their linguistic resources are often limited, the resulting learner's language tends to be 'creative' in the sense that it often does not conform to the patterns and rules of the target language. However, when this happens, learners are not intentionally trying to be creative (Ellis, 2016).

This theory can be seen from the linguistic creativity process carried out by BIPA students. The process of linguistic creativity at the word level is carried out by (1) inserting foreign terms into sentences such as 'after taste'; (2) using non-standard words such as *tak* and *kayaknya* – may occur due to environmental factors; and (3) abbreviating words such as *slg, no, byk* – may occur due to environmental factors. While at the phrase level, linguistic creativity is carried out by (1) reversing the structure of phrases like *di mata depanku, pulau-pulau seribu, sungai air*; (2) forming nominal phrases with less common word pairs such as *dada yang murah hati, sepotong gula, budaya yang misterius, orang-orang intim, kopi yang bagus, orang yang manis*; (3) forming nominal phrases by incorporating elements of student culture such as *anggur kuno, budaya kuno, dan hujan musim semi*.

From the findings, it is known that the forms of words and phrases produced by BIPA students come from the environment where students study and the environment in which they live or their culture of origin. The use of non-standard languages such as *tidak* and *kayaknya*, and abbreviated language such as *slg, no*, and *byk* are often heard and listened to in spoken and written Indonesian conversations. Meanwhile, cultural words that are included in Indonesian sentences are words that are often listened to in Chinese culture.

The findings of the research support the concept of behavioristic learning theory. McDonough in Purba (2013) has suggested that the theories of behaviorism are used to acquire language that emphasizes the role of the environment in providing imitation and reinforcement stimuli and whether the reactions are positive or negative. Dulay in Purba (2013) has argued that the quality of the language environment is very important for a language learner to be successful in learning a new language. Language environment can be divided into two categories; formal setting, which is formed by planning, and informal setting, which is formed naturally. The formal setting has an important role in the second language acquisition process, especially in the sequence of second language acquisition and the successful acceleration of second language acquisition. Furthermore, the informal setting has an important role in the second language acquisition process, especially in the learner's peer environment, parents, family, and foreign speaker environment (Purba, 2013).

The second is linguistic creativity at the syntactic level. Chaer (2015) has stated that syntax describes or analyzes a language unit considered the 'biggest', i.e., sentence, which is elaborated on the clauses that make up the sentence. Then the clause is elaborated on the phrases that make up the clause, and the phrase is broken down on the words that make up the phrase. The syntactic function will link words or phrases in the sentence, meaning that the function is related to the order of words or phrases in the sentence. The main syntactic functions in Indonesian are subject, predicate, object, adverb and complement (S-P-O-Ket-Pel) (Tarmini & Sulistiawati, 2019). The form of linguistic creativity at the syntactic level can be seen in Figure 4.
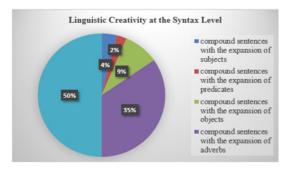

Figure 4 Percentage of Linguistic Creativity of BIPA Students at the Syntax Level

The findings of the research indicate that 50% of BIPA students are creative in composing compound sentences with the expansion of adverbs (35%), expansion of objects (9%), expansion of subjects (4%), and expansion of predicates (2%), as shown in Figure 4. While the other 50% are single sentences. The following is an example of the linguistic creativity of BIPA students at the syntactic level.

(9) *Kampung halamanku seperti secangkir teh hijau, semakin lama saya menyeduh dalam hati saya, semakin kuat rasanya, semakin saya merindukan cita rasa kampung halamanku* (compound sentences with adverb expansion).

(25) *Aku merindukan kampung halamanku yang awan putihnya melayang dan udaranya menyebar harum sawah itu* (compound sentences with object expansion).

(72) *Cabai yang pedas, kopi yang bagus, orang yang manis adalah Indonesia memiliki banyak kenangan bagiku* (compound sentences with subject expansion).

(78) *Persahabatan itu sangat indah dan luar biasa* (compound sentences with predicate expansion).

These findings prove Chomsky's theory that the grammatical rules of human language allow speakers to produce an unlimited number of sentences, even sentences that have never been heard before (Jones, 2020). The ability of BIPA students to compose sentences with clause expansion is a form of linguistic creativity possessed by foreign language students.

The third is linguistic creativity at the semantic level. Semantics is a discipline that studies meaning. Various names of types of meaning have been put forward by linguists in various linguistic or semantic books: lexical, grammatical, contextual meanings (referential and non-referential meanings), connotative meaning, denotative meaning, conceptual meaning, and association meaning; the meaning of the word and the meaning of the term; and the meaning of idioms and proverbs (Kusmana, 2014). The interesting thing from the findings of the research is that BIPA students have started to write sentences with connotative meanings. BIPA students inadvertently begin to use figurative language (as a form of meaning relation) in constructing sentences. This is where their linguistic creativity lies at the semantic level. In general, research findings on linguistic creativity at the semantic level can be seen in Figure 5.

Based on Figure 5, it is known that linguistic creativity at the semantic level produced by BIPA students is carried out through figurative language: 14% of personification, 27% of simile, 5% of hyperbole, 3% of repetition, and 6% of metaphor. A simile figure of speech is a style of language that expresses explicit comparisons expressed by connecting prepositions such as *ibarat, umpama, bak, laksana*, etc. Metaphor is a figure of speech that compares two things directly, while hyperbole is a style of language that gives an exaggerated impression of reality to make it seem more. Repetition figure of speech is a style of repeating

the same words, phrases, and clauses so that in one sentence or article, it can be considered important to give emphasis. Personification figure of speech is a style of language that describes an inanimate object with living human traits and character (Yono & Mulyani, 2017). The following is examples of the linguistic creativity of BIPA students at the semantic level.

(73) *Air laut yang biru menglindungi pulau-pulau seribu, orang-orang dari berbagai suku menglingdungi saya dengan niat baik, bagaimana mungkin aku tidak jatuh cinta pada Indonesia?* (The example of using personification figure of speech).

(68) *Kenangan yang dibawa ke Indonesia oleh saya seperti saus cokelat di dalam roti. Ketika saya memikirkannya, saya pikir kita tidak dapat berpisah.* (The example of using simile figure of speech).

(34) *Sebagai negeri serpihan surga, Indonesia berikanku berbagai kenikmatan dan memiliki banyak kenangan bagiku, aku tidak akan melupakan negara yang indah ini*. (The example of using hyperbole figure of speech).

(61) *Aku jatuh cinta pada Indonesia, cinta pemandangan alamnya yang unik, cinta adat istiadatnya yang unik, cinta kehidupan yang tenang di sana, cinta semua hal di sana, seperti teh yang harum after taste tanpa akhir*. (The example of using repetition figure of speech).

(59) *Kampung halaman adalah anggur kuno, semakin lama tersimpan di hati saya, semakin lembut rasanya*. (The example of using metaphor figure of speech).
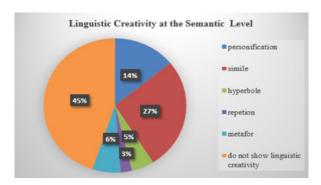

Figure 5 Percentage of Linguistic Creativity of BIPA Students at the Semantic Level

From the 43 data containing figurative language, it is known that the form of figurative language in the sentences of BIPA students is conveyed by parables of natural objects around them (such as *bulan, bintang, sawah, langit biru, bintang, samudra dan langit malam*); food and beverages (such as *teh hijau, kopi, roti coklat*); familiar objects in their country (such as *biji dandelion, bunga matahari, lampu neon, anggur kuno*); and the places they have visited in Indonesia (*gunung, laut, dan pulau seribu*). This finding shows the role of behavioristic learning theory, which states that language acquisition emphasizes the role of the

environment in providing imitation and reinforcement stimuli and whether the reactions are positive or negative (Purba, 2013).

CONCLUSIONS

The form of language assignments that can improve the linguistic creativity of BIPA students is the form of open writing assignments, not in gaps, because when students have more unrestrained opportunities to communicate, it is more important than their linguistic behavior to be limited by controlled practice. From 78 sentences written by BIPA students, it is found that sentences written by BIPA students showed linguistic creativity in the form of linguistic creativity at the morphological, syntactic, and semantic levels. These 78 sentences also show the function of language as a means of self-expression because the sentences written by BIPA students are themed on love in Indonesia (25 sentences), homesickness (17 sentences), friendship in Indonesia (18 sentences), and memories in Indonesia, and Indonesian (18 sentences).

At the morphological level, the process of linguistic creativity at the word level is carried out by (1) inserting foreign terms into sentences, (2) using non-standard words, and (3) using abbreviate words. Meanwhile, at the phrase level, linguistic creativity is carried out by (1) reversing the phrase structure, (2) forming nominal phrases with less common word pairs, and (3) forming nominal phrases by incorporating elements of student culture.

At the syntactic level, linguistic creativity is carried out in the form of compiling compound sentences with the expansion of adverbs, expansion of objects, expansion of subjects, and expansion of predicates. At the semantic level, linguistic creativity is manifested in the form of the figure of speech: personification, simile, hyperbole, repetition, and metaphor. The form of figurative language in the sentences of BIPA students is conveyed by parables of natural objects around them. In addition, the research recommends further research that can be done, namely, about the relationship between the level of Indonesian language skills of BIPA students and the linguistic creativity of BIPA students.

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