SEMANTIC CHANGE AND MEANING SHIFT ANALYSIS ON NARRATIVE TEXTS' DIALOGUES AMONG THE CHARACTERS IN THE SECOND YEAR ENGLISH TEXTBOOKS OF SENIOR HIGH SCHOOL

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ABSTRACT

The purposes of this study are to (1) describe the types of semantic change existing in characters' dialogues of the narrative text in high school English textbooks class X; (2) distinguish the conceptual meaning and new meaning in characters' dialogues of the narrative text; and (3) show the cause of meaning shift in characters' dialogues of the narrative text. This research approach uses a qualitative approach with descriptive methods, because it deals with the qualitative data, the corpus of words. These research findings both in the textbooks *The Spotlight* containing seven narrative texts and *Real Time* containing six narrative texts. They indicate a change and a shift in meaning as a result of the contexts of the use of language.)

Key Words: semantic change, meaning shift, narrative texts' dialogues, characters

ABSTRAK

Penelitian ini bertujuan (1) mendeskripsikan jenis perubahan semantik dialog antartokoh dalam teks naratif pada buku bahasa Inggris SMA kelas X; (2) membedakan makna konseptual dan makna baru dalam dialog antartokoh dalam teks naratif; dan (3) menunjukkan penyebab pergerseran makna dalam dialog antartokoh dalam teks naratif. Pendekatan penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif karena berkenaan dengan data kualitatif, yakni korpus kata. Hasil temuan penelitian ini baik pada buku teks The Spotlight yang memuat 7 teks naratif maupun buku teks Real Time yang memuat 6 teks naratif, keduanya menunjukkan adanya perubahan dan pergeseran makna sebagai akibat dari konteks penggunaan bahasa.

Kata Kunci: perubahan makna, pergeseran makna, teks naratif 'dialog', karakter

INTRODUCTION

Words are semantically changed and have different meaning with its lexical meaning as most of them are created according to the user's needs. The semantic change of words is occurred because the word is constantly used and what is intended by speaker is not exactly same in a period time. If a different intention for a word is shared by the speech community and becomes established, a semantic change has occurred.

According to Fromkin and Rodman (1983: 297), semantic change is a change in one of the meanings of a word that may expand or replace the original meaning of words in the process by either elevating the value of the word or lowering it. Furthermore, Palmer (1981: 2--5).The meaning of words can also be shifted as they are borrowed from one language into another as it happened in the term formulation

In this research, the researcher analyzes the semantic change of narrative texts' dialogues among the characters. Utterances in the dialogues have contributed in meaning shift as it gives a new meaning toward the old words.

Although grammaticalization phenomena involve changes at all levels of language, semantic change has been the focus of much of the literature (e.g. Hopper and Traugott 2003, Traugott and Dasher 2005). The chapter in Hock's Principles of Historical Linguistics (1991) on semantic change, although more thorough than some, is a scant 29 pages in length, after which it is concluded that semantic change is largely unpredictable. Fortson (2003) points out that it is only the results of semantic change which are unpredictable; the same mechanisms, extension and reanalysis, are responsible for the various results that are outlined in introductory textbooks.

The most recent work on diachronic semantics has focused on the role of pragmatic discourse. Traugott and Dasher (2005) is a book length study of how pragmatic inferencing and reanalysis is responsible for almost all semantic change. Twoother recent studies, Eckardt (2006) and Deo (2006) have incorporated the tools of formal semantics to make ideas about semantic change more explicit. Although it is an emerging field, these two works have shown that the marriage of formal semantics and historical linguistics can indeed be a fruitful endeavor. Below, I briefly summarize these three recent approaches to historical semantics.

Traugott and Dasher (2005) propose the Invited Inferencing Theory of Semantic Change (IITSC). An invited inference, not unlike a conversational implicature, is a meaning which is cancellable which the speaker invites the hearer to infer. Invited inferences arise through metaphoric and metonymic processes; that is, speakers invite inferences which are either similar in meaning to or in some way associated with the encoded (i.e. non-cancellable) meanings of the utterances which carry the inferences.

According to Moleong (2001: 65), the scope of the study is the most determining step in the qualitative research. It is important to restrict the problem because it helps the researcher in analyzing the data. Therefore, the researcher focuses on the semantic change of narrative texts' dialogues among the characters and factors facilitating semantic change of those terms.

Some purposes which are going to be achieved in this study are:
1. to describe the types of the semantic change of narrative texts' dialogues among the characters in the second year English textbooks of Senior High School.
2. to differentiate the conceptual meaning and the new meaning of narrative texts' dialogues among the characters in the second year English textbooks of Senior High School.
3. to show what cause the meaning change in narrative texts' dialogues among the characters in the second year English textbooks of Senior High School.

REVIEW OF THE RELATED LITERATURE

A. Taxonomy of Semantic Change

All other semantic change can be discussed in either terms of generalization or specialization. The following diagram shows different subtypes of meaning change.

1. Generalization, or extension
a) Metonymy

Metonymy is a figure of speech where one word is substituted for a related word; the relationship might be that of cause and effect, container and contained, part and whole. For instance, Shakespeare's comment "Is it not strange that sheep's guts should hale souls out of men's bodies?" (from Much Ado About Nothing) uses "sheep's guts" to refer to the music produced by harpstrings. Had guts come to mean "music", then the meaning would have shifted due to metonymy.

The Greek word dóma originally meant "roof". In the same way English speakers will metonymically use roof to mean "house" (as in "Now we have a roof over our heads"), the Greeks frequently used dóma to refer to "house", so that that is now the standard meaning of the word. A Russian word will provide a similar example: vinograd, "vineyard", was so frequently used to refer to "grapes", as in "Let's have a taste of the vineyard" that it has come to mean "grapes".

b) Metaphorical extension

Grace Murray Hopper, the late Admiral and computer pioneer, told a story of an early computer that kept calculating incorrectly. When technicians opened up its case to examine the wiring, which physically represented the machine's logic, a huge dead moth was found, shorting out one of the circuits and causing the faulty logic. That moth was the first of its kind to achieve immortality. Because of it, software is now frequently plagued with "bugs".
The use of bug to refer to an error in computer logic was a metaphorical extension that became so popular that it is now part of the regular meaning of bug. The computer industry has a host of words whose meaning has been extended through such metaphors, including mouse for that now ubiquitous computer input device (so named because the cord connecting it to the computer made it resemble that cutest of rodents).

Metaphorical extension is the extension of meaning in a new direction through popular adoption of an originally metaphorical meaning. The crane at a construction site was given its name by comparison to the long-necked bird of the same name. When the meaning of the word daughter was first extended from that of "one's female child" to "a female descendant" (as in daughter of Eve), the listener might not have even noticed that the meaning had been extended.

Metaphorical extension is almost a natural process undergone by every word. We don't even think of it as meaning change. In its less obvious instances, we don't even see it as extending the meaning of a word. For example, the word illuminate originally meant "to light up", but has broadened to mean "to clarify", "to edify". These meanings seem so natural as to be integral parts of the words, where senses such as "to celebrate" and "to adorn a page with designs" seem like more obvious additions.

A few specific metaphors are common to many different languages, and words can be shown to have undergone similar, if independent, developments. Thus the Welsh word haul and the Gaelic word súil, both meaning "sun", have both come to mean "eye". Nor is this metaphor a stranger to English, where the daisy was in Old English originally a compound meaning "day's eye", from its yellow similarity to the sun.

More often, languages will differ in the precise correspondences between words, so that some languages have broad words with many meanings, which must be translated into multiple words in another language. A word like paternoster, discussed earlier, with senses ranging from the "Lord's Prayer" to "a magic spell" to "a large bead" to "a weighted fishing line" will have to be translated into four different words in another language (though I challenge you to find an English-to-language-of-your- choice dictionary that indicates the four meanings of paternoster).

c) Radiation

Radiation is metaphorical extension on a grander scale, with new meanings radiating from a central semantic core to embrace many related ideas. The word head originally referred to that part of the human body above the rest. Since the top of a nail, pin or screw is, like the human head, the top of a slim outline, that sense has become included in the meaning of head. Since the bulb of a cabbage or lettuce is round like the human head, that sense has become included in the meaning of head. Know where I'm headed with this? The meaning of the word head has radiated out to include the head of a coin (the side picturing the human head), the head of the list (the top item in the list), the head of a table, the head of the family, a head of cattle, $50 a head. But I'll stop while I'm ahead.

Other words that have similarly radiated meanings outward from a central core include the words heart, root and sun.

2. Specialization or Narrowing

The only specific subtype of specialization that I have identified is contextual specialization.

The word undertaker originally meant "one who undertakes a task, especially one who is an entrepreneur". This illustrates contextual specialization, where the meaning of a word is reshaped under pressure from another word that had frequently co-occured with it: thus undertaker acquired its meaning from constant use of the phrase funeral undertaker; eventually, under the pressure towards euphemism, the word funeral was dropped.

Another example of contextual specialization is doctor, which originally meant "a teacher" and then later "an expert", where it came to be used in the phrase medical doctor; now of course this is redundant and medical is omitted, with the primary sense of doctor having become more specialized.

3. Meaning Shift

A shift in meaning results from the subsequent action of generalization and specialization over time: a word that has extended into a new area then undergoes narrowing to exclude its original meaning. In the unlikely event that all the senses of place except for "a business office" faded away, then place would be said to have undergone a shift.

I heard an American student at Cambridge University telling some English friends how he climbed over a locked gate to get into his college and tore his pants, and one of them asked, 'But, how could you tear your pants and not your trousers?'
Norman Moss, "British/American Language Dictionary"

Shifts occur when the sense of a word expands and contracts, with the final focus of the meaning different from the original. For some reason, words describing clothing tend to shift meanings more frequently than other words, perhaps because fashion trends come and go,

leaving words to seem as old fashioned as the clothing they describe. Who today wants to wear bloomers, knickers or pantaloons?

The word pants has an interesting history. It's ultimate etymon is Old Italian Pantalone. In the 1600s, Italy developed commedia dell'arte, a style of comedy based on improvisation using stock characters. Pantalone was a stock character who was portrayed as a foolish old man wearing slippers and tight trousers. Through regular metyonmy, speakers of Old French borrowed his name to describe his Italian trousers. Their word was then borrowed into English as pantaloon, which in time was shortened to pants and came to mean trousers in general. British speakers of English have modified the meaning again to the sense of "underpants", resulting in the confusing situation described in Norman Moss' quote above.

a) Amelioration

Suffield's poem gave many good examples of amelioration, including priest from "old man". A complementary term, pastor, likewise underwent amelioration, originally meaning "shepherd" (a sense surviving in the word pastoral), but coming to mean its current sense of "minister" by the extensive Christian references to "the Lord is my shepherd" as a call to ministry.

The following table shows other examples, including pluck in the sense of He has a lot of pluck.

Word	Old Meaning
enthusiasm	"abuse"
guts ("courage")	"entrails"
pastor	"shepherd"
pluck ("spirit")	"act of tugging"
queen	"woman"

b) Pejoration

King James II called the just completed St. Paul's Cathedral amusing, awful and artificial. Call the just completed rock and roll museum in Cleveland amusing, awful and artificial, and you may be accurate but you will mean something quite different from King James. When he lived, those words meant that the cathedral was "pleasing, awe-inspiring and artful" respectively. The meaning of each word has grown more negative with time. People seem much more likely to drag words down than to lift them up, to build museums instead of cathedrals, as the following examples may demonstrate.

Word	Old Meaning
crafty	"strong"
cunning	"knowing"
egregious	"distinguished, standing out from the herd"
harlot	"a boy"
notorious	"famous"
obsequious	"flexible"
vulgar	"popular"

c) Semantic reversal

Occasionally a word will shift so far from its original meaning that its meaning will nearly reverse. Fascinatingly enough, the word manufacture originally meant "to make by hand".

Word   Old Meaning
counterfeit   "an original"
garble "to sort out"
manufacture   "to make by hand"

d) Contronyms

A contronym is like a word that has undergone semantic reversal, only the tension has not eased: the word still preserves its original meaning, along with a contradictory -- if not exactly counterposed -- meaning.

Word   Meanings
bimonthly   "happening every other month", "happening twice monthly"
biweekly   "happening every other week", "happening twice weekly"
ravish "to overwhelm with force, especially rape"*, "to overwhelm with emotion, enrapture"
sanction   "authoritative measure of approval"*, "coercive measure of disapproval of nation against nation"
table   Brit. "to put on the table for discussion", Amer. "to set aside a motion rather than discuss it"

4. Narrative Text

Meyers (2005 : 52) states that narrative is one of the most powerful ways of communicating with others. A good written story lets your reader response to some event in your life as if it were own. They not only understand the event, but they can almost feel it. The action, details, and dialogue put the readers in these seem and make it happen for them.

Moreover, Anderson (1997 : 8) states that narrative is a piece of text tells a story and, in doing so, entertains or informs the reader or listener. In Curriculum 2006 narrative text is defined as a text which function is to amuse, entertain, and to deal with actual or various experience in different ways.

Narrative deals with problematic event lead to a crisis or turning point of some kind in turn finds a resolution. From the definition above, I can conclude that narrative story is a story tells us about something interesting that has purpose to amuse, entertain or the readers.

You are using narrative when you tell a friend about something interesting that happen to you at work or at school, when you tell someone a joke.

Anderson (1997: 14) states that a good narrative uses weird to paint a picture
in our mind of:
a. what characters look like (their experience),
b. where the action is taking place (the setting),
c. how things are happening (the action).

The characteristics of narrative texts among others:
a. It tells us about a story of event or events.
b. The events are usually arranged in chronological order- that is, in the order in which they occurred in time.

c. The narrator has a purpose in mind in telling the story. There are some points the narrator wishes to make, or some impression he or she wishes to convey to the reader. Therefore, the details of the narrative are carefully selected for purpose.

Narration is telling a story. And to be interesting, a good story must have interesting content. At should tell us about an event your audience would find engaging. You might even thing of your narrative as a movie in which readers see people in action and hear them speak. Therefore, it should be detailed and clear, with even arranged in order in which they happened or in some other effective ways you should use for narrative that achieves all of the followings goals:

a. it is unified, with all the action a developing central idea.

b. It is interesting, it draws the writer into the action and makes them feel as if they are observing and listening to the events.

c. It introduces the four *ws* of a setting- who, what, where, and when- within the
   context of the action.

d. It is coherent, transition indicates changes in time, location, and characters.

e. It begins at the beginning and end of the end. That is, the narrative follows a chronological order- with events happening in a time sequence.

f. It builds towards a climax. This is the moment of most tension or surprise- a
   time when the ending is revealed or the importance of events becomes clear.

The language features usually found in narrative texts are:

a. specific characters

b. time words that connect to tell when they occur

c. verbs to show the action that occur in the story.

d. Descriptive words to portray that character and setting.

(Anderson, 1997: 15)

Below are the Generic Structure of Narrative Texts according to Anderson

(1997: 8) states that the steps for constructing a narrative are:

a. Orientation/ exposition
   The readers are introduced to the main characters and possibly some minor characters. Some indication is generally given of where the action is located and when it is taking place.

b. Complication/ rising action
   The complication is pushed along by a serious of events, during which we
   usually expect some sort of complication or problem to arise. It just would not be so interesting if something unexpected did not happen. This complication will involve that main characters and oven serves to (temporally) toward them from reaching their goal.

c. Sequence of event? Climax
   This is where the narrator tells how the character reacts to the complication.
   It includes their feeling and what they do. The event can be told in chronological
   order (the order in which they happen) or with flashback. The audience is given the
   narrator's point of view.

d. Resolution/ falling action
   In this part, the implication may be resolved for better or worse, but it is rarely left completely unresolved (although this is of course possible in certain types of narrative which leaves us wondering 'How did it end"?)

e. Reorientation

It is an optional closure of event.

RESEARCH METHODOLOGY

This research applies a qualitative method because the researcher analyzes words, not numbers. (Moleong 1988:2). This research also uses a descriptive method as the researcher intends to identify the facts about the research object (Isaac and Michael,1971:42).

In collecting the data, the researcher uses a Documentation Method as the researcher collects the data from printed media, such as a note, a transcript, a book, etc (Arikunto 1983:18). Then, that method is continued by a Note-Taking Method   which means that the researcher rewrites and makes a list words that are semantically changed (Sudaryanto, 1993:136).

From the obtained data, the researcher determines the population and the sample. Population is a group of cases that meet particular requirements related to the problem studied (Mardalis, 2003: 53). The population in this research are narrative texts' dialogues among the characters in the second year English textbooks of Senior High School while sample is a part of the whole population that becomes the object of research. The samples that are used by researcher are taken by using Purposive Sampling Technique which the sampling taken randomly from the population according to particular criteria based on purpose of the research. In general the samples are chosen if there is semantic change occur in some words (sample). In this terminology, the writer focuses on words/utterances that have new meaning related to the research. (Abdul Chaer 2007: 39--41).

After providing the sample, the researcher analyzes the data by using Padan Referential from Sudaryanto (1993:1--17). Padan Method is divided into five sub- methods, Referential, Fonetis Articulatoris, Transitional, Ortografis, Pragmatis. The researcher uses Padan Referential Method (Sudaryanto, 1993: 13) to compare the original meaning of a word with the new meaning of a word on the film making terms. In addition to figure out the characteristic of word, the researcher uses Componential Meaning Analysis from Palmer (1981: 111) to sort out the similarities and differences among the words that share same characteristic.

RESEARCH FINDING AND DISCUSSION

A. Description of the Data

This chapter presents the result of the data from the books of *The Spotlight* and *Real Time* textbooks for the second grade of senior high school. This chapter also presents the discussion of the finding of data analysis.

The book of *The Spotlight* consists of 7 units and the book consists of 7 narrative texts that are analyzed. There are 28 data. The book of *Real Time* consists of 8 units and the book consists 6 narrative texts that are analyzed. On this occasion, the researcher analyzes ten narrative texts as linguistic data or corpus. Below are the linguistic data:

Table : Corpus of The Spotlight and Real Time

Names of corpus	The Titles of Narrative Text
Corpus 1	Pooh and the Honey Pot

Corpus 2	The Lost Caterpillar
Corpus 3	Donald's New Hat
Corpus 4	Painting the Wall
Corpus 5	The Lion and the Mouse
Corpus 6	The Fox and the Crow
Corpus 7	The Vain Little Mouse
Corpus 8	*Mouse Deer and Tiger*
Corpus 9	The Rabbit who Saw the World
Corpus 10	A Farmer and His Donkey

B. Semantic Change and Meaning Shift Analyses

Text 1: Pooh and the Honey Pot

Apart from seeing Christopher Robin, there is nothing Pooh likes better than eating honey. So when Christopher brought Pooh some honey one day, Pooh was doubly happy! "Don't eat it all at once," chuckled Christopher. "Put it in a safe place in case a Heffalump comes along and tries to steal it!"

Christopher was only joking, of course, but Pooh wasn't taking any chances. He <u>did</u> put the honey in a safe place, and then he went to bed and fell fast asleep. But he began to dream that a Heffalump was trying to steal his honey!.

Pooh awoke with a surprise and ran to his cupboard. And the pot of honey wasn't there! "Oh, no," cried Pooh. "I wasn't dreaming! There really is a Heffalump here in my house!"

Making noises which he hoped would frighten the Heffalump, Winnie-the-Pooh looked under the bed. Well, he didn't find a Heffalump, but he did find his pot of honey!

"Silly me!" he laughed. "That's where I put the honey to keep it safe! Still, a safer place would be in my tummy!" So he ate the honey, and then fell asleep again.

Corpus 1:

Situation: Apart from seeing Christopher Robin, there is nothing Pooh likes better than eating honey. So when Christopher brought Pooh some honey one day, Pooh was doubly happy! Christopher was only joking, of course, but Pooh wasn't taking any chances.

Christopher **:** (1) "Don't eat it all *at once.*"
            (2) "Put it in a safe place in case a Heffalump comes along
                and   tries to steal it!"
Pooh   : (3) "Oh, no," cried Pooh. "I wasn't dreaming! There really is
                a   Heffalump here in my house!"

The dialogues in corpus 1 utterance (1) indicate a command from Christopher to Pooh, not to eat the honey soon. It seems Pooh responds the command seriously. In fact it is only joking. The semantic change and meaning shift are informal meaning (joking) into formal meaning (literal meaning). The idiomatic expression *at once* mean *soon*.

Text 2: The Lost Caterpillar

Seven worms are walking happily. Their mother is leading them. They have just had their breakfast on a big tree near a river. "Come on, children. Let's go home," Mama Worm says.

Suddenly, a cricket says, "Your last child is ugly!" "Ugly?" asks Mama Worm. Then she looks at the child. He is not the same as her other children. "Hey, ugly!" she says, "You are not my child. Go away!"

The little brown worm walks away. He is very sad. When he is near a lake, he looks into the water.

"Oh, how ugly I am," he cries.

"You are not ugly," says a voice. "Oh, I find you, my child."

The worm looks around. There is a beautiful big caterpillar and her children. They all look the same as he.

"They may call you ugly," says Mother Caterpillar, "But you are the most beautiful child in the world. One day, you will turn into a beautiful butterfly."

(Taken from Fun Plus 01)

Corpus 2:

Situation 1: Seven worms are walking happily. Their mother is leading them. They have just had their breakfast on a big tree near a river.

Mama Worm : (1) "Come on, children. Let's go home."
A cricket   : (2) "Your last child is *ugly*!"
Mama Worm : (3) "*Ugly*?"

Situation 2: Then she looks at the child. He is not the same as her other children.

Mama Worm   : (4) "Hey, *ugly*!". "You are not my child. Go away!"
The last child   : (5) "Oh, how *ugly* I am," he cries.
Mother Caterpillar : (6) "You are not ugly." "Oh, I find you, my child."

Situation 3: The worm looks around. There is a *beautiful* big caterpillar and her children. They all look the same as he.

Mother Caterpillar: (7) "They may call you *ugly*."
                              "But you are the most *beautiful* child in the world.
                              One day, you will turn into a *beautiful butterfly*."

The dialogues in corpus 2 utterances (2,3,4,5,7) indicate an attributive or adjective *ugly* between characters. It seems the responses to the meaning of *ugly* different and shifting. In the contexts of situation of utterances (2,3,4,5) *ugly* means bad looking. Meanwhile, in the context situation of utterances (6, 7) *ugly* means *beautiful*. The semantic change is connotative meaning and the meaning shift is semantic reversal.

Text 3: Donald's New Hat

One day, Daisy decided to buy Donald a new hat. "Your hat is <u>so</u> old-fashioned!" she said. "Come on, I'll buy you a new one."

Donald knew that Daisy was right, so he agreed to go to a hat shop. As they went in, Daisy took off his old hat. "Hey, what's going on?" asked Donald.

"I'm taking off your old hat because it's so ugly. We don't want the assistant to see you wearing it, do we?" said daisy. Donald just said, "Er…. no,…I mean, you're right, we don't."

In fact, Donald was very fond of his old hat, although he didn't mind getting a new one if Daisy paid for it. The trouble was this: There wasn't any hat in the shop that Donald liked. He tried many hats, but he felt that all the hats looked silly on him.

The shop assistant was getting tired of serving Donald, but he took another hat and showed it to him. "What about this one, Sir? I'm sure you'll like it."

"I quite agree!" said Donald happily. Do you know why? Because that hat looked exactly the same as his old one! Poor Daisy, she wasn't very happy, but she had to pay for that hat. She promised she would buy a new hat for Donald, didn't she?

(Adapted from Disney's Time Annual)

Corpus 3:
Situation 1: One day, Daisy decided to buy Donald a new hat.
Daisy :   (1) "Your hat is so *old-fashioned*!"
            (2) "Come on, I'll buy you *a new one.*"

Situation 2: Donald knew that Daisy was right, so he agreed to go to a hat
            shop. As they went in, Daisy *took off* his old hat.
Donald : (3) "Hey, what's *going on*?"
Daisy   : (4) "I'm *taking off* your old hat because it's so *ugly*.
            (5) "We don't want the assistant to see you wearing it, do we?"

The dialogues in corpus 3, utterances (1,2) indicate adjectives *old-fashioned and new* . The sense relation is antonyms. Type of semantic change is affective meaning. The meaning shift is pejoration. In the contexts of situation of utterances (1, 2) *Donald* feels more comfortable wearing the old hat rather than the new one. Meanwhile, in the context situation of utterances (3,4,5) *going on* and *taking off* are idiomatic expression. The semantic change is grammatical meaning (*go on* means *continue*, and *take off* means *remove*. The meaning shift is metaphorical extension.

Text 4: Painting the Wall
One morning, one of the Witch's friends came over to visit. When she looked around the room, she said'"Your house is ugly. My house is more beautiful than yours, and the walls are brighter." The Witch was very angry when she heard this and she shouted,"Get out of my house! And don't ever come back here!"

After her friend left, the Witch looked around her house and she said to herself,"My friend was right. My house looks ugly and the paint is faded. I have to repaint it." Then she went to the shop and bought a can of paint.

After lunch she started to paint, and she worked very carefully. In the afternoon she finished the lower part of her house. When she wanted to start painting the upper part she found out that she couldn't reach it. Then she got an idea. "I will use my magic broom!" She shouted, "Broom, oh my broom, turn into a paint brush and paint my walls!"

Suddenly the broom turned into a paint brush and it started to paint the upper walls. It worked very fast, and in ten minutes all the job was done. The Witch was very happy

Corpus 4:
    Situation 1: One morning, one of the Witch's friends came over to visit. When she looked around the room,
One of the Witch's friends : (1) Your house is ***ugly***. My house is ***more beautiful***
                            than yours, and the walls are brighter."
    Situation 2: The Witch was very angry when she heard this and she
                Shouted.
            The Witch: (2) "Get out of my house! And don't ever come back
                        here!"
    Situation 2: After her friend left, the Witch looked around her house and
                she   said to herself
            The Witch: (3) "My friend was right. My house looks ugly and
                        the paint is faded. I have to repaint it."

The dialogues in corpus 4, utterances (1, 2, 3) indicate adjectives ***uglu, more beautiful and right***. Type of semantic change is affective meaning. The meaning shift is metaphorical meaning. In the contexts of situation of utterances (1, 2) ***the witch*** feels offended hearing the utterances of her friend.

Text 5: The Lion and the Mouse
    Mr. Lion was lying asleep, but was awakened by a mouse running over his face. "How dare you!" he roared, and raised his paw to kill the mouse.
    "Please, Sir," begged Miss Mouse, "Let me go, and one day I may do something for you in return."
    "You help me! Ha…ha….," laughed Mr. Lion, but he let her go.
    One day, Mr. Lion was caught in a net spread by hunters.
    "I can't get out!" he roared angrily.
    "But I can help you," said a tiny voice, and up ran Miss Mouse, who nibbled and gnawed at the ropes until the lion was free.
    "There," she said proudly, "If you had not let me go, I would not have found a way to help you."

Corpus 5:

      Situation 1: Mr. Lion was lying asleep, but was awakened by a mouse
                      running over his face.
      Mr. Lion   : (1) "How dare you!"
      Miss Mouse   : (2**)** **"Please, Sir,"** "Let me go, and one day I may do
                      something for you in return."
      Mr. Lion   : (3) "You help me! Ha…ha….."
      Situation 2: He let her go. One day, Mr. Lion was caught in a net spread by
                hunters.
      Mr. Lion   : (4) I can't get out!" he roared angrily.
      Miss Mouse : (5) "But I can help you."

      The dialogues in corpus 5, utterances (1, 2, 3, 4, 5) imply the power of lion towards a mouse. The utterances of mouse indicate the subordinator. The language choices of **"Please, Sir,"** (utterance 2). Meanwhile, the utterances of lion indicate the superiority (1, 3, 4). Type of semantic change is reflected meaning. The meaning shift is metaphorical meaning.

Text 6: The Fox and the Crow

      Miss Crow had stolen a big piece of cheese, and flew on to a branch to enjoy it. A sly fox, who wanted the cheese for himself, came up and spoke politely to her.

      "Oh. Miss Crow, how beautiful you are! What a lovely beak, what lovely feathers you have! What pretty eyes! If only you could sing, you would be the most beautiful bird in the world!"

      Very pleased to hear all of this about herself, Miss Crow gave a loud croak to show that she could sing. Of course, the moment she opened her beak, the cheese fell down, and Mr. Fox ran away with it, laughing loudly.

Corpus 6:

      Situation 1: Miss Crow had stolen a big piece of cheese, and flew on to a
                branch to enjoy it. A sly fox, who wanted the cheese for
                himself, came up and spoke   politely to her.
      Fox   : (1) "Oh. Miss Crow, how beautiful you are! What a lovely beak,
                what lovely   feathers you have! What pretty eyes!
           (2) If only you could sing, you would be the most beautiful bird in
            the world!"

      Situation 2: Very pleased to hear all of this about herself, Miss Crow gave a
                loud croak to show that she could sing. Of course, the moment
                she opened her beak, the cheese fell down, and Mr. Fox ran
                away with it, laughing loudly.
      The dialogues in corpus 6, utterances (1, 2,) imply the "smartness" of a fox towards a crow. The happy and blooming feelings of crow indicate the " stupidity". Type of semantic change is stylistic meaning. The meaning shift is metaphorical meaning.

Text 7: The Vain Little Mouse

Little Mouse lived in a beautiful little house. One day, when she was sweeping the floor, she found a coin.

She said, "With this coin, I'm going to buy a nice red bow for my hair. I'll look beautiful!"

She was really beautiful with the red bow in her hair. She sat next to the window so that everybody could see her.

"Little mouse, you do look pretty," said the donkey. "Will you marry me?"

And she asked, "What will you do at night?"

"I will bray like this," said the donkey. And he brayed.

"Oh, no, I'll get frightened," said the mouse.

Then the dog asked her, "Little mouse, you do look beautiful. Why don't you marry me?"

"What will you do at night?" asked the mouse.

"I will bark like this," said the dog. And he barked.

"Oh, no, I'll get frightened," said the mouse.

Finally, the cat asked her, "Beautiful little mouse, will you marry me?"

"And what will you at night?" asked the mouse.

"I'll sing like this," said the cat. And he sang a beautiful song.

"Yes, I will marry you," said the mouse.

So they get married, but on their wedding night, guess what! The cat did not sing his beautiful song. He ate the vain little mouse.

(Taken from Storytelling,1995)

Corpus 7:
Situation 1: Little Mouse lived in a beautiful little house. One day, when
she was sweeping the floor, she found a coin.
Little Mouse: (1) ***"With this coin***, I'm going to buy a nice red bow for my hair.
I'll look ***beautiful!***"

Situation 2: She was ***really beautiful*** with the red bow in her hair. She sat
next to the window so that everybody could see her.
The donkey: (2) ***"Little mouse, you do look pretty."***
. "Will you marry me?"
Little Mouse: (3) "What will you do at night?"
The donkey: (4) "I will bray like this,"

The dialogues in corpus 7 utterances (1,2,3,4) indicate an attributives or adjectives ***beautiful*** attributed by characters, except the mouse. It seems the responses to the meaning of ***beautiful*** are repeatedly uttered. In the contexts of situation of utterances (1,2,3,4) the adjectives indicate complimenting act. They refer to emotional language or affective functions. The semantic change is affective meaning and the meaning shift is metaphorical extension.

Text 8: *Mouse Deer and Tiger*

Mouse Deer sang his song as he walked through the forest. He was looking for tasty fruits and roots and shoots.

Though he was small, he was not afraid. He knew that many big animals wanted to eat him. But first they had to catch him!

Then he heard something. Rowr!

There was Tiger!

"Hello, Mouse Deer. I was just getting hungry. Now you can be my lunch."

Mouse Deer didn't want to be lunch. He looked around and thought fast. He saw a mud puddle.

"I'm sorry, Tiger. I can't be your lunch. The King has ordered me to guard his pudding."

"His pudding?" said Tiger.

"Yes. There it is." Mouse Deer pointed to the mud puddle. "It has the best taste in the world. The King doesn't want anyone else to eat it."

Tiger looked longingly at the puddle. "I would like to taste the King's pudding."

"Oh, no, Tiger! The King would be very angry."

"Just one little taste, Mouse Deer! The King will never know."

"Well, all right, Tiger. But first let me run far away, so no one will blame me."

"All right, Mouse Deer, you can go now."

Mouse Deer ran quickly out of sight.

"Imagine!" said Tiger. "The King's pudding!" He took a big mouthful.

Phooey! He spit it out.

"Yuck! Ugh! Bleck! That's no pudding. That's mud!"

Tiger ran through the forest. Rowr! He caught up with Mouse Deer.

"Mouse Deer, you tricked me once. But now you will be my lunch!"

Mouse Deer looked around and thought fast. He saw a wasp nest in a tree.

"I'm sorry, Tiger. I can't be your lunch. The King has ordered me to guard his drum."

"His drum?" said Tiger.

"Yes. There it is." Mouse Deer pointed to the wasp nest. "It has the best sound in the world. The King doesn't want anyone else to hit it."

Tiger said, "I would like to hit the King's drum."

"Oh, no, Tiger! The King would be very angry."

"Just one little hit, Mouse Deer! The King will never know."

"Well, all right, Tiger. But first let me run far away, so no one will blame me."

"All right, Mouse Deer, you can go now."

Mouse Deer ran quickly out of sight.

"Imagine!" said Tiger. "The King's drum!" He reached up and hit it. Pow.

Bzzzzzzzzzzzzz. The wasps all flew out. They started to sting Tiger.

"Ouch! Ooch! Eech! That's no drum. That's a wasp nest!"

Tiger ran away. But the wasps only followed him! Bzzzzzzzzzzzzz.

"Ouch! Ooch! Eech!"

Tiger came to a stream. He jumped in—splash!—and stayed underwater as long as he could. At last the wasps went away.

Then Tiger jumped out. Rowr! He ran through the forest till he found Mouse Deer.

"Mouse Deer, you tricked me once. You tricked me twice. But now you will be my lunch!"

Mouse Deer looked around and thought fast. He saw a cobra! The giant snake was coiled asleep on the ground.

"I'm sorry, Tiger. I can't be your lunch. The King has ordered me to guard his belt."

"His belt?" said Tiger.

"Yes. There it is." Mouse Deer pointed to the cobra. "It's the best belt in the world. The King doesn't want anyone else to wear it."

Tiger said, "I would like to wear the King's belt."

"Oh, no Tiger! The King would be very angry."

"Just for one moment, Mouse Deer! The King will never know."

"Well, all right, Tiger. But first let me run far away, so no one will blame me."

"All right, Mouse Deer, you can go now."

Mouse Deer ran quickly out of sight.

"Imagine!" said Tiger. "The King's belt!" He started to wrap it around himself.

The cobra woke up. Sssssssssssss. It didn't wait for Tiger to finish wrapping. It wrapped itself around Tiger. Then it squeezed him and bit him. Sstt!

"Ooh! Ow! Yow! That's no belt. That's a cobra! Help! Mouse Deer! Help!"

But Mouse Deer was far away. And as he went, he sang his song.

Corpus 8:
Situation 1: Mouse Deer sang his song as he walked through the forest. He was looking for tasty fruits and roots and shoots. Though he was small, he was not afraid. He knew that many big animals wanted to eat him. But first they had to catch him.

Tiger : (1) ***"Hello, Mouse Deer. I was just getting hungry. Now you can be my lunch."***

Mouse Deer : (2) ***"I'm sorry, Tiger***. I can't be your lunch. The King has ordered me to guard his pudding."

Tiger : (3) "His pudding?"

Mouse Deer : (4) "Yes. There it is."

"It has the best taste in the world. The King doesn't want anyone else to eat it."

The dialogues in corpus 8, utterances (1, 2) imply the power of tiger towards a mouse deer. The utterances of mouse deer indicate the subordinator. The language choices of ***"I'm sorry, Tiger*** (utterance 2). Meanwhile, the utterances of lion indicate the superiority ***"Hello, Mouse Deer. I was just getting hungry. Now you can be my lunch."*** (1). Type of semantic change is reflected and connotative meanings. The meaning shift is metaphorical meaning.

Text 9: The Rabbit who Saw the World

Once upon a time there was a rabbit called Rufty Tufty. He was a rabbit who wanted to see the world. He asked everyone he met about what the world was like.

One day he asked to his mother, "What is the world like?" "It's a big flat place," said his mother. "No, it's square," said his father, and nobody could agree. And he kept asking the same question to everyone he met.

One evening Rufty Tufty saw Wise Old Owl sitting in an oak tree. "Mr. Owl," he squeaked. "Can you tell me what the world is like?" The old owl looked wise, and then he said, "The world is round."

All night Rufty Tufty dreamed of a round world. As soon as he woke up he said "Good-bye" to his family, and set out to see for himself.

He hadn't gone far - hoppity hop, hoppity hop - when he came to the edge of the woods and saw a fence. Slipping through a gap, Rufty Tufty found himself inside a vegetable garden. As Rufty Tufty looked round the garden, and nibbled at a cabbage, he saw a large round pumpkin. "The world!" he squeaked to himself, and joyfully hopped over the cabbages to the place where the pumpkin stood. Rufty Tufty stretched out a paw and patted the pumpkin. "The world is hard," he thought.

Then, giving a jump, he scrambled to the top of the pumpkin and looked all around, then slithered down the other side.

Just then Mr Brown came home and saw Rufty Tufty near his pumpkin. He shouted and frightened Rufty Tufty so much that the little rabbit scampered back to the Window Woods.
"Mr Owl is right," he told his mother. "The world is round and I have been all over it!"

Corpus 9:
Situation 1: Once upon a time there was a rabbit called Rufty Tufty. He was a rabbit who wanted to see the world. He asked everyone he met about what the world was like.
Rufty Tufty: (1) "What is the world like?"
His Mother : (2) "It's a big flat place,"
His Father   : (3) No, it's square,"

Situation 2: One evening Rufty Tufty saw Wise Old Owl sitting in an oak tree.

Rufty Tufty: (4) "Mr. Owl," he squeaked. "Can you tell me what the world is like?"
Mr. Owl   : (5) "The world is round."

The dialogues in corpus 9, utterances (1, 2, 3, 4, 5) indicate   a thesis-and-antithesis relation of the world concept. The utterances of Rufty Tufty indicate the questions about the concept of world. Type of semantic change is conceptual or denotative meaning. The meaning shift is amelioration meaning.

Text 10:

A Farmer and His Donkey

A farmer was going to the market with his son to sell his donkey. He was very anxious to keep the creature in good condition. He wished to get a good amount from the buyers. So he loaded the animal into a cart and driving it along the road. Some passers by noticed this.

They shouted I loud voices so that the farmer could hear, "See, what a funny sight! Instead of riding the donkey, he is giving it a ride. Have you ever seen anything like this?" The farmer paused for a while and thought. He then took out the donkey from the cart and clambered on its back. His son was walking beside him. On the way he heard some women talking, "Look at the strong man. He is riding his donkey and his poor son is made to walk." The farmer halted for a second time.

This time he made his son get on the donkey, while he tugged along on foot. "Oh, what a shame!" said some passers. "The son rides the donkey while the poor old man has to walk." Then he decided that both of them should ride on the donkey's back. A few minutes later they came across some young men. One of them told the farmer, "Shame on you! Have a pity on the poor creature. He is tired of carrying such a heavy load."

At this time the farmer lost his patience. He shouted, "I am not going to listen to anyone anymore. I will do my will."

Saying this he went on his way to the market.

<div align="right">Adapted from Being Competent in English Grade XII</div>

Corpus 10:

Situation 1: A farmer was going to the market with his son to sell his donkey. He was very anxious to keep the creature in good condition. He wished to get a good amount from the buyers. So he loaded the animal into a cart and driving it along the road. Some passers noticed this.

Passers   : (1) "See, what a funny sight!
Farmer   : (2) " Have you ever seen anything like this?"
His Father   : (3) " No, it's square."

The dialogues in corpus 10, utterances (1, 2, 3) imply the attitude and action of a farmer and his son. To get better bargain of the donkey that will be sold, they did stupid conduct". Type of semantic change is stylistic meaning. The meaning shift is metaphorical meaning.

CONCLUSION AND SUGGESTION

Conclusion

In this chapter, the researcher came up with the conclusion of the research. The researcher analyzed 10 corpora which contained semantic change and meaning shift. The Spotlight and Real Time are textbooks sequenced in relation to look for the data needed. The aim of this research was to find out the semantic change and meaning shift of the second year textbooks through the dialogues by characters in the narrative texts.

After analyzing the data, the researcher concluded that the semantic change and meaning shift are found. The semantic changes are the types of meaning; conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative

meaning, and thematic meaning. Meanwhile, the types of meaning shift are pejoration, amelioration, semantic reversal, and metaphoric meaning.

Suggestion

Based on the results of the findings of this research, some recommendations are proposed.

1. It is suggested that the students need to learn semantics especially, semantic change and shift since it has a benefit to improve students' comprehension.
2. It is necessary to have skill in vocabulary building for students to avoid the lack of vocabulary on their skills.
3. It is recommended to teachers to teach semantics effectively.
4. It is suggested that the English textbooks should have a natural sequence of subject or lesson so thar the students could comprehend and learn easily.
5. It would be useful to carry out more research to investigate not only in semantics but also other aspects of linguistics.

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