

## **INTERJECTION IN VERNACULAR: THE TYPES OF INTERJECTION ON SOCIETY OF KALIWATUKRANGGAN, PURWOREJO REGENCY, CENTRAL JAVA**

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### **Abstract**

The object of this research is interjections that appear in daily life of Kaliwatukranggan people, Purworejo regency. The aim of this research is (1) to describe the types of interjection in Kaliwatukranggan; (2) to identify feelings, which are involving in it. Descriptive qualitative method is applied in this research. Goffman's and Ameka's theories are applied in this research. The result of this research showed that there are 11 types of interjection are found in Kaliwatukranggan, Purworejo regency. There are 3 types of interjections which is categorized lexically and semantically, that is, primary interjection and secondary interjection. Furthermore, 17 interjections are categorized into specific feeling which consist of two sub-types; there are interjections (response cries) that do not involve others and interjections (response cries) that involve others. Then, it is found 9 types of feelings. In this case, researcher also found new feelings: mad, wonder, and disappointment.

**Keywords:** *Interjection, Kaliwatukranggan, Vernacular*

### **INTRODUCTION**

In various communication there is a term called interjection. They are words with no real linguistic value, but we generally employ them to express feelings or states of mind in daily life situations. These interjections are more frequent in speaking than writing. According to Eckersley (1958) "Interjection is the word that used to express some sudden feeling, but in using does not enter into construction of the sentence and it is non-lexicalized. The usual interjections or exclamations are: *Oh!Alas!Ah!What!Hush!Well done!etc.*". Then according to Goffman (1981) named interjections as "*response cries*": "We see such 'expressions' as a natural overflowing, a flooding up of previously contained feeling, a bursting of normal restraints". Goffman saw the the response cries is the interjections as seen by sociolinguistic approach. The explanation is that interjection has a power in sentence, even though interjections do not have a certain meaning, but it used to explain certain condition or feeling of a user. Every region has its own interjection, and the using of interjection is customized by the necessity.

The various community in Java Island that has any cultures there are variations of language used in daily life, often to express their feeling condition, such as hesitancy, surprise, anger, thoughtfulness, etc. The expression is a part of some interjection's types, and the choice of interjection for every expression from one region by the other region is different. In Javanese society much found the words that actually have not contain a meaning, but from the words the speaker may expresses their feeling without said by the clear utterances. This case described in society of Kaliwatukranggan, Purworejo regency. In Kaliwatukranggan village there are variations of dialect that used to communicate, especially choice of word to begin a sentence, in this case is relates to a person feeling. The selection of words may positive or negative depend on situation, so from these words the hearer may know what they should be act. In this research,the

researcher limit the discussion on interjection used by people in daily conversation in Kaliwatukranggan village Purworejo regency.

Furthermore, the researcher intended to analyze how the interjections are representing the feeling of the people in Kaliwatukranggan society, how the interjection has a role in the society, then as often as what the using of interjection in daily conversation and whether the choice of words between one people to another is different in every expression. By the research, researcher wants to know how important the interjection is, even though it does not contain certain meaning, but the existence is very needed to facilitate a conversation.

## **LITERATURE REVIEW**

Language is like magical property when we speak or write something, as a tool of communication language has its own power, frame the speaker into special situation include the context through what we speak or write, language catches what we should to do or not. The one study that covers by language is ‘discourse’ that involves the language by the context.

According to Gee (2001), the explanation is that researcher finds that discourse analysis can be used in the research of this study, especially to define the interjection in Javanese language. In this case, interjection can be seen from context that covers by ‘discourse analysis’ here is interjections can be understood by the situation at what time the interjection was said. In some cases, one interjection can be express two or function that is more emotive depends on the situation. The example interjection “*lah*” can used to express speaker’s surprising, but sometimes the interjection used to express disenchantment. In the next chapter, researcher explains what the types of interjections, and defines them into its own meaning. Interjection may acceptable when the speaker brings the context that is will be understood by the hearer in the right place and at the right time.

### **Interjection**

Marsico (2014) stated that interjections are words people say when they are excited to something, and interjection helps the speaker to express their thought and feelings. Sometime the words also as phrases might show the agreement or disagreement of a person. People also use interjections to greet another or when they are thinking of something to say. Interjection is a way for the speakers to express their feeling that sometimes cannot be understood by the hearer. By understanding the interjection used in a society, misunderstanding during communication can be eliminated. Then, interjection is also varied and different from one language from others.

Interjection is ungrammatical meaning when they stand alone, but discourse analysis accepts them as the part of speech. Interjection is making the speaker more enjoy with the conversation, and make the conversation live. In the daily life in English, we often read or hear the interjection, such as in film, comic or novel. At the beginning, interjection will open a conversation, before speaker uttered the sentence. The using interjection is to refine and help to reach the goal of conversation.

### **Types of Interjection**

There are several types of interjection. Ameka in Tim Wharton (2009) divides interjection into primary and secondary types: (1) primary: Primary interjections can be defined as a little words or non-words which in terms of their distribution can constitute an utterance by themselves and do not normally enter into construction with other word classes, for example, *Ouch!* *Wow!*, *Gee!*, *Oho!*, *Oops!*, etc. They could be used as co-utterances with other units; (2) secondary: Secondary interjections are those words which have an independent semantic value, but which can used conventionally as utterances by themselves to express a mental attitude or state. They thus refer to mental acts too. Under secondary interjections fall such alarm calls and attention getters as *Help!*, *Fire!*, *Careful!* and swear and taboo words such as *damn!*, *hell!*, *heavens!*, *Christ!* and other emotively used words such as *Shame!*, *Bother!*, *Drats!*, etc. Furthermore, Goffman

(1981) called interjection as response cries that divide into two, as follows:

Standard cries that does not involve others

Standard cries which are not involve others or does not influencing others cause the interjection. It is divided into four types, as follows:

The *transition display*

Interjection that is used by people, because climatic circumstances, such as wind, rain, heat, or cold that make the body is reacting of that, such as “*brrrr!*” when people in coldness or “*aaahh!*” when people are get heated.

The *spill cry*

This such as interjection that used someone which is she/he has made a mistake or perhaps just dropped something, then realize quickly. Spill cries are a sound we emit to follow along with our having for a moment lost guiding control of some features or stuffs of the world around us, including ourselves. Such as “*whoops!*” when a woman passes the door, catches her mistakes or a man, dropping a piece of meat, then he said “*oops!*”.

The *threat startle*

Such as sound, which is, saying a moment when we are free from trouble and by implication will be assuredly control for it, and the emergency is really over. Such as “*EEK!*”, “*yipe!*”.

*Revulsion sounds*

The sound to show up around disgust when a person contacts with something that is contaminating circumstance. Such as *Eeuw*.

Standard cries that involve others

Response cries as something that could be available to someone who is presenting to others but no “with” any of them, there are as follow:

The *strain grunt*

Scream like a form of warning to others to stand clear, when we are lifting or pushing something heavy, but strain grunt can be served in different way, sometimes in high intonation, and sometimes in low intonation, almost like grumble.

The *pain cry*

Sound, which is said to warn someone, in this case such as someone who comes into dentist, and the dentist uses drill to his teeth and it hurts, so patient will begin to make a sound like “*Ouch!*”. At the same time the dentist will use the drill slowly.

The *sexual moan*

This sub-vocal tracking of the course of sexually climactic experience is a display available to both sexes but said to be increasingly fashionable for females-amongst whom, of course, the sound tracing can strategically employ to delineate an ideal development in the marked absence of anything like the real thing.

*Floor cues*

The sound such as expressing something excessive to involve others interest on what we concern about. We act to encourage our putative listeners to make the initial move, inviting us to let them in on what we are experiencing.

*Audible glee*

The sound is to show up a sense of wonder for something special or not suspected. For example, a lower-middle-class adolescent girl sitting with four friends at a table in a crowded creperie was brought her order, a large crepe covered with ice cream and nuts. As the dish is set before her, she is transfixed for a moment, and wondering and pleasure escape with an *Oooo!*

## **METHOD**

This research categorized in descriptive qualitative. Descriptive study is method that solved problem by describing the research object. According to Miles (2014), qualitative research is a research analysis result in the description form of words or sentences and not served in description the kind of number form. Population of the research is the people in Kaliwatukranggan village,

while the sample is people in Rt 01 where the researcher lives. The researcher lives there for about one month. During the time, the researcher interacts with Kaliwatukranggan society in oral interaction. The researcher notes interjections used by people during the communication. Then, the researcher analyzes these interjections and grouped them based on the theories from Ameka and Goffman.

## **FINDINGS AND DISCUSSION**

Interjection is one or a part of word unit deliberately cut to interpret the speaker's feelings. In this chapter, the researcher focused on the interjection contained in vernacular used by Kaliwatukranggan society. The interjections which are found in Kaliwatukranggan society will be described the fact based on findings of the field showing that can be grouped in general type according to Ameka and grouped more specifically by Goffman. The following will be described the types of interjection and what feelings are implied in it. For further explanation, it will be discussed as below.

### **Primary and Secondary Interjection**

#### **Primary**

“*wiiih!*”

Context:

A man sights a rider who drives in high speed.

When, a man is sitting in veranda as usual in the afternoon. He looks out a boy who rides motorcycle as faster as he can do. Spontaneously, the man utters “*wiiih*” as an interjection to express amusing towards something, that is, because he sees a motorcycle who rides by a boy rapidly. Interjection *wiiih* which is uttered by the man indicates the feeling of wonder, but in this case interjection *wiiih* does not involve others, because in the pronouncing this interjection does not influence others or act as the object. Thus, interjection *wiiih* can be categorized into primary interjection as interjection that can stand-alone.

#### **Secondary**

Girl : “*pokok e orasahwhatsapp-an ndisik.*”

Boy: “*lah! lhanoposih?*”

Girl : (hanging up the phone)

Context:

A boy and a girl are arguing over the phone.

A girl is talking to someone over the phone, after talking about a lot of things the girl got to the point of the conversation, that she does not want to be contacted by the man by a phrase “*pokok e orasahwhatsapp-an ndisik.*”, but the boy immediately denies the girl's desire with the phrase “*lah! lhanoposih?*”. The sentence that begins with interjection ***lah*** is uttered by the boy with disappointment tone, which is also followed by a question sentence. The sentence will be affecting a reaction of listener, perhaps listener will be answer or react, but in this case the reaction of the girl is he just hangs up without taking care of it. So semantically seen, the interjection can be categorized in primary interjection which is based on the situation above the interjection followed by the sentence afterwards make the hearer react by hang up the phone suddenly.

## **Interjection as Response Cries: Standard Cry does not Involves others**

### ***The transition display***

“*Hadoh! Panaseeeeeram, hawanemaraingelak.*”

Context:

In a scorching day, some farmers are harvesting rice in the field. The hot weather makes them feel thirsty.

The hot weather in this season makes farmers feel overheating every 11 am. Some farmers are muttering that they want work in the early morning, so they can be home before 11 am to avoid hot weather. Suddenly, the one of the farmers shouted *Hadoh! Panaseeeeeram, hawanemaraingelak*, while wagging his *caping* (conical Asian Hat). Which is an interjection being a word *hadoh* followed by a complaint sentence, that the farmer feels hot and want to drink. In this case interjection *hadoh* must be followed by gesture to make it clear that this interjection is relate to climatic circumstances. Thus, interjection *hadoh* indicates a complaint when the weather is hot, also it can be ensured that interjection *hadoh* can only be used in hot weather or in other word, interjection *hadoh* cannot be used for any other climatic circumstances other than heat, during cold for instance.

### ***The spill cry***

“*halah! Lhapiye to yuuu.*”

Context:

An old woman has seen rushing out of her house when a girl called her. They will go to a party not far from their house.

An old woman with a party dress that looks a little troublesome to walk, she hurried past the steps that are in front of her house. She thought it would be too late to get to the party. Suddenly her feet snagged under the skirt, so the bag she holds fell. She immediately said *halah! Lhapiye to yuuu*. Then she took her bag and left. Her expression *halah* categorized in spill cry interjection. Based on the incident where she accidentally dropped her bag. As we know that spill cry is an interjection that used by people which is she/he has made a mistake or perhaps just dropped something. According to the context above we can see, interjection *halah* is only said after the old woman drops her bag, so it is clear that *halah* can be categorized into spill cry type and in this case is someone just dropped something, then spontaneously aware of it.

### ***The threat startle***

“*Alhamdulillah! Untunga era ketabrak, padahalsitikngkaslho*”

Context:

In a town, square people are enjoying the weekend and the roads look very crowded by vehicles.

A pedestrian was seen joking with her friends, she did not realize that her step took her to the road which is crowded. Then, from the same direction appeared a motorcycle with high speed. In the same time both of the pedestrian and the rider are unconscious, until the rider nudged the pedestrian, and then the rider blurred, while pedestrian mumbled in a soft tone *Alhamdulillah! Untungaeraketabrak, padahalsitikngkaslho*. Based on the pedestrian's statement, she feels grateful and still lucky because she just nudged and not hit at the time. The word *Alhamdulillah* as interjection indicates that she had just safe from the danger and felt grateful. Thus, as we know that the threat startle is about interjection that utters when people just survived the danger. In this case, *Alhamdulillah* categorized into threat startle type based on the context that supports.

### **Revulsion sounds**

“*yekkk! Nggilani, prawanyahmeneurungadus.*”

Context:

A man was talking to his girlfriend by phone around 10 a.m.

Starting from a question from a man to his girlfriend, the man asks, whether the girl bath or not, then the girl replied that she just woke up and she has yet to bathing. The man thinks that is not reasonable because it was around 10 a.m., but the girl just woke up and has yet to bathing. In Java community, a woman must be diligent, always wake up in the morning, and must have bath. Hear the answer to the girl, the man feels disgust and said *yekkk*, in this case interjection *yekkk* is used to expressing disgust to something that is the man’s girlfriend has yet to bathing during the day. Therefore, it sounds disgusting, because people who have yet to bathing will look messy and smelly. Interjection *yekkk* will be more has a meaning in a sentence is followed *yekkk! Nggilani, prawanyahmeneurungadus*. It is clear that interjection *yekkk* represents an emotion of feeling disgust and it is categorized to Revulsion sounds.

### **The strain grunt**

Speaker I : “*heee! Minggirsirokebledosan*”

Speaker II: (She moves)

Context:

In the kitchen, there are women who cook food for party. A woman who burns firewood tries to warn her friend to stay away from burning stove.

On a celebration in Kaliwatu Kranggan will be involve villagers to help cook food. In daily life, the people of Kaliwatu Kranggan still use firewood for cooking. As well as those used in cooking for the party. Sometimes, firewood will be causing an explosion with sparks, in which case a woman warns her friend who standing by a burning furnace to stand clear from sparks. To warn her friend, the woman uses interjection *heee* which was pronounced with a high tone, meant that her friend immediately moves from where she stands. It is clear, that interjection *heee* is used to warn someone, and in this case, when there is danger. Interjection *heee* will be more meaningful to commemorate when followed by the sentence “*heee! Minggirsirokebledosan.*” Thus, it can be concluded that the use of interjection *heee* above contains an element of feelings of worry about the danger to the surrounding environment.

### **The pain cry**

Girl : “*duh! Loro..loroojo banter-banter to mak.*”

Mother: “*iyoiyokosek to, ben ndangmari.*”

Context:

A girl who feels unwell and asks her mother to be scraped. Then, her mother started to scrounge the back of the girl.

When her mother starts to scrounge her back, she feels normal, but when it comes to the waist, spontaneously she screams *duh! Loro..loroojo banter-banter to mak* as a form of pain and then her mother responds that it is okay, just hold it a little to get well. The shouts that contain interjection above, where the word *duh* shows the pain she felt, when her mother was too hard scratching coins at her waist. Interjection *duh* above clearly categorized into the pain cry type, as we know the pain cry is the interjection which is pronounced by someone when she/he feels the pain of someone’s actions and hopes the person to stop his/her actions or slightly slows her/his actions so as not to get too hurt.

### **The sexual moan**

Woman: “*aaahh!*”

Man : (Gives more kiss and touch in the woman’s part of body likes)

Context:

In a newly started sexual activity, the man will give touches and it makes the woman will be start groaning.

Based on the context above in this interjection type, women are more dominant to moan than men, since sexual activity began. In sexual moan type interjection can be divided into 3 phases according to the time take. First, Interjection *aaahh* will be uttered by a woman when the man starts foreplay. The sound of this groaning tends to be uttered regularly, a little long or long said and softly. Interjection *aaahhh* represents a sense of happiness when the woman begins to get a touch or can be said to be warming up at the beginning of sexual activity. When the man kissin the part of body that woman likes, this interjection will be uttered in long term, otherwise, if the touch or kiss on the body that is not too sensitive then the woman will say *aaahhh* with a shorter pronunciation the touch or kiss. Based on the pronunciation, it caused the man will be givemore kiss and touch in the woman’s part of body likes it can be concluded that the long or short pronunciation can be signal to the man, which body part that should get more touch and kiss. So, interjections *aaahh* will only be encountered at the beginning of sexual activity. Also, in this type of sexual moan, moans are not followed by a sentence that serves as complement, because the context in this situation is clear, where interjection *aaahh* with a whimpering tone is only found in sexual activity or in other words we will not find it in the types of interjection with other contexts.

### **Floor cues**

Speaker I : “*oalah... alaahh! Tinggalsitikaerabiso.*”

Speaker II: “*sopo sing arepnegeolne, pak?*”

Speaker I : “*lhagaesopomaunomorsewelaspipro.*”

Context:

A father-in-law who was watching a football channel, suddenly screamed. Therefore, his screams made his son-in-law interested and asked what made him scream so loudly.

Explained in the situation above, a man is watching television in his bedroom. A football channel, which he watched, made him excited when one of the players almost put the ball into the goal, so he shouted, and his screams caught his son-in-law’s attention. The phrase spoken by the man is as follows “*oalah... alaahh! Tinggalsitikaerabiso.*” The word *oalah... alaahh* categorized as interjection has attracted the attention of others that is his son-in-law. Then, the father-in-law’s utterance raises the question of son-in-law who ask about who will put the ball into the goal. It is clear that interjection *oalah... alaahh* which is spoken with a high tone makes it attracts attention and then followed by a sentence as a complement or explanation of the previously interjection. This makes interjection *oalah... alaahh* categorized into floor cues, as we know that this type of interjections should invite the attention of others or with this, we act to encourage our putative listeners to make the initial move, as if we let them get involved in what we are experiencing.

### **Audible Glee**

Speaker I : “*wah! Apiktenanjammu pan, tukungendi?*”

Speaker II: “*yogenah, dikek i pacarku*”

Context:

The new watch he wore amazed a man who had just arrived where his friends were hanging out, then one of his friends' shouts "wah! Apiktenanjammu pan, tukungendi?", because of his amazement, he uttered a sentence that makes other friends interested to see.

Referring to the context above, the man's friend uttered the sentence as a form of his amazement the sentence is as follows *wah! Apiktenanjammu pan, tukungendi?*, the sentence contains interjection *wah* that represents a feeling of wonder for something, in this case a man was amazed of his new friend's watch. Interjection *wah* uttered in a shocked tone makes people around him to be interested to see what makes him feel shocked. A feeling of wonder that has been interpreted by interjection *wah*, this makes it can be categorized into audible glee type. Also, based on the tone of it which makes others affected by the utterance, as we know that audible glee type is a type of interjection that is pronounced when one feels wonder to something and the feeling can attract the attention of the people around him. Only in this case the involvement of people around him only limited to interest to see it, not to participate in comment.

## CONCLUSIONS

Based on the findings, it can be concluded that the interjections used by Kaliwatu Kranggan people can be categorized into general and more specific types. Thus, the use of interjections by Kaliwatu Kranggan people has been adjusted based on the kind of feelings implicit in it. There are three types of interjections which is categorized lexically and semantically, that is, primary interjection and secondary interjection. Furthermore, 11 interjections are categorized into specific feeling which consist of two sub-types; there are interjections (response cries) that do not involve others and interjections (response cries) that involve others. The interjections that do not involve others, there are, the transition display as consequent of climatic circumstances, the spill cry as an expression of shock, the threat startle as an expression of relief, and revulsion sounds as expression of disgust. Then, the interjections that involve others, there are, the strain grunt as a warning, the pain cry as an expression of pain, the sexual moan as an expression of sexual climax, floor cues as an expression to attract the attention of others unintentionally, and audible glee as an expression of admiration towards something.

In the vernacular used by Kaliwatu Kranggan people found that interjection has important role in daily communication since it expresses the feeling of the speakers. In addition, the type of interjection has its own pronunciation tone, high tone or low tone when interjection pronounce will be affects what the speaker's feeling really wants to show. Then, in accordance with the feeling shown by the speaker will determine instead the interjection effect on the surrounding environment or no effect at all.

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