

## **INTERJECTION IN ENGLISH COMIC BOOKS SCOOBY-DOO WHERE ARE YOU**

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### **ABSTRACT**

Penelitian ini bertujuan mendeskripsikan kata seru yang digunakan dalam komik *Scooby-Doo Where Are You*. Penelitian ini menggunakan metode deskriptif kualitatif. Sumber data adalah komik *Scooby-Doo Where Are You* dalam bahasa Inggris. Hasil penelitian sebagai berikut. Pertama, berdasarkan jenis kata seru yang digunakan dalam komik tersebut, ditemukan 20 kata seru primer dan 10 kata seru sekunder. Kedua, berdasarkan artinya, kata seru dibedakan menjadi empat (emotive, cognitive, conative, phatic). Ketiga, dari keempat kata seru tersebut, emotive menempati posisi teratas (17), diikuti oleh cognitive (8), conative (4) dan phatic (1).

Kata kunci: Kata seru, primer, sekunder.

### **INTRODUCTION**

Language is the main source of communication for people to communicate, interact and socialize. It is no wonder that language is such an important thing for people that cannot be ignored because language is a perfect tool of communication. Without language, people cannot talk nor communicate each other that is why language is importantly needed. As a function, language can be divided into two types there are spoken language and written language. As a written one, language has many media to use that can be found easily in our lives such as book, magazine, newspaper and comic. Comic is a book consists of various stories which used pictures as the main object to grab people interest. According to Oxford Advanced Learner's Dictionary comic is a magazine, especially for children that tell stories through pictures (Oxford Advanced Learner's Dictionary, 2000:253).

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There are many symbols, pictures and words in comic which is used to inform the ideas, desires and emotions of the character. In order to make the comic interesting to read, many authors use interjection. Interjection is a word that usually used to convey feelings, emotions or ideas of the speakers to the addressees. It is important because it can help people express their feelings clearly, such as, the feeling of being amazed, surprised, happiness, sadness and angry.

Interjection is use to express some feelings and emotions of someone in handling or expressing the feeling that cannot be expressed easily in common sentences because interjection used to give a different meaning in various situations or actions. As the source of my data analysis of interjection I use *Scooby-Doo Where Are You* comic as my main source data. *Scooby-Doo* is well known around the world since a long time until now. It has also already made into cartoon and live action movie. *Scooby- Doo Where Are You* comic is published under DC Entertainment, USA.

## **METHOD**

Method that is used in this research is qualitative method with descriptive analysis. According to Sugiyono in his book *Metode Penelitian Kuantitatif Kualitatif Dan R&D* stated:

“Metode penelitian kualitatif adalah metode penelitian yang berlandaskan pada filsafat postpositivisme, digunakan untuk meneliti pada kondisi obyek yang alamiah, (sebagai lawannya adalah eksperimen) dimana peneliti adalah sebagai instrumen kunci, teknik pengumpulan data dilakukan secara triangulasi (gabungan), analisis data bersifat induktif/kualitatif, dan hasil penelitian kualitatif lebih menekankan makna dari pada generalisasi.” (Sugiyono, 2008:9)

My data are based on and collected from the written source of *Scooby- Doo Where Are You* comic. When analyzing the data, I use qualitative method with descriptive analysis in this research.

## **Theoretical Framework**

### **Interjections**

According to Ameka (1992), interjections are little words or non-words which can stand on its own and have their own word class found in any languages.

“It is perhaps true that apart from nouns and verbs, interjections—those little words, or ‘non-words’, which can constitute utterances by themselves – are another word class found in all languages” (Ameka, 1992:101).

Ameka also states that interjections are relatively conventionalized vocal gestures (or more generally linguistics gestures) which express a speaker’s mental state, action or attitude or reaction to a situation (Ameka, 1992:105).

Interjection could also called as a filled pause, a part of speech that usually does not have grammatical connection to the rest of the sentence that simply expresses emotion of the speaker to the hearer or the listener. Interjection is uninflected function words that express the attitude or emotion of the speaker. Besides being self-oriented expressions of emotions and attitude, interjection may also be directed at someone to acquire a desired reaction, for example to stop an action or to serve communicative intentions more broadly.

### **Typology of Interjections**

Ameka states that interjections can be divided into two types there are Primary Interjections and Secondary Interjections (1992:105).

#### 1). Primary Interjections

Primary Interjections are little words or non-words which can stand on its own and do not normally include in other word classes such verb, noun, adjective, etc. For example, *Ouch!*, *Wow!*, *Gee!*, *Oho!*, *Oops!*, etc. Example in sentence:

*Gee, you look like you have  
it! Oho, I have another suit!  
Wow! You look fantastic  
today Ouch! This scarf  
hurts me Oops! I am sorry*

Primary Interjections may be made up of sounds and sounds sequences that are not found in other parts of the language such as *tut-tut*, *Psst!*, *Sh!*, and etc.

## 2).Secondary Interjections

Secondary Interjections are those words which have independent semantic values but can be used conventionally as utterances by themselves to express a mental attitude or state. The examples of secondary interjections are alarm calls and attention getters like *Help!*, *Fire!*, *Careful!*, etc. Swearing and taboo words like *Damn!*, *Hell!*, *Heavens!*, *Christ!* And other emotively used words such as *Shame!*, *Bother!* And *Drats!* Are also the examples of secondary interjections.

Besides those examples, according to Ameka (1992:111) there also multi- morphemic one which constitute a phonological word such as *Goddammit!* That may be referred to as complex interjections.

As quoted by Ameka (1992:111) from Bloomfield there are interjectional expressions called as secondary interjections. There are multi-word expressions, phrases, which can be free utterance units and refer to mental acts, such as, *bloody hell!*, *dear me!*, *My Goodness!*, *Thank God!*, etc. These utterances are called as ‘interjectional phrases’.

### **Classification of Interjections**

According to Ameka (1992:113-114), interjections can be classified into three classifications there are Expressive Interjections, Conative Interjections and Phatic Interjections.

- 1). Expressive Interjections are vocal gestures which are symptoms of the speaker’s mental state. They may be subdivided into two groups:
  - (a). Emotive Interjections are those that express the speaker’s state with respect to the emotions and sensations they have at the time. For example as quoted by Ameka from Wierzbicka (1992:167), *Yuk!* ‘*I feel disgust*’, *Wow!* ‘*I am surprised*’, *Ouch!* ‘*I feel pain*’ etc.
  - (b). Cognitive Interjections are those that pertain to the state of knowledge and thoughts of the speaker’s at the time of the utterance. For example, *Aha!* ‘*I know this*’.
- 2). Conative Interjections are those expressions which are directed at an auditor. They are either aimed at getting someone’s attention or they demand on action or response from someone of a speaker’s wants. For example, *sh!* ‘*I want silence here*’, *eh?* ‘*I want to know something*’.

- 3). Phatic Interjections are used in the establishment and maintenance of communicative contact. A variety of conventional vocalizations, which express a speaker's mental attitude towards the ongoing discourse, that is back channeling or feedback signaling vocalizations, may be classified as phatic. For instance, *mhm, uh-uh, yeah*.

### **Semiotics**

In this research I use semiotics theory in order to examine the part of non- linguistic elements which are mostly pictures from comic which has a big influence to give the meaning of interjection. In general, semiotics can be defined as a study of sign. In order to understand the sign, we have to understand the relation among the sign components well so we can get the meaning of the sign. According to Eco as quoted by Chandler in his journal *Semiotics for Beginners*, Semiotics is concerned with everything that can be taken as sign (Chandler 1994:8).

Semiotics involves the study not only about what we refer to as 'signs' in everyday speech, but also anything which 'stands for' in something else. According to Chandler, semiotics is often employed in the analysis of text (Chandler, 1994:9). The term text usually refers to a message which has been recorded in some way such as in writing, audio and video-recording. A text is a number of signs such as words, pictures, sounds and gestures that interpreted from media such as comics that I used in this research. From the concepts above semiotics is useful to analyze function and meaning of interjections in the comics which can give the meaning of interjections by interpreting the situations of pictures in the comics.

### **Pragmatics**

Black states in her book 'Pragmatics and Stylistics', pragmatics is the study of language in use especially in understanding a meaning.

"We will therefore understand a text differently according to what we bring to it: we cannot assume that it has a single, invariant meaning for all readers. Since Pragmatics is the study of language in use (taking into account elements which are not covered by grammar and semantics)". (Black, 2006:2).

According to Jaszczolt, pragmatics pertains to the meaning of utterances, or speaker meaning and takes the speaker and the hearer, as the

focus of attention. Pragmatics is a study of how hearers add contextual information to the semantic structure and how they draw inferences from what is said. He also added that pragmatics has been claimed to study the contribution of the context to the meaning (Jaszczolt, 2002:1).

Yule defines pragmatics concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule, 1996:3). From the concepts above, it is clearly seen that pragmatics can be used for analyze the meaning of interjections that can be found in this comics.

## **Review of Related Theories**

### **History of Interjection and Some Interjection Theories Related**

At the beginning before known in English language, interjection is used by Greek grammarians in their languages but later it is found that interjection is known better by Latin grammarians. They called interjection as *interiectio* that is stated as a different part of speech and known as a new part of speech. This new part of speech made it possible for the Latin grammarians remains the number of the ‘partes orationis’ to the ‘magic’ number eight that replaced the article class of Greek since Latin did not have articles in their languages as Ameka stated in his journal (Ameka 1992:102).

Ameka quoted from Priscian said that interjection required no syntactic union with any part of the sentence and defined this part of speech as “pars orationis significans mentis affectum voce incondita” that means ‘a part of speech signifying an emotion by means of an unformed word for instance, one not fixed by convention’ (Ameka 1992:102). As quoted from Robins’ work by Ameka (1992:102) there is other statement about interjection that considers interjection as a class of words which are syntactically independent of verbs, and indicate the feeling or state of mind (Ameka 1992:102).

Ameka states there are three things that noteworthy about the views of Latin grammarians on interjection. First, the implication that interjections include items which were thought of as ‘non-words’. Second, interjections were thought of as being syntactically independent. Third, interjections are

said to signify a feeling or state of mind (Ameka 1992:102). According to Thomas of Erfurt as quoted by Ameka (1992:103):

“The general essential mode of signifying of the interjection is the mode of signifying by means of the mode of determining something, which is the verb or participle representing states of mind. For since the mind is influenced by the emotions of pain, joy, fear and the like, this is expressed by means of interjections. Hence the interjection determines the verb or participle, not in a simple fashion, but in relation to the mind, expressing the state of the mind.”

As quoted by Ameka from Siger of Courtrai (1992:103) states:

“Interjections as a part of speech which ‘is used to signify various states of mind as apprehended by the intellect; it is close to the verbum since such emotional states will be caused by the feature of movement but it does not signify the concept of the mind by determining the verb or participle in particular.”

As quoted by Ameka from Boethius of Dacia states interjection as an conventional word or ‘non-word’: “interectio significant affectum mentis at hocvoce incognita”. That is, ‘the interjection signifies the affect of the mind, and this via an unknown [or unanalyzable] vox (Ameka 1992:103).

Another views about interjection comes from Wilkins. As Ameka quoted from Wilkins, he treats interjections as sentence substitute that means one interjection can indicates one sentence (Ameka 1992:103). As Padley stated quoted by Ameka (1992:103), He suggested that this view was probably inspired by that of Campenalla for whom an interjection is not a simple word. Thus, interjections are strictly speaking not a part of speech because they are not words but rather an element of syntax.

As seen from the function term, interjection can actually be used in interrogative tags like what Ameka stated,

It is tasty, *eh?*

It is tasty, *huh?*

However there are number of other units that can perform the same function, for example, *right?*, *don't you think?*, *isn't it?*, etc. (Ameka 1992:114)

Based on some theories above, it is clear that interjection have been regarded as a part of speech by the Latin grammarians but there are some argumentations indeed about interjection like what Campenalla

stated in his statement. Campenalla stated interjections as part of syntax. While the twentieth century linguists pointed out the subclasses of interjections may be found in a language, for instance Jespersen's statement as quoted by Ameka states that the interjection does not constitute a separate part of speech (Ameka 1992:104).

### **Some Semiotics Theories Related to Interjection**

In this research, semiotics theory is applied to examine the part of non- linguistic elements such as pictures, symbols, icons and the characters facial expressions from the comics that are related to examine the meaning of interjection. These non-linguistic signs are very influenced to give the meaning of interjection through the situations of the characters of the comics because to understand the situations in the comics well, pictures should be understood, that is why semiotics theory have a correlation with my main topic that is, interjection.

According to Chandler at his journal *Semiotics for Beginners* (1994:7) semiotics can be defined as anywhere. The shortest definition is the study of signs, the signs here could refer to anything. More further, Chandler explains that the signs here are those which we routinely refer to as 'signs' in everyday life, for examples road signs, pub signs and star signs and etc. Chandler also assumes that semiotics is about 'visual signs' as in drawings, paintings and photographs. Besides that it also includes words, sounds, and body language which can be referred assigns.

Chandler states that semiotics is not widely institutionalized as an academic dicipline. It is a field of study involving many different theoretical stances and methodological tools. As he quoted from Eco (1994:8), semiotics is concerned with everything that can be taken as sign. More broaden, Chandler describes that semiotics involves the study not only about what we refer to as 'signs' in everyday speech, but also about anything which 'stands for' something else. In semiotics sense, signs take the form words, images, sounds, gestures and objects (Chandler 1994:8).

According to philosopher Charles Peirce as quoted by Chandler (1994:8) semiotics is the 'formal doctrine of signs' which is closely related to logic. For him a sign is something which stands for somebody or something in some respect or capacity. He also declares every thought is a sign. Chandler also explains as he quoted from John Sturrock's work about



semiotics. He states that semiotics has a common concern with the meaning of sign in semantics but Sturrock argues whereas semantics focused on *what* words mean. Semiotics is also concerned with *how* sign mean (Chandler 1994:8). While according to Moris, as quoted by Chandler, semiotics is not only embraced semantics but also along with the other traditional branches of linguistics:

- Semantics: the relationship of signs to what they stand for;
- Syntax: the formal or structural relations between signs;
- Pragmatics: the relation of signs to interpreters. (Chandler 1994:8-9)

In semiotics there is one important aspect that can not be ignored that is sign. According to Peirce, as quoted by Chandler (1994:16), signs take the form of words, images, sounds, odors, flavors, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. Nothing is a sign unless it is interpreted as a sign Peirce added (Chandler 1994:16). To make it easier to understand sign, let us see the picture below:



As quoted by Chandler from Saussure (1994:16) He defines a sign as being composed of:

- A signifier – the *form* which the sign takes
- The signified – the *concept* it represents

Saussure explains that the sign is the whole that results from the association of the signifier with the signified. The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussure's diagram by the arrows. The horizontal line which is making the two elements of the sign is referred to as 'the bar'(Chandler 1994:16).

From Saussure concept above, here is the example to make it easier to understand. The example is: the word 'open' (when it is invested with meaning by someone who encounters it on a shop doorway) is a sign consist of:

- A signifier: the word **open**
- A signified concept: the shop is open for business (Chandler 1994:16)

Saussure also adds as quoted by Chandler (1994:16), that a sign must have both a signifier and a signified. It can not have a meaningless signifier or a completely formless signified. A sign is a recognizable combination of a signifier with a particular signified.

### **Some Pragmatics Theories Related to Interjection**

As quoted from George Yule at his book Pragmatics (1996:3) states that pragmatics concerned with the study of meaning as communicated by the speaker and interpreted by a listener that consequently to do more with the analysis of what people mean by their utterances. This research applied pragmatics theory in order to get the meaning of the interjection through the charactes of the comics utterances that found in the comics. So in the end, it is clearly seen that pragmatics theory have a big correlation as well with my main topic of interjection.

Yule defines pragmatics into four definitions or areas that pragmatics is concerned with, the first one is pragmatics is the study of speaker meaning. Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule 1996:3).

Second, pragmatics is the study of contextual meaning. Yule explains that pragmatics necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances (Yule 1996:3).

Third, pragmatics is the study of how more gets communicated than is said. He states that pragmatics also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. It could be said that it is the investigation of invisible meaning (Yule 1996:3).

The fourth one, pragmatics is the study of the expression of relative distance. Yule explains that this perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said (Yule 1996:3).

According to Jaszczolt (2002:1) pragmatics is pertain to the meaning of utterances, or speaker meaning. In other words, pragmatics concern the meaning of linguistic expressions which takes the interlocutors, the speaker and the hearer, as the focus of attention. Jaszczolt also added that pragmatics is a study of how hearers add contextual information to the semantic structure and how they draw inferences from what is said. Pragmatics has been claimed to study the contribution of the context (that is linguistic and situational context) to the meaning (Jaszczolt 2002:1).

Yule (1996:4) also added that pragmatics is the study of the relationships between linguistic forms and the users of syntax, semantics and pragmatics forms. According to him at those three-part distinctions, only pragmatics allows humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak. The disadvantage is that all these very human concepts are extremely difficult to analyze in a consistent and objective way. For example:

Her: So-did you?

Him: Hey-who wouldn't? (Yule  
1996:4)

As the example above pragmatics is appealing because it's about how people make sense of each other linguistically but it can be frustrating area of study

because it requires us to make sense of people and what they have in mind (Yule 1996:4).

## **RESULT AND DISCUSSIONS**

The analysis data is done by finding and selecting the interjections that are found in the *Scooby-Doo Where Are You* comics volume 26,27,28,30 and 31 and taking some utterances as the data.

### **1). Interjection “good idea”**

Utterance: “Like, **good idea**, my man.”

Situation: Scooby and friends are on their holiday at France, on their first day of their holiday they go to the one of well known art museum there but unfortunately when they are having fun there, they get scolded by the museum artist.

Interjection **good idea** is included in **secondary interjection** because it is a multi-word expression which can be free utterance units and refers to mental acts. Interjection **good idea** above is used by Shaggy to express his shock yet to show his agreement of the museum artist utterance (“go eat your cheesy grease- burgers and leave the painting to us”) when he and his friends of the Mystery Inc suddenly get scolded by the museum artist when they are looking around at the museum. The meaning of interjection **good idea** is determined by the context (“like, good idea, my man.”) and the signs (Shaggy and other characters facial expression with their mouth open widely and symbol of ‘shock’ around the characters that seen in the picture) can be interpreted as ‘Okay that is a good idea’ or *agree of something*. According to the meaning above, interjection **good idea** can be classified as **cognitive interjection**.

### **2). Interjection “whoaaa”**

Utterance: “Like, **whoaaa**, The armor room. This is all that knights of the roundtable-type stuff. I bet they have Sir Lancelot’s lance around here somewhere.”

Situation: Scooby and the gangs are splitted into two teams to find some clues to solve the case at the art museum. When Shaggy and Scooby

are looking around the museum to find the clues, Shaggy finds it interesting and being amazed.

Interjection **whoaaa** is a **primary interjection** because it is a little word which is not included in any word classes and it can stand on its own. Interjection **whoaaa** is used by Shaggy to express his amazement of the contents of the museum that he seen. The meaning of interjection **whoaaa** is determined by the context (“Like, **whoaaa**, The armor room. This is all that knights of the roundtable-type stuff. I bet they have Sir Lancelot’s lance around here somewhere.”) and the signs (Shaggy’s facial expression who seen amazed) can be interpreted or mean as an *amazement*. According to its meaning above interjection “**whoaaa**” can be classified as **emotive interjection**.

### 3). Interjection “yeah”

Utterance: “**Yeah**, the 500-year-old spirits don’t usually appear unless we’re on to something!”

Situation: Looking for some clues regarding the case of the losing famous painting at art museum Velma, Daphne and Fred are suddenly get frightened by the appearances of some ghosts that chased them.

Interjection **yeah** is a little word and it is not included in any word classes such as verb, noun or adverb, so it is included in **primary interjection**. This interjection is used by Daphne to give an affirmative reply or show her agreement to Velma’s utterance (“We must be getting close to some clues!”). The meaning of the interjection is determined by the context (**Yeah**, the 500-year-old spirits don’t usually appear unless we’re on to something!) and signs (Daphne’s and other characters facial expression) that can be in interpreted as an *agreement*. While based on its meaning the interjection **yeah** can be classified as **phatic interjection**.

### 4). Interjection “hey”

Utterance: “**Hey**, that’s one of the stolen paintings!”

Situation: The Mystery Inc finally gets the clues regarding to their lost painting case and then find the lost painting.

Interjection **hey** above is a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any words classes. This interjection is used by Daphne to call her friend or to get the other characters attention when she finds the lost painting in front of her eyes. The meaning of this interjection is determined by the context (“**Hey**, that’s one of the stolen paintings!”) and signs (Daphne’s and other character facial expression) that can be interpreted as ‘I want you guys to know that is the lost painting that we are looking for’ and according to its meaning interjection **hey** is included in **Conative Interjection**.

### 5). Interjection “that’s it!”

Utterance: “**That’s it!** Von Plotz never actually removed the missing paintings from the museum. He just flipped on the backs.”

Situation: after the Mystery Inc finds the lost painting, Velma finally gets the answer of how the lost painting case happened.

Interjection **that’s it!** is included in a **secondary interjection** because it is a multi-word phrase which can be free utterance units and refers to mental acts. This interjection is used by Velma to express her knowledge about how the case solved and to finish the lost painting case. The meaning of the interjection is determined by the context (“**That’s it!** Von Plotz never actually removed the missing paintings from the museum. He just flipped on the backs.”) and signs (Velma’s bright expression when the case solved) can be interpreted as ‘I know the answer of this case’. Based on the meaning above **that’s it!** interjection can be included in **cognitive interjection**.

### 6). Interjection “awp!”

Utterance: “**awp!** Do y-you think they h-h-heard us?”

Situation: Scooby and friends are invited to be the guest at mystery TV show, when they sneak into the filming set Shaggy accidentally makes noise and shock the others.

Interjection **awp!** is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. Shaggy uses this interjection to express his shock when he accidentally makes noise. The meaning of interjection is determined by the context (“**awp!** Do y-you think they h-h-heard us?”) and the signs (Shaggy’s

shock facial expression) can be interpreted as *afraidness*. According to its meaning interjection **awp!** is included in **emotive interjection**.

### 7). Interjection “Whoop!”

Utterance: “**Whoop!**”

Situation: when Scooby and friends meet the host of the show whose name is Evil Ella, Evil Ella is about to greet them but she accidentally steps over the cable and about to falls over the floor but fortunately Shaggy is suddenly holds her so she is not fall over the floor.

Interjection **whoop!** is a little word which can form an utterance on its own and it is not included in any word classes so this interjection is included in a **primary interjection**. Evil Ella uses this interjection to show or express her surprise feeling that going to fall over the floor. The meaning of the interjection is determined by the context (“**whoop!**”) and the signs (Evil Ella’s facial expression and other icons that is shown in the picture) can be interpreted as a *safety feeling*. Based on the meaning above interjection **whoop!** can be included in **emotive interjection**.

### 8). Interjection “oh, rats!”

Utterance: “**Oh, rats!** I’ll get a new one in my trailer.”

Situation: after the incident that Evil Ella is about to fall over the floor, her gown is torn so she decides to change it with a new one.

Interjection **oh, rats!** is an expression of disaffection. Evil Ella uses this interjection to express her disaffection on her torn-gown. Interjection **oh, rats!** is a **secondary interjection** because it is a multi-word expression which can be free utterance units and refers to mental acts. The meaning is determined by the context (“**Oh, rats!** I’ll get a new one in my trailer.”) and the signs (Evil Ella’s displeasure facial expression) can be defined as a *displeasure feeling*. While based on the meaning above interjection **oh, rats!** can be included in **emotive interjection**.

### 9). Interjection “in there!”

Utterance: “In there! it’s a g-g-ghost!!!”

Situation: when Evil Ella tries to change her torn-gown at her trailer, suddenly a ghost shown up and makes her scared and scream. Shaggy and

Scooby who hear that noise then come to Evil Ella's trailer to check her condition.

Interjection **in there!** above is a **secondary interjection** because it is a multi-word expression which can be free utterance units and refers to mental acts. Evil Ella uses this interjection to show her afraidness when seeing a ghost. The meaning of this interjection is determined by the context (“**In there!** it's a g-g- ghost!!!”) and the signs (Evil Ella's facial expression) can be interpreted or defined as a *afraidness*. According to its meaning interjection **in there!** could be included in **emotive interjection**.

#### **10). Interjection “eeeeeee--!!!”**

Utterance: “...A g-g-g-g-ghost!! eeeeeeee--!!!”

Situation: Shaggy and Scooby are coming into Ella's trailer because they hear Ella's scream out of sudden that just saw a ghost. But unfortunately when Shaggy tries to calm Ella, he unfortunately sees a ghost behind the curtains.

Interjection **eeeeeee--!!!** above is used by Shaggy to express his shock feeling when he suddenly sees a ghost in front of him. Interjection **eeeeeee--!!!** is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. The meaning of this interjection is determined by the context (“...A g-g-g-g-ghost!! eeeeeeee--!!!”) and the signs (Shaggy's shock facial expression and beads of sweat over his head) can be interpreted as a *surprise feeling*. While according to its meaning interjection **eeeeeee--!!!** classified as a **emotive interjection**.

#### **11). Interjection “no way!”**

Utterance: “**No way!** He was there a minute ago! Maybe he, y'know, gave us the slip...?”

Situation: after hearing Shaggy's scream, Daphne and other members of Mystery Inc come to check out the condition, Daphne thinks that what Shaggy sees is not a ghost, it is just a sheet. While Shaggy argues that what he sees earlier is a real ghost.

Interjection **no way!** is included into a **secondary interjection** because it is a multi-word expression which can be free utterance units and



refers to mental acts. The interjection above is an expression of disagreement that Shaggy uses to show his disagreement towards Daphne statement that says what he saw earlier is just a sheet not a ghost. The meaning of the interjection above is determined by the context (“**No way!** He was there a minute ago! Maybe he, y’know, give us the slip...?”) and the signs (Shaggy’s disagree facial expression) can be interpreted or

defined as ‘I am sure that is a real ghost not a sheet’ or in short term the meaning of the interjection can be stated as a *disagreement*. According to its meaning interjection **no way!** is a **cognitive interjection**.

### **12). Interjection “hmm”**

Utterance: “**Hmm**. Nobody here now... but unless this is your footprint, it appears you did have a visitor!”

Situation: the Mystery Inc starts the investigation of Evil Ella’s case by finding some clues. After looking around for some clues, Fred fortunately finds a footprint near the location.

Interjection **hmm** is an expression of knowing something that used by Fred after finding a clue to express his knowledge about the case. Interjection **hmm** is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. The meaning of this interjection is determined by the context (“**Hmm**. Nobody here now... but unless this is your footprint, it appears you did have a visitor!”) and the signs (Fred’s facial expression and a footprint) can be interpreted as a *knowledge*. Based on the meaning above interjection **hmm** can be classified into a **cognitive interjection**.

### **13). Interjection “whew!”**

Utterance: “**Whew!** That’s a relief! They’re only costumes, right? not real?” Situation: after being chased by some ghosts Shaggy, Scooby and Evil Ella are hiding into a storage room. Shaggy feels safe because he thinks that what he sees are only costumes not real ghosts.

Interjection **whew!** is a relief expression used by Shaggy to express his sense of relief after seeing some ghosts costumes at storage room. This interjection is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word

classes. The meaning of the interjection above is determined by the context (“**Whew!** That’s a relief! They’re only costumes, right? not real?”) and signs (Shaggy’s facial expression) can be interpreted as *an expression of relief*. According to its meaning interjection **whew!** can be classified as an **emotive interjection**.

#### **14). Interjection “aaaiiee!!!”**

Utterance: “**aaaiiee!!!**”

Situation: when hiding in storage room the costumes that Shaggy and others see are suddenly alive and surround them and makes Shaggy and others afraid.

Interjection **aaaiiee!!!** is included in **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. Shaggy uses this interjection to express his sense of surprise when the costumes are suddenly alive and surround him. The meaning of this interjection is determined by the context (“**aaaiiee!!!**”) and the signs (Shaggy’s and other characters facial expression) can be interpreted or defined as a *surprise feeling*. while according to its meaning interjection **aaaiiee!!!** can be included into **emotive interjection**.

#### **15). Interjection “of course”**

Utterance: “**of course**, I could be wrong...!”

Situation: after being surrounded by the alive monsters Evil Ella finally realizes that her statement about the monsters that she sees are not costumes but real monsters.

Interjection **of course** is an expression of agreement towards something that Evil Ella used towards her statement earlier to express her shock feeling. This interjection is included in **secondary interjection** because it is a multi-word expression which can be free utterance units and refers to mental acts. The meaning of the interjection above is determined by the context (“**of course**, I could be wrong...!”) and the signs (Evil Ella’s shock facial expression) can be interpreted or consist of ‘Yes I know I am wrong’ or an *agreement*. Based on the meaning interjection **of course** can be classified into **cognitive interjection**.

### **16). Interjection “jinkies!”**

Utterance: “Jinkies! It’s the entire TV crew!”

Situation: the case of Evil Ella is finally solved and the culprits behind the case are the TV crews themselves.

Interjection **jinkies!** is a surprise expression that used by Velma to express her surprise feeling knowing that the culprits behind Evil Ella’s case are Evil Ella’s own crews. This interjection is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. The meaning of this interjection is determined by the context (“**Jinkies!** It’s the entire TV crew!”) and the signs (Velma’s facial expression) can be interpreted as *surprise feeling*. According to its meaning interjection **jinkies!** can be classified as **emotive interjection**.

### **17). Interjection “gee”**

Utterance: “**gee**, I guess I am a bit of a control freak... but I’ll make amends.” Situation: after knowing the culprits behind her case are her own crews Evil Ella feels relief.

Interjection **gee** is included in a **primary interjection** because it is a little word which can form an utterance on its own and it is not included in any word classes. This interjection is used by Evil Ella to express her sense of relief after knowing the culprits behind her case are her own crews. The meaning of this interjection is determined by the context (“**gee**, I guess I am a bit of a control freak... but I’ll make amends.”) and the signs (Evil Ella’s relief facial expression) can be interpreted or defined as a *relief expression*. Based on its meaning interjection **gee** is included as an **emotive interjection**.

## **CONCLUSION**

As conclusion of this research, emotive interjection is frequently used by the characters of the comic *Scooby-Doo Where Are You*, followed by cognitive interjection, conative interjection and the last is phatic interjection. The characters of the comic *Scooby-Doo Where Are You* frequently use the emotive interjection to express or show their feelings or emotions towards something.

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