

## ENGLISH LANGUAGE VARIATION IN COUNTRYBALLS CARTOONS

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### Abstrak

Terdapat milyaran macam bahasa di seluruh dunia yang mana beberapa diantaranya digunakan sebagai bahasa internasional untuk mempermudah masyarakat antar bangsa berkomunikasi satu sama lain. Bahasa Inggris adalah salah satu bahasa internasional yang penggunaannya begitu luas. Penggunaan yang sangat luas ini mengakibatkan terjadinya perubahan struktur dasar pada Bahasa Inggris, beberapa daerah bahkan memiliki versi bahasa Inggrisnya sendiri. Oleh karena itu, variasi dalam penggunaan bahasa Inggris mulai bermunculan. Penelitian ini bertujuan untuk menganalisa salah satu contoh variasi Bahasa Inggris yang ditemukan dalam kartun *Countryballs*. Meskipun penggunaannya terbatas hanya pada kartun *Countryballs*, variasi bahasa Inggris ini sangat unik. Fokus penelitian ini menitik pada struktur variasi tersebut dengan menggunakan metode kualitatif dan menerapkan teknik pengambilan sampel dengan tujuan tertentu. Data yang dianalisa pada penelitian ini didapatkan dari sejumlah sosial media dan situs web. Dalam menganalisa strukturnya, penelitian ini berdasar pada penjelasan Tatabahasa dan Gaya oleh Simpson (2004). Hasil temuan penelitian ini menunjukkan bahwa variasi bahasa Inggris ini memiliki empat ciri struktural.

**Kata Kunci:** Variasi bahasa Inggris, kartun *Countryballs*, tatabahasa dan gaya.

### Abstract

There exist billions of languages throughout the world, some of which are used as an international language helping people to communicate with one another easily. English is one of them; it is spoken so broadly that it may change from its proper structure, some regions even have their own version of English. Consequently, certain variation in English seems to begin emerging. This study aims at analyzing one example of English variations found in *Countryballs* cartoons. Despite its use is limited only in the cartoons, this particular variation is remarkably unique. This study specifically focuses on the structure of this English variation. This is a qualitative study applying purposeful data sampling which data were collected from various social media and web sites. This study analyzed the structure of this English variation based on an explanation of Grammar and Style by Simpson (2004). The findings show that this English variation has four structural characteristics.

**Keywords:** English variation, *Countryballs* cartoons, grammar and style.

### INTRODUCTION

There exist billion of languages spoken by people all over the world which vary almost in every country. By that reason, therefore, people need a certain language as the international language to unite and help them communicate easier to one another. English has been one of the international languages spoken by a huge number of people across the globe. According to Graddol (2007), approximately 2 billion people have the language proficiency in English. Some researchers also add that English has transformed from being a main language for its native speakers to becoming an international medium as lingua franca (Jenkins, 2003b; Kirkpatrick, 2007). It means, English is used not only in interactions among its native speakers or between native to non-native speakers, but also used in interactions among speakers which

English is their Second Language (Crystal, 1997; Graddol, 2007).

Because English is widely spoken by people from various countries that have different backgrounds ranging from cultural, social, religious beliefs, academic, or even way of speaking, and so on (Kachru & Smith, 2008); as a result, it makes English change and develop which leads to the emergence of new kinds of English. As Denet says English is likely to be the language of a global community, but the community is in doubt about what is good use of the language (1992, p.13). In addition, new English words are invented from time to time, for instance, to cover the necessity of new terms for technology advancement; or merely as a result of teenagers' creativity in manipulating language within their social life (Behera & Mishra, 2013).

A recently emerged style of English influenced by various issues has been found in a type of cartoon called *Countryballs* or also known as *Polandball*. According to an internet article by Wojciech Oleksiak, the cartoon depicts some animate imperfect-circular-shaped flags of countries around the world with Poland as a central character (2014). What makes this cartoon worth researching is its English variations. Oleksiak further explains in his article that there are certain rules for making the cartoons, for instance, in terms of language, Poland always speaks broken English styles – this has something to do with the origin of the cartoons – and other countries also speak peculiar English style as well as a funny portrayal of their own language into English; only Anglophone countries speak proper English.

The English variation which syntactically and grammatically violates the appropriate structure of English is used in almost all *Countryballs* cartoons. This study aims at investigating this *Countryballs* cartoons' English variation. The focus is on the structure of this English variation compared to the basic English grammar. Therefore, how far this particular English variation violates basic English grammar and forms a unique style can be seen.

This paper is organized into six sections. First section is introduction which then continues with theoretical framework in second section. Third section presents the method of this study, which is followed by presentation of the data in section four and will be discussed in section five. Then the last section is the conclusion.

## THEORETICAL FRAMEWORK

### 1. Grammar and Style

Simpson (2004) defines grammar of a language as a largely complex set of rules about how the language use. Yet he adds that those 'rules' are nothing more than a random collection of biased constrictions. In other words, as long as speakers understand each other, the use of grammar is ruled out. From another perspective, however, grammar of a language is still considered important that it generally plays a key role as a foundation of how the construction of the language structures. Below he continues to explain the basic structure of English grammar.

#### a. Basic Model of Grammar

Simpson explains the basic model of English grammar has a system which is also known as a *rank scale*. The system is sorted according to their size; those are sentence or clause complex, clause, phrase or group, word, and morpheme. The most important unit of the scale is *clause* because it is the place where a number of crucial parts of the language are located. It contains *tense*, distinguishes between positive or negative *polarity*, contains the core of a statement; and is the place where

information about grammatical 'mood' (about whether a clause is declarative, interrogative, or imperative) is situated.

Clause is formed by four elements of clause structure; those are the *Subject*, the *Predicator*, the *Complement*, and the *Adjunct* which are also known as *SPCA* pattern. The *Subject* is particularly filled up with *noun phrase* which is a group of words with noun as the main component. The *Predicator* is always filled with *verb phrase*. The *Complement* is typically filled up by either *noun phrase* or *adjective phrase* where noun or adjective is an important constituent in the group of words. Finally, the *Adjunct* is filled with either by *adverb phrase* or *prepositional phrase*. The *Predicator* filled with *verb phrase* tends to be a must whereas the other three – *Subject*, *Complement*, and *Adjunct* – are less absolute as they are filled with the components depending on their necessities.

#### b. Test for Clause Constituents

Simpson also shows that the *Subject*, *Complement*, and *Adjunct* elements of clause structure can be figured out by asking some questions around the verb. However, this can be done by assuming that we can find the verb. In finding the *Subject*, the question should answer 'who' or 'what' which is placed in front of the verb. In finding the *Complement*, the question should answer 'who' or 'what' which is placed after the verb. As well as in finding the *Adjunct*, the question should answer such as 'how', 'when', 'where', or 'why' which is placed after the verb.

#### c. Variations in Basic Clause Structure

While the subchapter above explains how basic clause is arranged and how to disassemble a clause by asking some questions around the *verb*, Simpson also adds other types of grammatical mood which involve a different clausal structure. He elaborates more and gives the examples of variations in clause structure such as *imperative* which has no *Subject* element; *interrogative* which places the *Predicator* before *Subject* element; *declarative* which may have either more than one *Complement/Adjunct* elements or even not at all; as well as a type of grammatical abbreviation known as *ellipsis* which is often used in daily communication.

In cases of *imperative*, it is used particularly for making requests and commands. Some clauses like "put it on the table" or "follow me" do not need *Subject* element; the *verb* is always in its bare form and is never affected by *tense*.

*Interrogative*, which is used for asking questions, positions the *Predicator* in front of the *Subject* element, for instance, "can you send the file now?". But when there is not enough *Predicator* available to provide a particle for the pre-*Subject* position, a form of the pro-*verb* 'do' is used and placed in front of the *Subject*, like in "do you go to the gym everyday?" for example. However, Simpson also notes that the use of 'do' in *interrogative* clause is actually a recent development in the history of English. In early Modern English, the *Subject* and *Predicator* order was frequently used in opposite direction of the example above, for instance, "looked the Aussie actress great in her latest film?".

In another cases, *declarative* clauses may slightly go off of the SPCA pattern as well. Some *declarative* clauses most likely have only *Subject* and *Predicator*. On the other hand, however, they also can contain multiple *Complement* or *Adjunct* occasionally. Multiple *Complements* happen in some cases when the *Complement* is a 'direct object' or 'indirect object'; respectively, multiple *Adjuncts* can also be used for describing the situations of a particular event.

According to Simpson, what happens to those *Subject*, *Complement*, and *Adjunct* elements explained above somehow points out that their uses are less essential that the *Predicator* is in a clause structure. Nevertheless, some grammarians still argue regarding to *Predicator* use in daily language. In terms of daily communication, speakers tend to apply a type of grammatical abbreviation also known as *ellipsis*. One example of *ellipsis* is when, let's say, Iosef asks "where are the keys?" then John simply answers "in my pocket!". John's simple answer despite not having a *Predicator* still possesses the structure of earlier question, so John's elliptical response contains not only a simple *prepositional phrase* but also implicitly the complete elements of full clause.

## 2. Countryballs Cartoons Characteristics

So far, *Countryballs* cartoons have not been seen as an appropriate subject to be discussed in a noteworthy study. Because they are merely internet joke materials, there are only some web pages explaining the characteristics and rules of making *Countryballs* cartoons. One internet article was written by Wojciech Oleksiak explaining the characteristics as well as the origin. According to Oleksiak, *Countryballs*, or also known as *Polandballs*, is a typical cartoon that depicts some animate imperfect-circular-shaped flags of countries around the world with Poland as a central character (2014). Furthermore, he states in his article that there are certain rules for making the cartoons, for instance, in terms of language, Poland always speaks broken English styles; this has something to do with the origin of the cartoons that there was a Polish internet user being overly proud with his English even if it actually showed the other way. Thus, only Anglophone countries speak proper English, and other countries also speak peculiar English style as well as a funny portrayal of their own language into English.

Speaking of the origin, it all began in 2009 when a number of internet users around the world interacted on a website named *Drawball.com* which allows the users to draw anything on a wide circular canvas. Since each user is given only a limited amount of virtual ink, a group of Polish users worked together in an effort to take over the canvas by drawing Poland flag colors on it. Despite receiving a great interference from other users, those Polish users managed to color the entire canvas white and red. The takeover inspired a British user, nicknamed FALCO, to create a cartoon character in order to humiliate a Polish user, nicknamed WOJAK, who spoke inappropriate English in participating in the website. With basic MS Paint tools, FALCO simply drew an imperfect-circular Poland flag upside down (half top red, half bottom white) that spoke broken English. Since then

the *Polandballs* cartoon is invented along with the broken English as its typical characteristic. After some period of time, the name shifted to *Countryballs* that it also depicts other countries. The idea of involving international stereotypes and portrayal of each country's language blended with English contributes to its rapid development and popularity.

Echoing Oleksiak, another web page describing the cartoons' characteristics was written by Tomberry (2010). He specifically added the personalities and features of some popular *Countryballs* which are reflecting the stereotypes of the country's citizens in popular culture, such as:

- The United States is illustrated to be egocentric people who know nothing that happens outside their country, and who are always enthusiastic about bringing 'freedoms' when needed.
- France always gives up easily which is related to the surrender of France in 1940 to the German Nazi.
- The Netherlands always consumes drugs, likes tulips and windmills, and likes to take "clay" (a *Countryballs* cartoons' term which means 'land') from the sea.
- The United Kingdom is an old gentleman, wears a top hat, and frequently looks melancholic back on his glorious days as a great empire which are over now.
- Poland has a great urge to go to outer space, but he can't. He also feels threatened by Russia and Germany.
- Germany loves to work and has a deep desire inside of him to rebuild the German Empire and German Nazi, or at least other countries suspect him of having that feeling.

Those characteristics and personalities of each country are not obligatory but are commonly applied in making the *Countryballs* cartoons.

## METHOD

This study presents actual data taken from numerous *Countryballs* cartoons which are available in several web sites and social media and can be accessed by anyone from anywhere at any time. The data were in forms of utterances, thus there were no numerical or statistical elements in the data. In addition, the data were collected from multiple sources and analyzed in order to achieve the aim of this study. By those reasons, therefore, this study adopted qualitative method.

For the data collection technique, this study applied *purposeful data sampling* which involved an active selection of the most productive data that had the capability of achieving the research goal (Marshall, 1996). The data were in forms of utterances taken from *Countryballs* cartoons which are available in social media like 9GAG or web sites such as *countryballs.net*, *countryballs.com*, and *joyreactor.com*. The procedure in collecting the data was thoroughly looking up the cartoons which contain unique utterances on those social media

and web sites mentioned earlier and then putting them into several structure categories.

For data analysis technique, this study followed a procedure by Miles, Huberman, and Saldana (2014) which consists of three points: data condensation, display of the data, and conclusion and verification. The data collected were only 30 utterances. These numbers were considered sufficient to achieve this study goal. The data were simply put into tables of categorizations and then the analysis of each category was elaborated.

## FINDINGS

### 1. Clausal Variations in *Countryballs* Cartoons' English Variation

Simpson (2004) points out that basic grammar of English has a system named *rank scale* with *clause* as the most important unit. Clause can be distinguished in four elements of clause structure; those are the *Subject*, the *Predicator*, the *Complement*, and the *Adjunct* which are also known as *SPCA* pattern. As far as it can be seen from the data, they are likely to apply clausal variations explained by Simpson (2004).

Table 1. Clausal Variations

Data no.	Clausal Variations
1	Oh no, is show! Must hide from Germania
2	Gib
3	Is of Nazi. Better make playings of the cool
4	Is nuclear power plant
5	Make from only most finesse grape, et aged to la perfection
6	Is kvality vodka. If pinch nose, taste almost not like oven kleaner
7	Wasn't of Czech Republic, dickhole
8	Can producing many oil

From the data above, it can be seen that all utterances do not have complete *SPCA* pattern. All utterances clearly do not have *Subject* element; data (1) and (2) even do not have *Subject* and *Complement* elements. Here below are the target utterances of those data:

- '(1) Oh no, it is shown! I must hide it from Germania.
- '(2) Give me.
- '(3) It is Nazi. I'd better stay cool.
- '(4) This is nuclear power plant.
- '(5) It was made from only finest grape, it was aged to its perfection.
- '(6) This is vodka with a good quality. If you pinch your nose, it tastes almost not like oven cleaner.
- '(7) It wasn't Czech Republic, dickhole.
- '(8) They can produce oil.

Those all utterances, based on Simpson explanation, are likely to apply grammatical abbreviation known as *ellipsis*. In spite they do not have a complete *SPCA* pattern in their clause structure, they implicitly possess the conversation context; thus, they manage to deliver their meanings even if they are not arranged based on complete *SPCA* pattern. The point is, to make it all clear, the conversation context they contain has to be examined further: example (1) is Greece trying to hide his financial debt from Germany; example (2) which also applies *imperative* grammatical mood is about Poland, Italy, and Greece asking for financial loan to Germany; example (3) is Poland seeing German Nazi approaching him; example (4) is Russia's response to Ukraine's question about the thing Russia gives him; example (5) is France explaining the quality of wine he serves, as well as example (6) is what Russia says while pouring the vodka; example (7) is Czech Republic's objection to United States' accusation of doing the bombing; and example (8) is also Czech Republic describing what Chechnya can do.

### 2. The Universality of 'Into' as Additional or the Main *Predicator* Element in Cartoons' English Variation

Another idea pointed by Simpson (2004) is that the *Subject*, *Complement*, and *Adjunct* can be determined by asking some questions around the *verb*; therefore we should find the *verb* first. However, there are a sizable number of data not possessing *verb phrase*; instead, it is omitted, substituted, or added with 'into' to make it slightly understandable. In other words, the *preposition* 'into' becomes and has universal function as *Predicator* element.

Table 2. The Universality of 'Into'

Data no.	The Universality of 'Into'
9	Bangladesh cannot <b>into</b> India cannot <b>into</b> Bangladesh!
10	They can <b>into</b> ASEAN and cooperationu.
11	Greece can <b>into</b> underwater!
12	Änd so, in conclusions, Estland cannot <b>into</b> glorious Nordic.
13	Can we just endings this and just becomings <b>into</b> friendu? Maybe if we together we can <b>into</b> accomplish great things
14	Ja, but du must <b>into</b> working harder now.
15	Must <b>into</b> toppings that so senpai will notice.
16	Italia can <b>into</b> conquer Poland like country too!

It can be seen that half of the data above have the main *verb* but the other half do not. Data (13), (14), (15), and (16) have the main *verb* to indicate the action occurring in those utterances; the rest, however, do not that they are only given *modal auxiliary verb* like 'must'



or ‘can’ and the *preposition* ‘into’. The target utterances of those data are as follows:

- '(9) Bangladesh cannot be merged with India and India cannot be merged with Bangladesh!
- '(10) They can establish ASEAN and cooperate.
- '(11) Greece can dive underwater!
- '(12) And so, in conclusions, Estonia cannot join the glorious Nordic.
- '(13) Can we just end this and just become friends? Maybe if we are together we can accomplish great things.
- '(14) Yes, but you must work harder now.
- '(15) I must top that so the master will notice.
- '(16) Italia can conquer Poland like country too!

Taking a closer look at data (13), (14), (15), and (16), they are rather easy to understand because they have the main *verb* regardless its structure and the addition of *preposition* ‘into’ in the middle of them. Thus, the action occurs can be found out with no problem. Furthermore, it will be much easier to understand if the *preposition* ‘into’ is ignored when reading the utterances. In addition, if the *verb* can be found, so can be the *Subject*, *Complement*, and *Adjunct* elements.

For the other data, (9), (10), (11), and (12), they do not contain the main *verb*, thus it needs different way to understand them. As shown in the target utterances, the appropriate *verb phrases* need to be determined in order to make the proper clauses. Furthermore, unlike data (13), (14), (15), and (16), the *preposition* ‘into’ otherwise plays an important role in data (9), (10), (11), and (12); therefore, the use of ‘into’ in these utterances cannot be ignored. To understand these utterances without referring to the target utterances: firstly is to assume that ‘into’ is the *verb* of the clause and sometimes is supported by the *modal auxiliary verb* ‘must’ or ‘can’; secondly is to generalize the definition of the word ‘into’ which is expressing movement or action with the result someone/something becomes enclosed or surrounded by something else; finally is to see the *noun phrase*, *adverbial phrase*, or any other element after the *preposition* ‘into’. Putting together those steps will determine what the utterances mean; assuming ‘into’ as well as the *modal auxiliary verb* as the *verb* of the clause, the *SPCA* pattern can be found out with ease. Nevertheless, it needs to remember that those utterances also consist of clausal variations.

### 3. The Overuse and Misuse of *Preposition* ‘Of’

Furthermore, from basic English grammar perspective, there are two more things which are obviously odd in these cartoons’ English variations utterances. Firstly, it is the over and misuse of the

*preposition* ‘of’. Aside from data (3) and (7), so many can be seen in the data below:

Table 3. Overuse and Misuse of *Preposition* ‘Of’

Data no.	Overuse and Misuse of <i>Preposition</i> ‘Of’
17	Freeloader is <b>of</b> incoming
18	Well, I guess yuo are <b>of</b> right...
19	Stupid Greece. This is <b>of</b> final loan
20	To demonstrate, sick Japan is <b>of</b> next guest. Welcomings!
21	I <b>of</b> Bangladesh, not Japan
22	I decide what <b>of</b> good, what <b>of</b> bad
23	This <b>of</b> stupid
24	<b>Of</b> welcomes!
25	<b>Of</b> interesting!

From those data above as well as data (3) and (7), some misuses of *preposition* ‘of’ are placed after *to be* or *auxiliary verb* and followed by either *noun*, *adjective*, or *verb phrase* as shown in data (3) and (7) as well as in (17) to (20). However, the *preposition* ‘of’ also replaces the *auxiliary verb* sometimes, as shown in data (21), (22), and (23). In addition, in data (24) and (25), the *preposition* is even used as a start of an utterance. Below are the target utterances of those data:

- '(17) Freeloader is incoming.
- '(18) Well, I guess you are right...
- '(19) Stupid Greece. This is the final loan.
- '(20) To demonstrate, sick Japan is the next guest. Welcome!
- '(21) I am Bangladesh, not Japan.
- '(22) I decide what is good, what is bad.
- '(23) This is stupid.
- '(24) Welcome!
- '(25) Interesting!

In fact, the use of the *preposition* such as in data (21) to (25) is clearly impossible according to English grammar; however, the use such as in example (3) and (7) as well as in (17) to (20) is otherwise under particular circumstances. Some *nouns*, *adjectives*, and *verbs* in English are embedded with ‘of’ that they have practically become one word. For instance, the phrases such as ‘importance of’, ‘proud of’, or ‘think of’ are used inseparable. Therefore, a sentence such as ‘this is of the utmost importance’ is very acceptable even though it is structurally similar to those examples above.

### 4. Unnecessary Suffixes

Secondly, another thing which is also odd in this English variation is that some words contain unnecessary suffixes. It can be seen in data (3), (8), (20), (24), and many others such as these data below:

Table 4. Unnecessary Suffixes

Data no.	Unnecessary Suffixes
26	That was of close <del>ness</del>
27	I have bring( <del>ing</del> )(s) my first guest, South Africa
28	I mean( <del>ing</del> )(s), oh non binary gender
29	I have decid( <del>ing</del> )(s)
30	Take not( <del>ing</del> )(s) that...

The data above show that some suffixes are used inappropriately so many times in the cartoons' English variation; it is even combined with other suffixes. The target utterances are as follows:

- '(26) That was close.  
'(27) I have brought my first guest, South Africa.  
'(28) I mean, oh non binary gender.  
'(29) I have decided.  
'(30) Take note that...

Basically in English grammar, the use of suffix *-ing* is to indicate the *tense* of a clause or to determine particular word as a *noun* or *adjective*; while the suffix *-s* is also to indicate the *tense* of a clause as well as to determine the quantity of a *noun*; and the suffix *-ness* is to denote something in particular state or condition.

What makes the use of those suffixes inappropriate is that they violate English grammar rules. In data (8), (27) and (29), the suffix *-ing* is added to a *verb* that is preceded by *can* and *have*; in which *can*, that is a *modal auxiliary*, should be followed by *bare infinitive*; while *have* should be followed by *past participle* in this context. Data (3) is quite different. A *verb* followed by a *present participle* taking a role as a *noun* is actually acceptable in English; however in data (3), along with data (28), it is also combined with suffix *-s* that obviously makes the English sound peculiar. Data (30) which the target utterance is "take a note that...", the use of *-ing* after the word "note" to indicate it as a *noun* – even though A *verb* followed by a *present participle* is acceptable – is clearly unnecessary because the word "note" itself is a *noun*. Data (20) and (24) have different story. The word 'welcome' is an exclamation to greet someone, therefore adding suffixes is clearly unnecessary, moreover adding a preposition in front of it. Finally, data (26) also uses insignificant suffix. The target utterance of data (26) is "that was close" which shows a feeling of relief. Adding *-ness* to the word "close" may lead to confusion because the suffix *-ness* will change its actual meaning.

In conclusion, these English variations in the cartoons' utterances have something to do with the *Countryballs* cartoons' origin. As stated by Oleksiak (2014), in making the cartoons, the countries other than

Anglophone ones speak broken English. Therefore, those violations from basic English grammar are written on purpose which also plays as a special characteristic to this kind of cartoon.

## DISCUSSION

### The Structure of Basic English Grammar vs. The Structure of *Countryballs* Cartoons' English Variation

In general, English and *Countryballs* cartoons' English variation is semantically related because its origin itself is English; therefore, broadly speaking, to reveal the meaning of *Countryballs* cartoons that are mostly using its English variation, basic English knowledge will most likely do. In addition, also referring to its origin, this so-called variation is merely the broken version of English, written on purpose in order to deliver a particular joke. However, on the other hand, because *Countryballs* cartoons' English variation is considered as the broken version of English, the structure of both is mostly different. In examining the structure thoroughly, there is one structural characteristic making them related in which that it also applies clausal variation as English does; but the other structural characteristics which show this English variation has the features such as: universality of 'into' playing the role as the *Predicator* element, the overuse and misuse of the *preposition* 'of', and the unnecessary suffixes, are what make *Countryballs* cartoons' English variation unique and really different from basic English.

Speaking of being alike, only one thing English and *Countryballs* cartoons' English variation have in common in their structure. Before starting, it needs to underline that most *Countryballs* cartoons are presented in dialogues which means a conversation occurs. In connecting the dots: firstly, the *Countryballs* cartoons being presented in conversational situation most of the time using its English variation; secondly, the *Countryballs* cartoons' English variation being only the broken version of English; and, lastly, as enforced by Simpson (2004) English having typical manner when used in conversational situation; will lead to an account of which this English variation can be similar to English, especially to which is used in daily spoken language. It is because both English and *Countryballs* cartoons' English variation similarly apply clausal variation; moreover, *Countryballs* cartoons' English is not arranged based on the *SPCA* pattern most of the time or adopts grammatical abbreviation known as *ellipsis*. It can be seen from it omitting the *Subject*, *Complement*, *Adjunct*, or even the *Predicator* element to arrange its clause structure. So is English, especially of which is spoken in daily communication; it is only a matter of efficiency and effectiveness in delivering meanings. A particular utterance does not need to always follow the *SPCA* pattern. As long as the context in a conversation is

understood by both speaker and interlocutor, an utterance formed merely in a phrase, omitting even the *Predicator* as the so-called most crucial element in the SPCA pattern, is not a real problem.

If one point above explained on how the structure of English and *Countryballs* cartoons' English variation share one mutual structural characteristic in forming their clause, in contrary, due to *Countryballs* cartoons' style of English being distinct and likely being the broken version of English, there are more structural characteristics making this English variation different from basic English. One of the findings shows that it has one feature which gives the *preposition* 'into' a universal role in its clause structure, even the role of becoming the main *Predicator* element of the clause. A sizable number of utterances in *Countryballs* cartoons which is using its English variation place the *preposition* 'into' as their *Predicator* element either they have *verb phrase* or not. This structural characteristic, again, has to do with the origin of the *Countryballs* cartoons. If looking back at its origin, there was one well-known remark saying "Poland can into space". This remark which first appeared and became a trend in a particular online forum (but now it is widely spread on the internet related with the keyword 'Countryballs') was produced by a Polish internet user, nicknamed WOJAK, who frequently spoke broken English on the online forum. Respectively, the remark then, firstly initiated by another internet user nicknamed FALCO, became a typical characteristic of *Countryballs* cartoons' English variation and is widely adopted in a great number of cartoons. In short, that famous remark by WOJAK is the source of this universal role of *preposition* 'into' in *Countryballs* cartoons because it is adopted in so many cartoons with various forms and it spreads broadly.

The other two structural characteristics which show the difference between this English variation and basic English are the overuse and misuse of the *preposition* 'of' and the unnecessary suffixes. Unlike the universality of 'into' that is caused by a specific factor in which a non-native English speaker made a grammar mistake and then became a trend, those two structural characteristics are likely generated by multiple wider causes. In connecting the dots from: the fact of English in general, how English speakers – native or non-native – perceive English, and this *Countryballs* cartoons' English style phenomenon, there could be two factors bringing about those two diverse structural characteristics: the global confusion in using English grammatical morphemes as well as, again, the account of *Countryballs* cartoons being the broken version of English.

So, first of all, as broadly known, English is spoken by billions of people around the world. As an international language helping a huge number of people across the globe communicate easier, it has spread rapidly and widely for at least the past two decades, not to

mention the spread is also supported by various media, especially internet. Such wide and rapid English expands that the term *World Englishes* is coined by Bruj Kachru (1992). However, this sensational spread of English is not balanced by the level of how each individual perceives English language proficiency. Let alone between native English speakers and non-native ones, how each individual understands English, whether among native or non-native speakers, is most likely different. It refers to what DenNet states that English is likely to be the language of a global community, but the community is in doubt about what is good use of the language (1992, p.13).

Knowing the fact about English like this, it then comes to mind that some elements of English language would probably be ignored for as long as the meanings is delivered successfully and effectively. Respectively, the use of grammatical morphemes would have been likely as the most trivial things to care about that in fact the use of English grammatical morphemes, practically, are rather inconsistent among speakers and turns out to be a global confusion.

The fact of this global confusion in using the English grammatical morphemes plus the idea of *Countryballs* cartoons having to be made in broken English are what generate the two structural characteristics: the overuse and misuse of *preposition* 'of' as well as the unnecessary suffixes in *Countryballs* cartoons. The *preposition* 'of' is one essential morpheme in English. The use of it is sometimes embedded to particular *verbs*, *nouns*, or *adjectives*, is also used for modifying *nouns*, used for expressing the correlation between two or more things etc.; therefore, confusion in applying it properly is unbearable. As a result, in this *Countryballs* cartoons case, the *preposition* 'of' is manipulated everywhere and anywhere as it is even used for starting an utterance as well as being placed after or substituting the *auxiliary verb*. Other major grammatical morphemes that are also manipulated in the cartoons are the suffixes *ing* and *s* which are normally used in basic English for indicating the *grammatical tense* of a clause or modifying *verbs* as a *noun*. In *Countryballs* cartoons, the suffix *ing* is mostly placed in any *verb* regardless the *tense* of the clause and even combined with suffix *s*. Another one, which use of it is clearly unnecessary according to basic English grammar, is the suffix *ness*. This suffix is typically used for denoting something in a particular state or condition. However, one data presented in findings section shows that the addition of *ness* to the word 'close' will change the meaning.

## CONCLUSION

*Countryballs* cartoons' English variation is one example of English having evolved. Even though its use is not for daily communication, it displays decently the complex issues regarding to English use as an international language.

In comparing the structure of basic English and *Countryballs* cartoons' English variation, there are four major structural characteristics that *Countryballs* cartoons' English variation has, one of which is still related to the application of English in daily use, and the other three are obvious peculiarities according to basic English structure.

The one which shows that English and *Countryballs* cartoons' English style have something in common is the application of clausal variation. English applies clausal variation especially when it comes to the use in daily communication while *Countryballs* cartoons are mostly presented in a conversational situation; therefore, they are fundamentally similar. The other three are *Countryballs* cartoons' peculiarities that no one would deny. All of them are caused by different factors. The one that shows *Countryballs* cartoons gives the *preposition* 'into' a universal role as *Predicator* element is caused by particular English grammar mistake and related to the origin of *Countryballs* cartoons. The remaining two are caused by wider causations connected to the fact of English broad use, how each individual perceives English language proficiency, and *Countryballs* cartoons having to be made in broken English.

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