



IMMIGRANT'S CULTURAL INTELLIGENCE IN THE U.S. AS DEPICTED IN RICH BRIAN'S *CHAOS* MUSIC VIDEO

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring American Cultural Studies in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer confirms honestly that this thesis entitled Immigrant's Cultural Intelligence in the U.S. as Depicted in Rich Brian's Chaos Music Video is compiled by herself without taking any result from other research in any university, whether from S-1, S-2, S-3, and diploma degree. The writer also ascertains that she does not take any material from other publications or someone else's work except for the sources that are mentioned in references.

Semarang, October 2018

MOTTO AND DEDICATION

“To be great is to be misunderstood.”

– Ralph Waldo Emerson

“There is absolutely nothing that can be taken for granted in this world.”

– Robert Anton Wilson

“Yang udah, yaudah”

– Iwan Esjepe

I proudly dedicate this thesis to the reader

APPROVAL

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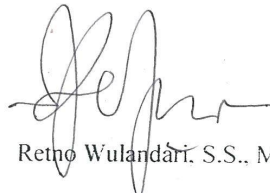
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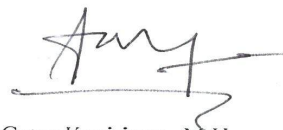
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The writer realizes that this thesis is far from perfection. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better. Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about benefits of Cultural Intelligence represented in *Chaos* by Rich Brian.

Semarang, October 2018

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ABSTRAK

Penulis meneliti video music dari Rich Brian yang berjudul Chaos. Tujuan dari penelitian adalah untuk menganalisis unsur-unsur intrinsik, ekstrinsik dalam video musik dan manfaat dari pengaplikasian kecerdasan budaya. Tema, latar, dan simbol dalam narasi seiring dengan pengeditan dan suara dalam sinematografi merupakan unsur intrinsik yang dianalisis. Penulis menggunakan tiga pendekatan yakni narasi, sinematografi dan teori kecerdasan budaya oleh David Livermore. Metode yang digunakan dalam penelitian ini adalah kajian pustaka dan teknik pengamatan. Penelitian akan ditampilkan secara dekriptif kualitatif. Hasil penelitian menunjukkan bahwa penerapan kecerdasan budaya akan bermanfaat selama proses adaptasi budaya dalam lingkungan terjadinya lintas budaya. Seorang imigran dapat dikatakan telah beradaptasi dengan baik jika dapat bekerja secara efisien dalam lingkungan baru lintas budaya.
Kata kunci: kecerdasan budaya, lintas budaya, adaptasi budaya, imigran

ABSTRACT

The writer conducts a research on Rich Brian's music video entitled *Chaos*. The purpose of this research is to analyze intrinsic and extrinsic elements of the music video and benefits of cultural intelligence. Theme, setting, symbol in narrative along with editing and sound in cinematographic are the intrinsic elements analyzed. The writer uses three approaches which are narrative, cinematographic and cultural intelligence theory by David Livermore. This descriptive-qualitative research utilizes library research method to require the data and close viewing technique to analyze the data. The result of the research shows that applying cultural intelligence will be beneficial in cultural adaptation process in a cross-cultural environment. An immigrant is eligible to be said well adapted if one can work efficiently at new cross-cultural workplace.
Keywords: cultural intelligence, cross-cultural, cultural adaptation, immigrant

1

INTRODUCTION

1.1 Background of the Study

The study will analyze the phenomenon of cultural intelligence experienced by Brian Immanuel, or widely known as Rich Brian. As a lyricist, this Indonesian-Chinese teenager breaks history as the first Asian ever who beat the highest position in *iTunes* hip-hop charts in 2018 and made his way to be in *Forbes 30 Under 30 Asia 2018 List*. His extraordinary appearance and achievements are based on American hip-hop industry and representing the implementation of cross cultural competencies. As seen in both his music and his lifestyle, the beauty of pluralism as part of cultural assimilation is applied by this Asian youth as the model minority.

The writer uses Rich Brian's *Chaos* music video as the object of study by using three approaches. Firstly, this study uses cultural intelligence theory by David Livermore (2010) to assess *Chaos* which the writer believes to be demonstrating Rich Brian's cultural intelligence ability to assimilate into American culture. Secondly, the writer uses a narrative approach to examine on how the music video demonstrates cultural intelligence structurally. Thirdly, to analyze the intrinsic elements, the cinematographic approach is also considerably assessed by the writer as Bordwell and Thompson (2013) defined it as "*general term for all the manipulations of the film strips from the camera in the shooting phase and by the laboratory in the developing phase*". This approach is used to

prove whether or not the cultural intelligence is applied beneficially in *Chaos* music video by Rich Brian as Indonesian immigrant in the U.S.

Chaos music video is adequate to be analyzed as it contains the same elements as a film which integrates audio and visual with a purpose. This reason aligned with Dan Moller's (2011) definition of music video, "A *short film integrating a song and imagery, produced for promotional or artistic purposes*". *Chaos* does have promotional and artistic purposes in its production, though the writer analyzes one additional value that unintentionally constructs *Chaos* which is a cultural intelligence phenomenon.

The ability to work with other people and relate with them effectively despite the cultural differences, and to express our adaptive capability on cross cultural differences, is known as cultural intelligence (David Livermore, 2010: xiii). Cultural Intelligence itself is coined by P. Christopher Earley and Soon Ang in their book *Cultural Intelligence: Individual Interactions Across Cultures* in 2003, in addition a research on cultural quotient is also done by Soon Ang and Linn Van Dyne's (2006) as a lead-off for the upcoming research by many other researchers. More complete and developed research is conducted, including David Livermore's in 2010 whose paper is used as the writer's previous study and background of the study. Cultural intelligence is commonly used for business, diplomatic and educational related issues, but lately, as important as intelligence quotient (IQ) and emotional quotient (EQ), cultural intelligence or also known as the cultural quotient (CQ) is being assessed by measuring it objectively in scale

by researchers around the globe. As David (2010) has stated in his book *Leading With Cultural Intelligence*,

In addition to working across many cultures, professionals have to navigate various organizational contexts. And perhaps most important, effective leaders need a strong awareness of their own identity. (13) This is where cultural intelligence comes in. It helps us effectively to adapt our leadership strategies when working with individuals from different cultural backgrounds. (12) Cultural intelligence is needed to achieve the right blend of flexibility and rigidity in global management (16).

Therefore, analyzing Rich Brian's, an average Indonesian-Chinese teenager who suddenly becomes an internet celebrity is important. His performance in coping with culture shock while working with multicultural people in American music industry in this disruptive era without forgetting his original root of Indonesian culture is worthy to be analyzed in order to be more aware of the importance of cultural intelligence as a key to success. The writer believes that assessment to both intrinsic and extrinsic elements of Rich Brian's *Chaos* music video will be beneficial to achieve the purposes of this study.

1.2 Scope of the Study

The writer limits this study only by discussing Rich Brian's *Chaos* music video in order to convey Rich Brian's capacity in cultural intelligence. *Chaos* music video is analyzed through its intrinsic and extrinsic elements. Supporting materials such as Rich Brian's statements and achievements from some interviews which enrich this study will also be featured to demonstrate his cultural intelligence behavior. Furthermore, the cultural intelligence theory used in this study only focuses on the previous study conducted by David Livermore (2010). It is necessary since David

Livermore provides fundamental knowledge needed to conduct this study which compliment and based on various studies; for instance a study entitled “*Multiple Intelligences to Develop the Conceptual Model of the Cultural Intelligence*” in 2003 by Christopher Earley and Soon Ang.

1.3 Objectives of the Study

At the end of completion of this study, the writer would have comprehended some aims of this study which are:

1. To analyze both intrinsic and extrinsic elements of *Chaos* music video.
2. To describe and elaborate the advantages of the cultural intelligence used by Rich Brian as depicted in his music video *Chaos*.

1.4 Method of the Study

For all of the data provided in this study, the writer divides the study into two methodologies in constructive ways which are;

1.4.1 Research Method

To comprehend the materials, the writer structurally uses library research in collecting the data. The close analysis technique is used as an act of interpreting the music video which is carefully and purposely analyzed by viewing and reviewing it. The writer structurally analyzes this study by viewing *Chaos*'s visual and audio using narrative and cinematic approach (for intrinsic aspects) then reviewing the applied key questions and insights by using David Livermore's (2010) cultural intelligence theory (for extrinsic aspects).

This technique, defined by Elizabeth Thoman, is “*a way to explore messages and interpretations that put together and derived from a media*”. The use of these methods is to pursue a righteous interpretation and understanding towards the related issue portrayed in the video. Moreover, in presenting the findings of the study, the writer applies descriptive qualitative methodology.

1.4.2 Approach Method

Chaos by Rich Brian has been established as the primary object in this study. Therefore, to analyze the process of the cultural intelligence experienced by Rich Brian which is reflected in the videos, the writer uses a narrative approach by Wellek & Warren (1956) which deals with the intrinsic aspect, such as theme, setting, point of view, characterization and etc. To be more specific, the cultural intelligence theory of CQ cycle used by the writer in this study belongs to David Livermore, Ph.D.

1.5 Organization of the Thesis

1. INTRODUCTION

This chapter exposes background of the study, scope of the study, aims of the study, organization of writing and methods of the study.

2. BIOGRAPHY OF BRIAN IMMANUEL AND SYNOPSIS OF *CHAOS* MUSIC VIDEO

The synopsis of the music video related to the study will be narrated along with a biography of the singer in this section.

3. THEORETICAL FRAMEWORK

Theoretical framework conducts the explanation of intrinsic and extrinsic elements of the music video that construct the study.

4. DISCUSSION

To expose and analyze both the intrinsic and extrinsic elements of the music video; the writer uses narrative aspects such discussion of theme, symbol, and setting. Moreover, as the primary chapter of the study, the case of whether Brian Immanuel applied the cultural intelligence in *Chaos* music video or not is also be explained as extrinsic elements in this section.

5. CONCLUSION

This is the last chapter in which summarizes main ideas of Chapter IV including point of view of the writer itself.

BIBLIOGRAPHY

BIOGRAPHY OF BRIAN IMMANUEL AND SYNOPSIS OF *CHAOS*

2.1 Biography of Brian Immanuel

Brian Immanuel, a 19 years old Indonesian rapper and formerly known as Rich Chigga was born to a Chinese-Indonesian family in Jakarta. His early life was not differed from other middle class kids raised in his neighborhood in West Jakarta, except he never attended formal school since he was being homeschooled by his parent the whole time (Nash Jenkins, 2016). Brian, who recently changed his stage name to Rich Brian after spotting the huge mistake of taking Chigga as a last name in American music industry (Wei Tchou, 2017), has an abundance of achievements despite. However, his encounters to American society and culture is not surprising since he spent lots of time in front of the computer endeavor to learn American English including the accents, tones, and idioms often jokes. In addition, he also learns the life style and the way of thinking of American through movies and YouTube (Alex Wong: 2018) which slowly infiltrates his everyday life.

He started out through Vine, a social media where he mostly entertains people with jokes (usually dark comedy), then obviously Twitter and YouTube (Nash Jenkins, 2016). Basically internet introduces him deeper to American culture, he even admitted in one of his interviews with Pharrell Williams and Scott Vener on OTHERtone aired on the Apple Music radio station

(BigoaMachar, 2017); that he dated a Black American back in the days. Furthermore, Rich Brian is widely known for his *Dat \$tick* single published on February 22, 2016 on his personal YouTube account which attracts a bunch of famous American rappers and 88rising, his label now in Los Angeles. One of 88rising's video also went viral after being published on July 12, 2016 entitled *Rappers React to Rich Brian ft. Ghostface Killah, Desiigner, Tory Lanez & More* which presents rappers' reaction toward Rich Brian's *Dat \$tick*. However, *Dat \$tick* gained controversy with its lyric when Rich Brian put on some n-word that he no longer used now in the song, he told the Genius in an interview published on YouTube on May 26, 2017,

I was like, If I have a song that blows up and I'm this kid and I say the N-word, would people be like "Holy shit, that song is so cool when he said that N-word. I think I'll let it slide." That's what I was thinking. I was basically just trying to make people less sensitive to the word and take the power out of that word, but then I realized I'm totally not in a position to do that. I was like, "I fucked up". So I just don't say it anymore.

His ability to finally realize the steps should be taken before more people from different cultural background and ethnic get offended with his song can be considered one of cultural intelligence competency which will be analyzed in this study. Besides, though Rich Brian is passionate in cinematography (Alex Wong, 2017), he recently still focuses on his career in rap music especially when his U.S. (*Come to My Party Tour*, September and October 2017), Asia (December 2017), Europe (*Come to My Party Tour*, March 2018), as well Australia and New Zealand Tour (May 2018) had brought his name bigger than before. His single *Chaos* which becomes the primary object of this study was released on October 2017. In addition, the latest album of him, *Amen* which is released in the early

2018 has brought him many accomplishments and the most remarkable one is when he entitled as the first Asian who reach number one on iTunes Hip-Hop charts.

2.2 Synopsis of *Chaos*

Brian Immanuel has singles that are rarely longer than 3 minutes, including *Chaos* which length is only 2 minutes and 9 seconds, tells much of his cross cultural experience. This synopsis of *Chaos* is interpreted from the music video published by the official channel of Rich Brian's music label, 88Rising on YouTube. The opening scene of his music video starts with a big bold clear title of his single; also his name and James Defina as the director appear in the opening. In the background we also can see clear skies, palm trees and also a lady holding a glass of some liquor. Soon as the music starts, a lady directly sits on to Brian's lap with loads of people seem to enjoy their time in likely a summer pool party with varied racial skin tone people in their swimsuit and bikinis.

Moments later, the lady moves away while Brian keeps on rapping. Then suddenly the screen changes in the underwater scenery with dollars sink in, but this scene does not last in a long time when the camera goes back to Brian. Brian in his yellow sweater and a pair of shorts continues rapping in a rhythmic tone and the scene goes with people following the tempo and obviously Brian is on camera focus. This scene lasts for a moment until Brian seems bored of singing, then he plays the beer Pong games with his friends and he nailed it. Short after, the scene

moves back to Brian who is sitting on a chair with the main focus on him yet his facial expression changes into confusion and sudden silent.

The camera slowly takes long shot from Brian to get a wider view with Brian is still not moving nor singing, and the video ends with a sudden black screen, leaving the viewers guessing the meaning of the motion pictures and interpreting the lyrics of the song by themselves.

THEORETICAL FRAMEWORK

The disclosure of both intrinsic and extrinsic elements in this chapter, which will be applied in the discussion, is important to prevent misunderstanding for the analysis of Rich Brian's *Chaos* music video.

Literary work can be analyzed in its intrinsic elements and extrinsic elements. The prior elements cover the inside of the literary work such as themes, character, plot, setting, point of view, etc. The latter ones deal with the outside of literary work, i.e., social, psychological, historical and philosophical factors related to literary work. (Wellek and Warren, 1948:73).

As Wellek and Warren (1948) said of the analyzing literary work, beside the presentation on narrative and cinematic aspects of the primary object, explanation of extrinsic elements should also be conducted. Thus the writer figures out the significance of brief explanation on the cultural intelligence theory by David Livermore in this chapter. In addition, operational definitions are also getting across in this chapter of theoretical framework.

3.1 Intrinsic Elements

3.1.1 Narrative Aspects

Various aspects can be found when analyzing the intrinsic elements such as the characters, plot, point of view and etc. Without analyzing the narrative aspects, the value of the story behind the music video will not be fully understood; however, the writer only demonstrates the narrative aspects that are essentials in

Chaos by Brian Immanuel. Theme, setting and style will be explained as they are considered to be prominent in this section.

3.1.1.1 Theme

In each of literary works, including music videos, it is advisable to firstly analyzing theme since it is the common base of ideas for the whole story and its values aimed by the artist. This idea is strongly emphasized by Janet Burroway's (1992) explanation that identified the linked patterns of certain elements in narrative aspect of fiction, especially those which are related to the theme.

Theme involves emotion, logic, and judgment, all three—but the pattern that forms the particular experience of that theme is made up of every element of fiction this book has discussed: the arrangement, shape, and flow of the action, as performed by the characters, realized in their details, seen in their atmosphere, from a unique point of view, through the imagery and the rhythm of the language (Janet Burroway, 1992: 299).

Additionally, it is important for one to be fully aware of the two types of themes which are major and minor (Esther Lombardi, 2018). Analyzing major theme as repeated ideas that are being significantly emphasized will be different with the analysis on minor theme that revolves around the grand theme and briefly appears in the story.

3.1.1.2 Setting

Ideas are compiled as a theme in a literary work and they have to be expressed in the certain ways, hence there are so many ways of depicting the ideas of the story, as Holman (1985) thoroughly explained;

The elements which go to make up a setting are: (1) the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupations and daily manner of living of the character; (3) the time or period in which the action takes place, e.g., epoch in history or season of the year; (4) the general environment of the characters, e.g., religious, mental, moral, social, and emotional conditions through which the people in the narrative move. (p.413)

Identifying the categories of setting composed in *Chaos* music video according to Holman (1985) is in sync with what Barsam (2010) which said that geographical location might be needed whether it is actual or artificial. Periodical time of when the story happens to have to be considered withal e.g. year, month, season, as well as parts of the day like noon, evening etc. Moreover, setting of social environment could be inferred as cultural, religious, social and emotional conditions that surround the scene and shape the whole story. Nevertheless, it is inevitable to not review the setting of literary works without giving consent on both literal and metaphoric environments expressed in the scenes, noted from Warren and Wellek' (1962) statements in the *Theory of Literature*.

3.1.1.3 Symbols

Symbols in narrative demonstrate perception of the author, in this study Rich Brian as the song's narrator, on ideas and the way they form those values into literary works. Various ways can be implemented in telling stories such as by using the symbols in repetitive rhythms and words chosen in some length of the sentences (whether the sentence is long for descriptions or short yet full with tension). "A symbol may be roughly defined as something that means more than what it is", said Laurence Perrine (1956: 83) in his book *Sound and Sense* while

defining a symbol in poetry. Things are common to be involved in symbols such as book, pen, or flowers; anything that can be interpreted and has *private codes of meaning* (Chris Baldick, 2001: 252).

Though, symbols vary in the degree of identification and definition that their authors give them. Sometimes poets are much more specific in identifying their symbols. Sometimes they do not identify them at all. (Perrine, 1956:84)

This identification can be vague with other figurative language types, for instance image and metaphor; this uncertainty already been covered by Perrine (1956) by explaining that

Image, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; a metaphor means something other than what it is and a symbol means what it is and something more too. (83)

Hence the writer referees that Rich Brian used symbols in *Chaos* music video and offered both actual and deeper meanings in the lyrics of *Chaos* in his music video.

3.1.2 Cinematic Aspects

3.1.2.1 Editing

Song and imagery elements in the music video definition of Dan Moller (2011) are demonstrated in compiled and linked motion pictures to tell the story after sequence and scenes. Then just like film, music video editing can be divided into two types which are continuing and disjunctive. The former one refers to the editing style in which viewers cannot notify any shifting or transitions in the film, while the later one stressing on different cuts one to another from different shots and expects the viewers realize the relation between them.

3.1.2.2 Sound

Speech, music and sound effect are the common elements to be assessed in the music video. Music as an ultimate complement in the music video is triggering the audience emotionally pretty well; while sound effects are natural noises made by surroundings in a scene. However, in this analysis the writer only focuses on the speech, where Rich Brian as the lyricist is also be the singer for his rap music. On analyzing the speech as a part of sound in *Chaos* music video, the writer focuses on identifying the pattern of words and audio dredge up emotions and stresses in Rich Brian's voice.

3.2 Extrinsic Elements

Chaos demonstrates cultural intelligence developing process that is experienced by Rich Brian, an immigrant in the U.S. To help us understand with cultural intelligence, first we have to acknowledge categorization on human behavior. David Livermore (2010: 71) divides human behavior into three categories and put an iceberg as analogous upon it. The first category is universal, which is put on the tip of the iceberg analogy. The universal behaviors of human beings are based on common basic needs that have to be filled in order to survive in life. Then to organize our lives, there must be systematic and norms that everyone should obey in order to behave appropriately in society. This becomes the second category of human behavior and is in the second layer of the iceberg. After all, we cannot generalize human behavior only based on their cultural background. This is

because each of us has distinct characteristics in our behavior. This is included in personal category and becomes the deepest part of the iceberg. To comprehend this human behavior will be helpful before we learn about cultural intelligence since it is obvious that culture shapes human behavior.

Extrinsic analysis of *Chaos* will be depicting the benefits of mastering cultural intelligence shown in the music video. Thus below is a theoretical framework in analyzing the cultural intelligence. Basically, four dimensional stages in the cultural intelligence are shaped in a cyclic form (David Livermore, 2010: 30).

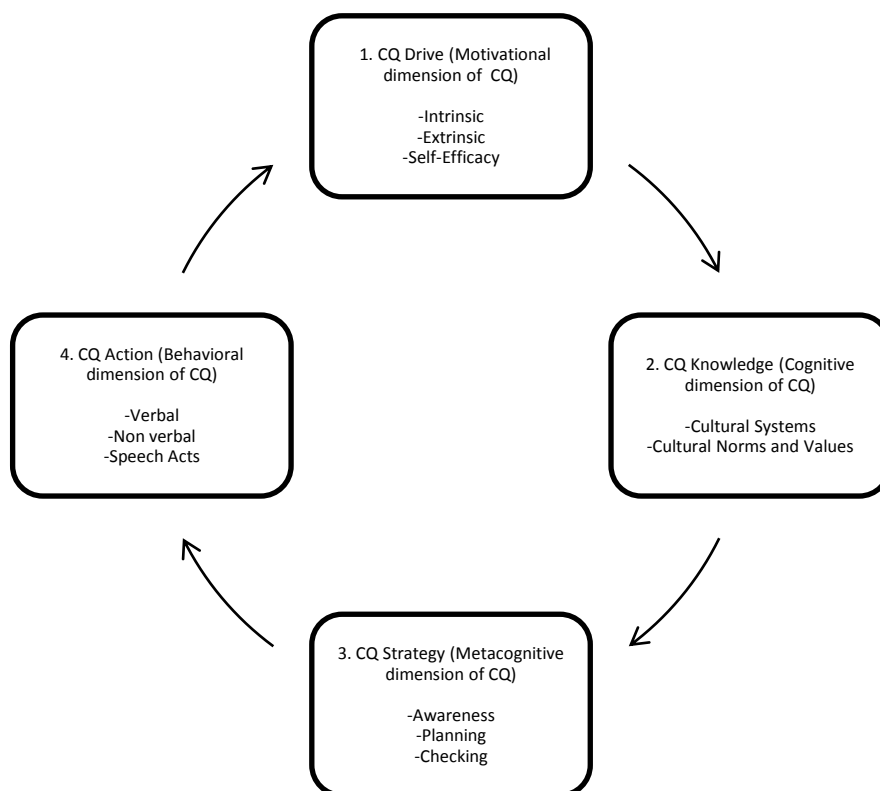


Figure 1. The Four-Steps Cycle of Cultural Intelligence

(David Livermore, 2010:30)

3.2.1 Cultural Quotient (CQ) Drive: Showing Interest, Confidence, and Drive to Adapt Cross-Culturally

David Livermore (2010: 26) divides all of four-step cycle of cultural intelligence into sub-dimensions (figure 1). In CQ drive there are 3 sub dimensions which are part of motivational dimension. A motivational dimension in CQ drive means that we have to had motivation and confidence from within ourselves to pursue CQ. The three sub-dimensions are intrinsic motivation, extrinsic motivation and self efficacy.

Intrinsic motivation comes from enjoyment derived from cross cultural interaction. To develop this intrinsic motivation we can try several ways, such as by assessing our level of interest and becoming honest on biases or inconvenience we have undergone in cross cultural interaction. Next is extrinsic motivation, a motivation that comes from benefits that we gain in cross cultural encounter. These perks of cross cultural encounter can boost our motivation to be more eager in developing cultural intelligence. Having expansion of global network or getting promotion in our career can become examples of the extrinsic motivation. Last sub-dimension is to believe ourselves to reach some goals or so called self efficacy. This drive will prevent us from discouragement in pursuing cultural intelligence. Beside all three sub-dimensions, to be more familiar with CQ development, one can be actively socializing with many cross cultural situations. Hence all the three sub dimensions in CQ drive become the first step of the CQ

cycle as the motivational dimension that affect the approach level of Rich Brian into the diverse culture depicted in *Chaos*.

3.2.2 Cultural Quotient (CQ) Knowledge: Understanding Cross-Cultural Issues and Differences

CQ knowledge is the upper stage of the CQ drive in the CQ cycle, for one could not stop only having motivation, but also having an overall understanding related to the cultural diversity. As David Livermore (2010:71) has mentions a couple of times in his book that culture shapes the thought and behavior of society. We have to keep in mind that the goal is not to have the same thoughts or to act in the same way across culture, but it is for us to respect and appreciate each culture and its differences.

Thereupon the cultural category splits into two specific ideas, first is *cultural artifacts and systems*, while the other is *cultural values and assumption*. The later one deals with beliefs and cultural approach. Besides, the former one deals with systems that societies use to organize their basic need in live (Livermore: 2010:27). Cultural artifacts and systems can be used to measure cultural differences based on how people live their life, including Rich Brian on his new life in the U.S.

Those are the key points to master CQ knowledge. We have to take this second step into consideration because of its importance and relevance to cultural intelligence. As David (2010: 87) says, “*It’s discerning what’s universal to all humans, what’s attributable to specific cultures, and what’s idiosyncratic to*

individuals". Notwithstanding, people have to keep in mind that individuals have their own characteristic and they may not follow the common culture.

3.2.3 Cultural Quotient (CQ) Strategy: Strategizing and Making Sense of Culturally Diverse Experiences

To develop CQ strategy, one should grow three behaviors. CQ strategy is the third step after CQ knowledge, so it is more advanced than acknowledging. It is about to plan something towards our findings in CQ knowledge. Soon Ang and Linn Van Dyne on their research in "The Sub-Dimensions of the Four Factor Model of Cultural Intelligence", divide CQ strategy into three sub-dimensions; awareness, planning, and checking (Livermore, 2010: 27).

Beforehand, one could have different experiences depends on the cultural systems and norms in the area, therefore someone could have different expectations regarding that. The first thing to do is to be more cognizant on ourselves, other's behalf and the environment. Being more cognizant makes us better at decision making skills, because we are more alert of what's coming ahead. It enhances our ability to divide human behavior iceberg, which is universal, cultural and personal in terms of cultural behavior. Being aware internally and externally means to get rid of automated behaviors in our ordinary culture. We will be able to understand how culture shapes behavior in society (Livermore 2010:122-124).

Relevantly, a strategy needs to be planned to interpret the situation and to merely check whether or not the expectations are delicate. Thus a solution can be

applied afterwards. Planning cross cultural interactions is an easy task if one already accomplishes former step in CQ strategy. The key point planning cross cultural interaction is to apply things that have been assessed in the former step of cultural intelligence (Livermore, 2010: 124). It means anticipating things that may happen in cross cultural interaction, not by learning and memorizing all of the differences between each culture, but to be more aware and careful with assumptions or judgments.

After giving acts based on the plan, measuring reactions after our behavior called checking. It is to check whether the plan has been already appropriate to be applied by checking the response towards the cross cultural interactions plan (Livermore, 2010: 126). One can take time to consider some of the options toward possible misunderstanding. Actually, in this process of developing cultural intelligence, there may be a lot of misunderstandings happen. It is a normal thing since in CQ strategy; one is expected to be in confusion in order to get a better evaluation in cross cultural interactions (Livermore, 2010: 126). These whole steps of CQ strategy are essential in order to continue to the next step of cultural intelligence.

3.2.4 Cultural Quotient (CQ) Action: Changing Verbal and Nonverbal Actions Appropriately When Interacting Cross-Culturally

David Livermore (2010: 29) said that the key into CQ action is flexibility, whereas it assists individual in a diverse society to work efficiently. CQ action helps individuals to determine when to adapt and which acts should be done due

to that understanding regarding multicultural circumstances. CQ action basically is the outcome of the former CQs, it is the way someone put motivation, understanding and planning into action. Therefore, sub-dimensions of CQ action are divided into three behavioral states which are *verbal actions*, *nonverbal actions*, and *speech acts* (Livermore, 2010:28). These three behaviors need capability of being flexible on any multicultural encounters. Hence this part of CQ cycle is about exploration of Rich Brian's flexibility on cross cultural encounters as immigrant in the U.S.

There are ways Rich Brian can develop his cultural intelligence through CQ action (Livermore 2010: 136). First is to adapt his communication style in cross cultural environment. Second is to reconsider his negotiation approach, and last is to know the right timing to adapt. To adapt his communication style, Rich Brian has to cover three actions; they have spoken words, the way to deliver them, and to act upon them. In many interactions, Rich Brian can enhance his CQ action by choosing appropriate topics to talk about. This conversational strategy will be needed because there will be exchanging ideas, negotiating process or even building trust between Rich Brian and his colleagues. Furthermore, Rich Brian also has to adjust his level of giving orders and request, apologies and compliment accordingly to the cultural environment he lives in. He does not have to master every ways culture differ in each cultural encounter, but cultural intelligence is beneficial for him to work effectively and to behave respectfully across cultures.

Notwithstanding, no matter how good the choices of words are, they will not be enough if they are not delivered in the right address manner. The right way

to deliver or to communicate in a cross cultural way is to be sincere and authentic (Livermore, 2010: 145). It is important to communicate cross culturally in the most comfortable way, without neglecting the right manners and attitude.

In cultural interactions, not only verbal communication matters. Nonverbal acts will also be essential thus have to be considered seriously. Each of nonverbal acts such as distance, touching, facial expression, body position, gestures and eye contact are legitimately playing a huge role in cross cultural interaction (Livermore, 2010: 146-149). One should be alert how these nonverbal acts affect cross-cultural interaction and should be ready to adapt or modify them. To adjust verbal acts appropriately is by using CQ knowledge and CQ strategy because nonverbal acts, especially gestures are the highest individualized form of interactions. These nonverbal acts can be misleading, especially for facial expression as the most subjective challenges in communication. Yet once again, one should not be overwhelmed with these challenges. Indeed to accomplish cultural intelligence is a long process of observation, understanding and strategizing.

Living in cross cultural environment requires ability in negotiation. To gain effective negotiation, CQ drive is required to start up the interest. Then CQ knowledge will help with anticipation toward differences in cultural system and values. Absolutely, a thoughtful strategy will lead into successful negotiation despite cultural differences. Livermore (2010: 150-153) gives four main keys to achieve successful negotiation cross culturally. It includes minding the right timing of negotiation, to adapt the negotiation style, to be flexible, and to act with

integrity during the process. After all, one should be fully alert on how people from other cultures will assess our cultural behavior. There will unexpected moments along the journey thus flexibility is highly needed.

All of the three CQ demands flexibility. However, one key point in CQ action is also to be able to decide when one should be flexible and when not to. Understanding the proper and appropriate time to adapt is an essential part of cultural intelligence. Accepting all of the culture and neglecting origin culture is considered a low cultural intelligence (Livermore, 2010: 153-157). An intelligent culturally behavior is when one can adapt respectfully through cultural interactions without turning back from the original culture.

DISCUSSION

Exposure of both intrinsic and extrinsic elements of *Chaos* as proposed in the previous chapter will be done in this section of the study. These elements are measured to analyze whether or not applying cultural intelligence is beneficial for Rich Brian as an immigrant in the U.S. Even though the analysis is a cultural intelligence process experienced by Rich Brian, in this chapter only discusses his experiences on what *Chaos* depicts.

4.1 Intrinsic Elements

4.1.1 Narrative Aspect

4.1.1.1 Theme

Analyzing both major and minor themes of *Chaos* are essential so that we can have the same basic understanding of Rich Brian's thoughts in it. In fact, *Chaos* is released a month after Rich Brian turned 18; then a display of birthday pool party in Los Angeles sums up pretty close of the theme in this music video. The cinematography is adjusted to the theme celebrating his adulthood. Former music video of Rich Brian is pretty wild and extraordinary to be compared while *Chaos* becomes so generic and calm. This theme notwithstanding could have hidden deeper meanings, as Rich Brian wanted to show the viewers that he is already famous now that he doesn't need to create sensational vibes or that he had been settled down and wanted to be taken seriously.

Besides, a whole story of self-efficacy is predominantly narrated in the lyrics. The former idea is reflected with repetition of him celebrating his 18th birthday, showing his capability now as he is entering the adulthood. *Chaos* itself represents his journey, a chaotic journey into the adulthood and mostly into a new life style in the U.S. His desire of recognition upon his achievements is also mentioned such as “*And I’m always multiplying like I always fornicate, Cake, cake up on this belt the day I landed in the States... Got these people all around me, man, they treat me like a star.*” When he said it multiple times, it means that he won’t die after just one viral hit; he will continue to build up his career by producing more music. He also puts a symbol of his net worth income by saying “*cake, cake up*” which means money. Obviously, people treat him like a star since he is successful now. “*Damn, make all my own shit, I get all the profits... Now your boy is on the road two months...*” Rich Brian known for his ability to take care of all the productions of his music video, he has done the writing and singing part also co-directing most of his music videos, thus he said that he does not split the profits with others. His non-stop tour is also part of his bragging-style for gaining recognition in this song. Reasons why he really needs the recognitions are because despite being Asian immigrant, he often underestimated by many people, who talk and look down especially because of his age, for instance he cannot fully and legally enjoy pleasures associated with hip-hop lifestyle.

Another theme that is being pursued by Rich Brian is self-reflection. “*Movin’ with the tactics got Gildan on my fabric, go ham on the mic, just like I’m sitting in the cockpit aye, used to hate the camera, now your boy’s a natural*”. His

ability to strategize his move reflects his ability to assimilate into a new lifestyle with cross cultural environment. He emphasized his journey by “*Sayin’ I forgot my roots, goddamn you went too far*” when people criticize him for not being faithful for Indonesia. The song also reflected Rich Brian’s romantic relationship with women. After all, this video became a momentum for he stated many perceptions of him as he grew bigger every day in the music industry.

4.1.1.2 Setting

Setting of place in *Chaos* cinematography adjusts the theme of the song which is celebrating Rich Brian’s birthday party. The party took place in one site only that is by the pool in likely Los Angeles, California referring to Rich Brian’s current resident at. The setting of the place is followed with sunny scenery of clear skies and palm trees, as people are having a party with drinks in their hands and game booth displayed. The party held in summer or spring break daylight. The social environment consists of multiracial people with Brian as an Asian teenager in the highlight. These people in the party having a great time enjoying the music, the relaxing situation with spring - break alike ambiance with no conflict at all except at one moment, all of them stare at Rich Brian stiffly, and goes back to doing their activities when Brian look back at them.

In fact, this whole setting of *Chaos* is slightly different with his other music videos which are pretty wild including some comedic aspects. This uncommon concept of *Chaos* by Rich Brian is generic and a bit too simple. The idea of celebrating his adulthood notwithstanding could have hidden deeper

meanings such as Rich Brian wants to show the viewers that he is already famous now that he doesn't need to create sensational vibes in his music video. He offers the idea that it is time for him to receive some credits and respect where people will take him seriously as lyricists in the U.S.

4.1.1.3 Symbol

Symbol analysis in *Chaos* is substantial to support analysis of this study since familiar symbols represent messages which are trying to be delivered by Rich Brian on *Chaos*. Primarily there is one common style of hip-hop music that Rich Brian has applied in the narrative of *Chaos*; it is braggadocio. Braggadocio simply means a persona when someone is better than anyone else in the matter of financial status, physical looks, skills, sexual reference or one even does some trash talk to boast (Alim et al, 2009). Some of the evidences are “*Cake, cake up on this belt the day I landed in the States*” for boasting about financial status. This lyric also “*Got these people all around me, man that treat me like a star*” for boasting fame. These two phrases to show sexual preferences, “*Call me D-Wayne, ‘cause she licking on my Johnson like the Rock, ... He just turned 18, but for him, I’d catch a case, damn*” and many others. There are hidden conceptions lay in narrative of *Chaos*, particularly around Rich Brian’s 18th birthday celebration and his career in American music industry. Notably, lyric of *Chaos* below is excerpted from *Genius* (2017) and is already verified by Rich Brian himself.

Rich Brian begins by praising his coming age of adulthood and celebrating himself in *Chaos*. He marks his 18th birthday with a notion that he is an adult now

who can legally have sex with anyone as he has been waiting for it. At the end of the intro Rich Brian mentioned *Based God*, which refers to Bandon Christopher Mc Cartneya.k.a Lil B. He is known for having a good relationship with Lil B and they have been supportive of each other at some occasions on Twitter (Genius: 2017). They actively communicate through Twitter showing respect to each other, such as in Lil B's expression on October 7, 2017 "*Shouts out to Rich Chigga showing Lil B love on his Instagram!! – Lil B*", which replied by Rich Brian with love *emojis* and ended with "*Appreciate it fam – Lil B*".

Yeah, happy birthday to me, I'm 18 now
 And women can legally have sex with me
 Shout out Based God
 (Rich Brian, *Chaos*: October 2017)

Melrose Avenue is famous with shopping destinations where many celebs and exclusive brand stores are at (Shatkin: 2015). Basically, this line intends to boast Rich Brian as a deep pocket along with sexy ladies as a company. In one of his interview, Rich Brian (2017) tells Pharrel Williams and Scott Vener on the OTHERtone Radio (2017) that he was in a relationship with a black girl from the U.S, she is potentially the one that Rich Brian called ex here. This story is aligned with the symbolism of *XO*, which refers to Lil Uzi Vert *XO Tour Lif3* (2017), a breakup song of Lil Uzy and Brittany Byrd a year before. Furthermore, in this line Rich Brian has mentioned current situation where he lives in Los Angeles and his parents are staying in Jakarta, so that he seldom meets them since he is busy with tours and career in music.

I be ridin' right down Melrose with a thick named Rose
 Sittin' on my lap, but she just tryna be my friend, though
 Bumpin' on that *XO* and I'm 'bout to call my ex ho

Mommy, daddy home, I barely see them like a rainbow
 (Rich Brian, *Chaos*: October 2017)

In the beginning of this stanza, Rich Brian announces that his career will not go down after only one viral hit like many internet celebrities. Yet he proves these skeptics wrong after releasing his album, *Amen* (2018) and couples of singles, which one of them is *Chaos*. Rich Brian proves that he can survive in his new workplace where multiple races of people surround him and diverse fans wait for more of his works. In the next line he uses part of hip-hop trope “*We don’t die, we multiply*”, phrased by MC Ren (1991) on NWA’ (*Real Niggaz Don’t Die*). Multiplying is used to emphasize once again that his career will not go down, rather it has escalated. Furthermore, he even brags about his revenue that is symbolized as *cake*. *Chaos* definitely has sexual preference context in it as Rich Brian is celebrating his journey into adulthood. In the previous stanza, “*about to call his ex*” Rich Brian potentially refers to the one he has mentioned in an interview with Pharrell Williams (2017). “*Little freaky got me curious like I’m on Mars*”, means that he is excited to have a relationship with this *hippie* girl. To close this stanza Brian once again refers to his homeland, quoting criticism that arises from his Indonesian culture and language ability which start to fade out.

You can’t get rid of me, I ain’t goin’ nowhere
 And I’m always multiplyin’ like I always fornicate
 Cake, cake up on this belt, the day I landed in the States
 Doin’ one take all day and I’m just spittin’ out the mace (mace)
 She like sippin’ out that mason jar
 She a hippie, she gon’ suck for some granola bars
 Little freaky got me curious like I’m on Mars
 Sayin’, I forgot my roots, goddamn, you went too far
 (Rich Brian, *Chaos*: October 2017)

Rich Brian, in this stanza below, once again emphasizes that he does not forget about his homeland and the people who criticize it, have insulted him. As David Livermore (2010) said, “*effective leaders need a strong awareness of their own identity*”, so he demonstrates how effective leaders work with flexibility in a multicultural workplace without neglecting the origin culture. He then replies by comparing the critiques with the treatment he has received from his new surroundings in American music industry. Yet he implies in the next line that he is totally serene by referring to LaVar Ball, an American businessman who brags about his business, his performance on the basketball and his son’s career (Frye: 2018). Later on Rich Brian repeats the main idea that is his birthday celebration. Though he is so content with his 18th birthday yet he fully understands of limitations such he has not passed the age limit in The U.S. to go to the bar.

Ayy, damn you went too far
 Got these people all around me, man, that treat me like a star
 Dressed like I don’t give a damn, but I be ballin’ like LaVar
 Gotta wait about three year, until I could go to the bar
 (Rich Brian, *Chaos*: October 2017)

Rich Brian has his own strategy to make money in American music industry. He gratifies that he produces almost of his songs as well as the music videos which he does not have to share profits with another colleague. All of struggles are going to be paid off in this narrative and Rich Brian implicates his success now as sweet payback for all of his struggles. He mentions using *Gildan* as proper clothing line with affordable prices (Banks: 2017) as one of his strategies in accelerating profits. This tactic actually been known in American culture, and for him acknowledging this idea is another checkpoint for his

competence on cultural intelligence. The term *ham* on of lines in this below stanza stands for “*hard as motherfucker*” as in Jay Z ft. Kanye (2011) *H*A*M*; the use of microphone is correlated with a cockpit where pilot uses it to communicate. Rich Brian also tells story about him who has been given confidence and ease in front of the camera through his rapid career in this multicultural workplace. Rich Brian expresses his experience of being on the road for two months, it is his *Come to My Party Tour* (September 2017), the moment when *Chaos* is released. In this particular stanza, Rich Brian gives a recognition for Dwayne Johnson for using D-Wayne (Dwayne), The Rock (his alias), and Johnson (in this line Brian uses this name to symbolize penis). This sexual content then comes up against the next line where Rich Brian shares his experience when many people. Most recognizable ones are other rappers such as Desiigner and Ca’ron, who are surprised by his deep-low pitched voice, though he has not even 21 years old yet. Issues related to Brian’s age are also brought up to be boasted. He brags about these ladies who will catch a case only to get him even though it is illegal.

Damn, make all my own shit, I get all the profits
 If you actin’ lazy, then do not expect your props, bitch
 Movin with the tactics, got Gildan on my fabrics
 Go ham on the mic, just like I’m sitting in the cockpit, ayy
 Used to hate the camera, now your boy’s a natural
 Now your boy is on the road two months and I’m a get the load
 Try to put me in a box, I’m gon’ always break the lock
 Call me D-Wayne, ‘cause she licking on my Johnson like The Rock
 Oh my God, man, his voice so deep, I thought he was 21 plus
 Brian be so clean, wanna let him spank on my bum
 He just turned 18, but for him, I’d catch a case, damn (hold up)
 (Rich Brian, *Chaos*: October 2017)

To finish the narrative of *Chaos*, Rich Brian testifies his thoughts and ideas that he wants to deliver and reminds people to not talk trash because it will

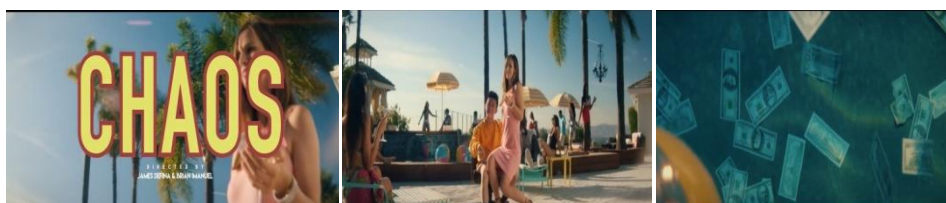
make him so irritated that he might explain all of these once again. In the next stanza Rich Brian repeats the chorus part to end the song. An idea such as being away from his parents is also being mentioned in this last stanza.

Ayy, that was the sound of yo' bitch
 And everybody that heard what I did
 I don't like being so ignorant
 But you gon' make me go back to my bullshit again
 I be ridin' right down Melrose with a thicky named Rose
 Sittin' on my lap, but she just tryna be my friend, though
 Bumpin' on that XO and I'm 'bout to call my ex ho
 Mommy, daddy home, I barely see them like a rainbow
 (Rich Brian, *Chaos*: October 2017)

4.1.2 Cinematic Aspects

4.1.2.1 Editing

Rich Brian uses continuous editing for *Chaos* which can be seen from the music video that there is no disjunctive transition. Below are some scenes of the song, which setting of place, time and social environment of the video does not change a bit. This editing is suitable for a short music video such *Chaos* with no complexity in its storyline since Rich Brian only brings up birthday party in his new multicultural environment in the U.S.



Picture 1 (00:03)

Picture2 (00:12)

Picture 3 (00:17)



Picture 4 (00:57)



Picture 5 (01:12)



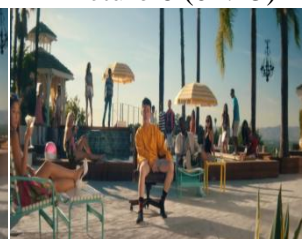
Picture 6 (01:45)



Picture 7 (01:47)



Picture 8 (01:57)



Picture 9 (02:08)

4.1.2.2 Sound

On previous chapter the writer states that analysis of sound will only be focusing on the speech, the pattern of words in assisting messages expressed in *Chaos*. To help identifying the speech of *Chaos*, the writer split the song analysis based on its song structure. Song structure on *Chaos* is using a verse-chorus form where it has intro, verse, bridge, pre-chorus, chorus and outro.

1. Intro

Intro in most songs usually does not have lyrics in it, but it is still normal if in this section has lyrics sung in downbeat, in this case of *Chaos*. This section is used for introducing the message that will be sung in a few words only.

Yeah, happy birthday to me
 I'm 18 now
 And women can legally have sex with me
 Shout out Based God
 (Rich Brian, *Chaos*: October 2017)

2. Verse

This explanation of verse will only be describing it lyrically since verse is a poetic stanza where its lyrics rhymed. Meanwhile, where the main idea of the song is

within the chorus, the details of the song will be conveyed in verses. The verse can be more than 1 with various melodies and narrative in a song. *Chaos* consists of 2 verses where first verse mainly tells about money and a girl, the second verse explains more about Rich Brian career, his struggles and success in American multicultural music industry.

[Verse 1]

You can't get rid of me, I ain't goin' nowhere
 And I'm always multiplyin' like I always fornicate
 Cake, cake up on this belt, the day I landed in the States
 Doin' one take all day and I'm just spittin' out the mace (mace)
 She like sippin' out that mason jar
 She a hippie, she gon' suck for some granola bars
 Little freaky got me curious like I'm on Mars
 Sayin', I forgot my roots, goddamn, you went too far

[Verse 2]

Damn, make all my own shit, I get all the profits
 If you actin' lazy, then do not expect your props, bitch
 Movin with the tactics, got Gildan on my fabrics
 Go ham on the mic, just like I'm sitting in the cockpit, ayy
 Used to hate the camera, now your boy's a natural
 Now your boy is on the road two months and I'ma get the load
 Try to put me in a box, I'm gon' always break the lock
 Call me D-Wayne, 'cause she licking on my Johnson like The Rock
 Oh my God, man, his voice so deep, I thought he was 21 plus
 Brian be so clean, wanna let him spank on my bum
 He just turned 18, but for him, I'd catch a case, damn (hold up)
 (Rich Brian, *Chaos*: October 2017)

3. Bridge

The bridge usually has the same idea with verse yet it comes with different words and even distinctive melody. It is transitional obviously but is different with pre-chorus, while pre-chorus used to connect verse and chorus; bridge intentionally exists to keep the listener's attention out of boredom from the repeated word or

melody. For instance, these bridges in *Chaos* have the same meaning that people may have insult Rich Brian saying as an immigrant, he has forgotten his home country while American praises him like a star. Also the birthday idea comes up in the end of the bridge, but all of these ideas delivered by using new melody and new choices of words.

Ayy, damn you went too far
 Got these people all around me, man, that treat me like a star
 Dressed like I don't give a damn, but I be ballin' like LaVar
 Gotta wait about three year, until I could go to the bar
 (Rich Brian, *Chaos*: October 2017)

4. Pre-Chorus

As to connect verse-chorus, pre chorus comes right after verse as a transitional melody with different stanza than a verse or chorus. Rich Brian rhymes his pre chorus in *Chaos* with AABB with using different passage than other stanza. Additionally, this pre chorus in *Chaos* has different stress in its melody that has more energy and anger at the same time.

Ayy, that was the sound of yo' bitch
 And everybody that heard what I did
 I don't like being so ignorant
 But you gon' make me go back to my bullshit again
 (Rich Brian, *Chaos*: October 2017)

5. Chorus

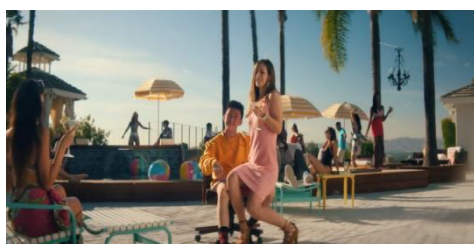
The chorus may repeat more than once in a song since it contains messages of the song with same lyric and melody. In addition, the rhyme for this chorus is ABAB. In this chorus Rich Brian implies his coming of age phase with a girl (convey that he is becoming an adult) in the US (where he lives now and away from his parents at home (Indonesia)).

Ayy, that was the sound of yo' bitch
 And everybody that heard what I did
 I don't like being so ignorant
 But you gon' make me go back to my bullshit again
 I be ridin' right down Melrose with a thicky named Rose
 Sittin' on my lap, but she just tryna be my friend, though
 Bumpin' on that XO and I'm 'bout to call my ex ho
 Mommy, daddy home, I barely see them like a rainbow
 (Rich Brian, *Chaos*: October 2017)

4.2 Extrinsic Aspects

4.2.1 Cultural Quotient (CQ) Drive: Showing Interest, Confidence, and Drive to Adapt Cross-Culturally

Chaos showcases all three sub-dimensional CQ drive based on both its narrative and cinematic aspects. Intrinsic motivation comes from the enjoyment to do the cross cultural interactions. Rich Brian enjoys the pool party in the *Chaos* completely. The joy is particularly seen in the opening scene when a girl sits on his lap willingly (picture 10) and at the closing scene when he joins the beer Pong game and wins (picture 11).



Picture 10 (00:12)



Picture 11 (01:53)

Moreover, it is pretty clear that some of his extrinsic motivations to master the cultural intelligence are fame and wealth. It is interpreted from his narrative in *Chaos* “Got these people all around me, man that treat me like a Star” and “Cake, cake up on this belt the day I landed in the States”. More

importantly, Rich Brian has the confidence to support the motivation. He brags about people who treat him appropriately like a star as a payback for his hard works in producing his art works.

Though, he admits the major inconvenience of being an immigrant in the U.S. He barely sees his parents in Indonesia as in, “*Mommy, daddy home, I barely see them like a rainbow*”. Also on how people react and criticize to his adaptation process in the cross cultural environment, “*Sayin’, I forgot my root, goddamn, you went too far*”. His self efficacy obviously supports him in mastering CQ drive as shown in the *Chaos*’s narrative. He does not give up even though there are some inconveniences in his adaptation process. Besides, it also can be seen that socializing plays a huge role in order to be familiar with the cross cultural environment. It is demonstrated in setting of *Chaos* with its party by the pool where the racial diverse people are gathered (picture 12). CQ drive is so fundamental in the cultural intelligence since the derivation to learn can lead up to acknowledgment and more developed step in CQ cycle.



Picture 12 (00:34)

4.2.2 Cultural Quotient (CQ) Knowledge: Understanding Cross-Cultural Issues and Differences

Acknowledging differences in each culture were very important to build respect toward each other, and to ease the adaptation process whenever we encounter

cross cultural interactions. As meta-cognitive dimension of the cultural intelligence (Livermore, 2010: 25), Rich Brian has to acknowledge two sub dimensions of CQ knowledge. However, in *Chaos* Rich Brian demonstrates his cross cultural knowledge by using symbols in the narrative.

First, Rich Brian acknowledges the legal age to get into the bar in the U.S. Even though he is celebrating his 18 birthday in *Chaos*, “*Yeah happy birthday to me, I’m 18 now, and women can legally have sex with me*”, he emphasizes that he is “*Gotta wait about three years until I could go to the bar*”. Afterward, Rich Brian is still able to address loads of references as a symbol in the *Chaos* which contains American culture. He mentions Melrose avenue, a street known for its shopping and entertainment destinations (Shatkin: 2015). There is also a line where Rich Brian refers to an American popular culture figure, “*Call me D-Wayne, ‘cause she licking on my Johnson like the Rock*”. In addition, *Chaos* is a product of hip-hop culture and Rich Brian also gives reference related to this music industry such as Lil B aka. Based God in *Chaos*’s “*Shout out Based God*”.

In this analysis of CQ knowledge, it is important to be aware that people come from different cultural background. They may as well confront non-identical norms and social values in every cross cultural interaction, especially for an immigrant like Rich Brian. In order to survive, we have to utilize cultural intelligence and be flexible to the vast cultural differences.

4.2.3 Cultural Quotient (CQ) Strategy: Strategizing and Making Sense of Culturally Diverse Experiences

After acknowledging how each culture is different to each other, Rich Brian thinks of a simple business strategy in American music industry. He reveals his ability in CQ strategy through *Chaos*. In the narrative, he explains one of the strategies he used in the business, “*Movin’ with the tactics, got Gildan on my fabric*”. *Gildan* is a street-wear apparel company based in Canada which the brand is known for providing blank T-shirt. Many brands and celebs have used *Gildan* as it is low cost. Even big brand such as *Anti Social Social Club* and *Vlone*, or celebs like Kanye West are using the same strategy for his *Life of Pablo* merchandise (Banks: 2017).

In the cinematic aspect of *Chaos*, Rich Brian has a gesture of checking behind him on multiracial people in the party (Picture 15). Before that, all the people in the party indeed gather and look at him in suspicion and confusion (Picture 14). The gesture of him checking his surroundings for a brief moment indicates that as an immigrant, he is aware of multiracial people who underestimate him (Picture 13). After he checks on at them and shows his face, they causally continue enjoying the party and let him continue singing (Picture 16).



Picture 13 (00:33)



Picture 14 (00:56)



Picture 15 (00:57)



Picture 16 (00:59)

4.2.4 Cultural Quotient (CQ) Action: Changing Verbal and Non-verbal Actions Appropriately When Interacting Cross-Culturally

As the CQ action comes from motivation, understanding and planning ability, it clearly needs flexibility. Being flexible here means to be able to decide when to adapt or not to do so in the cross cultural encounters. Rich Brian proves this ability of CQ action in *Chaos* more than once. At most narrative, he shows his hard works in the new multicultural environment as an immigrant. He explains in the early times of his arrival in The U.S., *“Cake, cake up on this belt the day I landed in the States. Doin’ one take all day and I’m just spittin’ out the mace”*.

Afterward, he mentions a result to become well adapted, as in *“Used to hate the camera, now your boy is a natural”* and also *“Now your boy is on the road two months and I’m a get the load”*. He admits that at first he did not do well in producing his art works, but now he overcomes the barriers. This outcome of becoming natural in front of the camera comes from a long process in his hard works, including CQ processes for living in cross culture. At last he emphasizes that he will not give up for any setbacks by saying *“Try to put me in the box, I’m gon’ always break the lock”*. Another prove of Rich Brian maximizing his CQ is depicted in the *Chaos* cinematically. Even though multicultural people in the

music video give underestimating gesture at him initially (as in picture 13), they accept him and eventually enjoy the party with him as seen in picture 17.



Picture 17 (01:53)

Then he mentions several times how people get over the line for criticizing him for forgetting his root, Indonesia. It is narrated in *Chaos* “*Sayin’ I forgot my roots, goddamn, you went too far*” and “*Ayy, damn you went too far*”. This proof of him holding on to his identity is depicted in the last key point in CQ action, to what extend flexibility and adaptive ability is needed while living in cross cultural environment. These acts of Rich Brian are the result of a long process since CQ drive, CQ knowledge, CQ strategy until becomes CQ action. This process will not stop here instead will always go round in the four steps of the CQ cycle.

CONCLUSION

This thesis discusses the advantages of mastering cultural intelligence that is demonstrated in *Chaos* music video by Rich Brian. The data are collected using library research and is interpreted using close analysis technique. The technique and method lets the writer structurally analyzes this study by viewing *Chaos*'s visual and audio using narrative and cinematic approach for intrinsic aspects. Additionally, reviewing the primary and complimentary data using David Livermore's (2010) cultural intelligence theory for analyzing extrinsic aspects is also done in this study. Since analyzing intrinsic and extrinsic aspects that construct *Chaos* is helpful to completely understand cultural intelligence process that is experienced by Rich Brian.

The writer finds Rich Brian's cultural intelligence which depicted in *Chaos* is proven through analysis of the lyrics and the visual using certain methodological, technique and approaches in this study. The writer fully recognizes that Rich Brian has promotional and artistic purposes constructed in producing *Chaos*, though cultural intelligence unintentionally becomes an adding value in this music video. The writer also finds *Chaos* is a reliable reflection of Rich Brian's cultural intelligence process. As a matter of fact, this 19 year old Indonesian teenager has produced this music video in a diverse cultures workplace as an immigrant. Instead of having cultural shock, Rich Brian is able to feel comfortable and able to work efficiently. As a result, cultural intelligence does

play a huge role in his adaptation process, thus it is beneficial to be applied. Though the writer realizes many assessments should be made upon completion of these findings. Therefore, the writer hopes that this study regarding Rich Brian's cultural intelligence will drive the reader's curiosity on cultural intelligence application in daily basis.

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