



A Contrastive Analysis of Emotive Interjection (*Kandoushi*) in Japanese and Indonesian

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ABSTRACT

Kandoushi is a word that expresses an impression, also called “interjection” in Indonesian, and is one type of emotive interjection. This study examines the meaning and use of emotive interjection, and its similarities and differences in Japanese and Indonesian. The method in this study used a descriptive contrastive analysis method with the note-taking technique. The data is taken from the dialogue in the Japanese anime “ReLIFE” and the Indonesian TV series “*Tetangga Masa Gitu*” and “*Bajaj Bajuri*”. The results of the study showed that the emotive interjection in Japanese and Indonesian had several similar meanings, particularly expressing feelings of pleasure, admiration, annoyance, confusion, and distress. Then, both of them have the same use, which is used to confirm the speech partner’s expression, is used to conclude something, is used to protest against the speech partner, is used to show approval, and is used to realize something. Interjection comprehension is very important in understanding an utterance intent in a conversation so that communication can take place with native speakers or fellow foreign students. This study only examines the interjections in terms of the emotive feeling/impression of being surprised. Therefore, for future research, it is expected to research form, meaning, and the use of other interjections in terms of phonology.

KEYWORDS

Contrastive analysis; Emotive Interjections; *Kandoushi*; SPEAKING Hymes Theory.

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INTRODUCTION

In learning a foreign language, students often encounter difficulties because of the difference between the mother tongue (L1) and the foreign language (L2) (Breadsmore, 1982; Qomariana, Puspani, & Rahayuni, 2019). Likewise, when Indonesians who learn Japanese as a foreign language will assuredly encounter difficulties, and one of them is when studying *kandoushi*. *Kandoushi*

is a word that expresses an impression or emotion subjectively and intuitively. For example, joy or pleasure, anger, sadness, surprise, worry, or fear (Takubo, 2005; Sutedi, 2011). In Indonesian, an interjection is used to express the speaker’s feelings, and syntactically, it is not related to other words in the utterance. Interjections are extra-sentential and always precede utterances as separate or independent screams (Kridalaksana, 1994).

This study will examine the emotive interjection of feeling surprised in terms of pragmatics and semantics. The research question that was built is 1) to know the meaning and use of emotional interjection in Japanese and Indonesian interjections, and 2) to analyze their similarities and differences. Conversational context is very decisive in this study, such as finding meaning and using surprising interjections in conversation. There are many aspects involved in communication based on the use of language in society. Hymes (1972) argues that communication in speech events is closely related to factors outside of languages, such as where, when, who the speakers and interlocutors are, the content of speech, the purpose of the speech, and speech intonation including language. In short, five factors must be considered, such as 1) who is speaking, 2) in what language, 3) to whom, 4) when, and 5) for what purpose (Fishman, 1967). Thompson (1997) also states that pragmatic competency materials are knowledge of the structure and form of language; various exchanges of vocabulary, registers, and formulas; and knowing how to behave in a given social context.

Several previous research studies show that Japanese *kandoushi* and interjection in Sundanese have similarity that the emotive interjection in Japanese and Sundanese shows other feelings (Natasya, 2019), and Djomi's (2017) study found that *kandoushi* feelings of surprise often appear in comics. Moreover, Isnavia's (2019) study, examined *kandoushi yobikake* and recommended other types of *kandoushi* for study.

Considering the classification of *kandoushi* based on its use as a sign of feelings (*kandou*), this study will focus on expressions of surprise in terms of its meaning and usage. This study aims to analyse from a pragmatic perspective where the data is not only taken from comics and novels but will also be taken from TV shows and short films where some direct dialogues or conversations have direct speaker expressions, to make it easier to understand the use of *kandoushi* and interjections.

METHOD

The method used in this research is a descriptive method which is a combination of two types of methods, namely descriptive analysis, and contrastive analysis.

The source of the data in this study is the interjection of the feeling of surprise that exists in one Japanese *anime* and two Indonesian television series. The samples in this study are sentences or expressions in the *anime* "ReLIFE" episodes 1, 2, and 3, which contain Japanese *kandoushi*, and the TV series "Tetangga Masa Gitu" episodes 2, 3, and the TV series "Bajaj Bajuri" episode 223 and 226 which contains Indonesian interjections. ReLIFE (リライフ, *Riraiifu*) is a Japanese manga series in webtoon format written and illustrated by Yayoiso. The individual chapters were released by NHK Japan on the *Comico website* (October 2013) and an *anime* television series adaptation animated by TMS Entertainment was announced in February 2015. The TV series "Tetangga Masa Gitu" is a sitcom genre soap opera that aired on the NET from 2014-2017. This series shows the daily life of two married couples who live as neighbours. The series was nominated twice at the Asian Television Awards for the Best Comedy Program category. And TV series "Bajaj Bajuri" is a leading Indonesian sitcom (Live-Action Cinema) and the longest-running *Ramadan* soap opera. This soap opera was aired on Trans TV (2002-2006).

This study uses Hymes' theory regarding the factors that mark a speech event which consists of SPEAKING (Settings and Scenes, Participants, Ends, Act Sequences, Keys, Instrumentalities, Norms of Interaction and Interpretation, and Genre) and *Kandoushi* study by Masuoka and Takubo (1989), Namatame (1996), and Takano (in Sudjianto, 2003). Then, to examine Indonesian language interjections, this study uses the theory of interjections by Kridalaksana (1994) and Alwi, Darjowidjojo, Lapoliwa, and Moeliono (2000).

The data collection technique used was a literature study, namely finding and collecting reference books and literature relevant to *kandoushi* in Japanese and interjections in Indonesian; and observation, namely observing by watching *anime* and TV series where there is data that the writer will examine. To take dialogues that contain *kandoushi* and interjections, the writer listens and reads the dialogue text several times by repeating it many times, then writes the dialogue into a book and turns it into a written transcript.

The data analysis techniques are (1) collecting *jitsurei* from various sources using the note-taking technique; (2) making data classification; (3) analyzing data with Hymes' theory regarding the factors that mark a speech event which consists of SPEAKING (Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norm

of Interaction and Interpretation, and Genre); (4) comparing the use and meaning with the replacement and insertion techniques; (5) concludes inductively about the use and meaning of *kandoushi* in Japanese and interjections in Indonesian.

FINDINGS AND DISCUSSION

Kandoushi was analysed using the theory of Masuoka and Takubo (1993), and Namatame (1996) and Terada (in Sudjianto, 2003). Based on the results of data analysis, the meaning and use of the interjection of feeling surprised were found in several conversations in the anime "ReLIFE", and showed the use of *kandoushi* of feeling surprised.

The Meaning and Use of the Emotive Interjection in *Kandoushi* Japanese

In the anime "ReLIFE" there were several conversations that contains *kandoushi*. The following are some words of Japanese Emotive Interjections (*kandoushi*) along with direct sentences in the form of a conversation with an explanation of the situation as well as an analysis of the use and meaning of *kandoushi* using the *kandoushi* classification theory of Masuoka and Takubo (1993), Namatame (1996), and Terada (in Sudjianto, 2003, p. 110) in analysing the data and classifying the use of *kandoushi* is a feeling of surprise and its meaning in terms of feelings or emotions. Here's one example of his analysis of Data 1.

Data 1 (anime 'ReLIFE')

Situation:

On his way home from drinking with his friends, Kaizaki suddenly got a call from his mother from his hometown. With a very loud voice without asking about Kaizaki's condition at first, his mother called intending to ask about the results of the job interview that Kaizaki participated in. However, feeling lazy and tired, Kaizaki told his mother that he had failed the job interview. Suddenly, his mother was shocked and asked why it failed to be like that. But Kaizaki replied casually that if it fails, it means it's a failure. Her answer also made Kaizaki's mother respond in surprise and surprise at her answer. Moreover, Kaizaki has been unemployed for a long time since he

graduated from college and depends on remittances from his parents and irregular part-time jobs.

(1) 海崎 : もしもし

母 : どげんやったんな就職試験の結果は!?

海崎 : だめちゃった。

母 : はー! ? なんで?

海崎 : 知らんが、落ちたもんは落ちたんじゃけえ

母 : へー

(ReLIFE, eps. 1, 00:01:44)

Kaizaki: *Moshi moshi*

Haha: *Dogen yattanna shuushoku shiken no kekka wa!?*

Kaizaki: *Damechatta.*

Haha: *Haa!? Nande?*

Kaizaki: *Shiranga, ochita mon wa ochitamjakee*

Haha: *Hey*

Kaizaki: "Hello."

Mother: "How was the result of the job interview!?"

Kaizaki: "Failed."

Mother: "Huh!? Why?"

Kaizaki: "How would I know, failure is a failure."

Mother: "Uhhh."

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversational data (1) is at night on Kaizaki's way home from a drinking party with his friends. The conversation took place verbally over the phone.

Participants

In data (1), Mrs. Kaizaki is the speaker (participant 1) and Kaizaki is the speech partner (participant 2). The relationship between mother and Kaizaki is that of mother and son.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Kaizaki's mother asks about the results of Kaizaki's job interview.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of locutionary act because this utterance has a meaning according to the phrase or sentence. During the conversation, Kaizaki's mother asks about the results of Kaizaki's job interview.

Key

The tone used in the conversation here is Kazuki's mother as the speaker utters in a high tone which shows the speaker is surprised at the speech partner's expression. Then, Mrs. Kaizaki responded to Kaizaki's answer in a tone that

indicated that Mrs. Kaizaki, as the speaker, was astonished and surprised at his partner's words.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. This can be seen from the relationship between Kaizaki and his mother, as mother and son. This can be seen from the examples, namely "*shuushoku shiken no kekka wa!?*", "*dame chatta*" and sentences that do not use polite form (*teineigo*) or the ending *-desu* or *-masu*.

Norms of Interaction and Interpretation

The norm or rule in the conversation (Data 1) is the relationship between mother and son.

Genres

The delivery used in the data (Data 1) is an ordinary telephone conversation.

Meaning and usage

In conversation Data (1) that two interjections appear, namely *kandoushi* "*haa*" and "*hee*" which were said by Mrs. Kaizaki. Then the *kandoushi* has their uses based on the conversation (Data 1), *Kandoushi* "*haa*" can be translated as "*hah*", "*what*", or "*ah*" in Indonesian. *Kandoushi* "*haa*" shows feelings of protest, doubt, and suspicion as he is surprised by the speech and appearance of the other person and asks back what the other person said. During the conversation, Kaizaki's mother was shocked and surprised at the news that Kaizaki failed the job interview. This can be seen with the word "*nande*". In the case of Data 1, *kandoushi* "*haa*" is an interjection of feeling surprised that expresses surprise at the speech partner's expression and *kandoushi* "*haa*" is used to reconfirm the speech partner's expression.

Kandoushi "*hee*" in Indonesian can be translated into "*hah*", "*what*", and "*eh*". *Kandoushi* "*Hey?*" expresses feelings of surprise and astonishment at the answers or remarks received. During the conversation, Kaizaki's mother was surprised at Kaizaki's answer when asked why he failed. In the case of Data 1, *kandoushi* "*hee*" is an interjection of a feeling of surprise that expresses surprise at the speech partner's expression.

From the results of the data that has been analysed, it is found that the emotive interjection (*kandoushi*) of Japanese showed meanings that expressed a feeling of surprise, pleasure, admiration, astonishment, annoyance, confusion, and distress.

The Meaning and Use of Eotive Interjections in Indonesian Interjections

In the Indonesian TV series "*Tentang Masa Gitu?*" and "*Bajaj Bajuri*" there were found several conversations to be interjected with the feelings of surprise. Here are some words of emotive interjection based on Alwi et al.'s theory (2000), and the classification of the interjection of Kridalaksana (1994). The use of emotive interjections and their meanings in terms of feelings or emotions were also classified.

Data 38 (TV Series '*Bajaj Bajuri*')
Situation:

During a day in the month of *Ramadan*, Oneng had a customer visiting his salon. The customer is Mila, who is also Oneng's neighbour. During the service, Mila asked Oneng to use a cream bath made from avocado. However, Oneng was confused about how to know which ingredients were made or tasted like avocado. Mila tells Oneng that there is writing on the package and you don't need to taste it, which Oneng forgets and remembers because it already has already written, praising Mila's intelligence.

Mila : "*Mpok, Mila nanti Cream bathnya pake sari alpuket yah.*"

Oneng : "*Emang lu gak puasa?*"

Mila : "*Puasa, Mpok.*"

Oneng : "*Terus siapa yang mau nyobain?*"

Mila : "*Nyobain apaan?*"

Oneng : "*Ya entu nyobain cream bathnya mana yang alpuket mana yang bukan.*"

Mila : "*Kan, ada tulisannya.*"

Oneng : "*Oh, iye lu pinter Mil. Gue lupa.*"
(Oneng takes a cream bath)

Oneng : "*Ah... Gua ga punya cream bath alpuket. Punya ini nih, lu mau nggak?*"
"*Tuh A-VO-CA-DO.*"

Mila :

(TV Series '*Bajaj Bajuri*', eps 226, 00:09:55)

(38)

Mila : "*Mom, Mila will use avocado juice for Cream bath later.*"

Oneng : "*Are you not fasting?*"

Mila : "*Fasting, Mpok.*"

Oneng : "*Then who wants to try it?*"

Mila : "*What are you trying?*"

Oneng : "*Yes, of course, try the cream bath, which one is the avocado, which one isn't.*"

Mila : "*Well, there is written.*"

Oneng : “Oh, yes, you are smart. I forgot.”
(Oneng takes a cream bath)
Oneng : “Ah... I don't have avocado cream
bath. Have this, do you want it or
not?”
“That's A-VO-CA-DO.”
Milla :
(TV Series *Bajaj Bajuri*, eps 226, 00:09:55)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversation data (38) is during the afternoon in the month of *Ramadan* at Oneng's house, which also opens a salon business at his house. The conversation took place orally.

Participants

In the data (38), Mila is the speaker (participant 1) and Oneng is the speech partner (participant 2). The relationship between them is that of friends and neighbours at the same time.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Mila, who visited Oneng's salon as a customer, wants to do a cream bath using avocado cream bath.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of illocutionary act, because this utterance has a specific purpose or function that makes the speech partner do something. The utterances here are direct because Mila as a speaker conveys something to Oneng as her speech partner.

Key

The tone of voice said by Oneng above shows that Oneng both concluded and was surprised at the words of the speaker, namely Mila. Oneng realized that to know the taste of her product, she could just look at the packaging without having to taste it directly. After that, Oneng's other words showed that she was troubled and surprised at the existing situation, namely, there was no avocado-flavoured cream bath, because the packaging said “avocado”, which means avocado in English.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. This can be seen from the relationship between Mila and Oneng as neighbours and friends, even though they are also salon owners and customers. This can be seen from the language used, which is slang and

non-formal, for example, the use of “*elu*” and non-standard language.

Norms of Interaction and Interpretation

The norms or rules in the conversation data (38) are the norms used in the neighbourhood.

Genres

The delivery used in the data (38) is an ordinary direct conversation.

Meaning and usage

In conversation (38), two interjections appear, namely “*oh*” and “*ah*”. Then the interjections data (38) have their uses based on the conversation including, Interjection “*oh*”. The interjection “*oh*” can be translated as “*aa*”, “*maa*”, “*oo*”, “*yaa*”, or “*ara*” in Japanese.

The interjection “*oh*” expresses the expression of knowing something. Here Oneng realizes something after hearing Mila's words. In the case of Data (38), the interjection “*oh*” is an emotive interjection that expresses admiration, and the interjection “*oh*” is used to conclude something about the speech partner's expression. The interjection also expresses bewilderment if it is not received well. For mishearing, difficulty, ambiguity, and ambiguity in speech. Because the basic principle of “relevance” must be met by utterances, it is the target of the other party Sperber & Wilson, 1986; Kohno, 2019).

The interjection “*ah*” can be translated as “*yaa*”, “*maa*”, “*aa*”, “*ara*”, or “*oo*” in Japanese. The interjection “*ah*” expresses difficulty. In addition, “*ah*” also shows when someone thinks he is unable to do something. For example, Oneng is having a hard time here because the product Mila wants doesn't exist, and is at the same time surprised by the situation. In the case data (38), the interjection “*ah*” is an interjection of a feeling of surprise which expresses distress over the speech partner's expression.

From the results of the data that has been analysed, it is found that emotive interjection in Indonesian has the meaning of expressing a feeling of pleasure, admiration, annoyance, sympathy, and relief, and also reveals astonishment and confusion.

Similarities and Differences of Japanese and Indonesian Interjection (*Kandoushi*)

The following is an example of an interjection expressing feelings of joy in Data (8) (*anime*

'ReLife') and Data (26) (TV Series 'Tetangga Masa Gitu?').

Example:

Data 8 (*anime* 'ReLIFE')

Situation:

When recess started, Kaizaki was suddenly invited by Onoya to have lunch together. Then, Ooga, who also wanted to join them, discussed the study plan together. Then, Ooga asked Karui to have lunch together too, but Karui couldn't because he was about to eat with his volleyball club friend, Tamarai.

大野: 海崎くん、もしかして学食? お昼一緒に食べない? (1)

海崎: えっ? えっと。
(海崎の考えで)

海崎: こういう事態は、俺はぼっち飯回避できてありがたいけど、高校生が男女二人で飯って、小野屋さんからかわれたりしちゃうんじゃ...?

大賀: オレも一緒にいい? せっかくだし、さっそく再試対策でもする?

小野屋: おお、いいね。助かる。

海崎: ナイスだ、チャラ大賀。

大賀: おお、狩生も一緒に行かない?

狩生: あたし、ほのか... たまらいさんと食べるから。

大賀: お、バレー部の。残念。

Ooga: "Kaizaki, are you going to the cafeteria? Let's have lunch together, shall we?"

Kaizaki: "Eh? Hmmm." (In Kaizaki's heart)

Kaizaki: "In a situation like this I'm glad I don't have to eat alone. But if I'm alone with high school students, it could be that Onoya just wants to tease me."

Ooga: "Can I come too? We all make a study plan for the remedial test."

Onoya: "Oh, good. So, help."

Onoya: "That's great, Ooga."

Ooga: "Ah, Karui wants to come too?"

Onoya: "I, already want to eat with Honoka... with Tamarai."

Ooga: "Oh, volleyball club. Too bad."
(ReLIFE, eps. 2, 00:05.30)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversation data (8) is during the lunch break in the classroom. The conversation takes place orally.

Participants

In data (8), Onoya is the speaker (participant 1) and Kaizaki (participant 2), Ooga is the third speaker (participant 3), then Karui is the fourth speaker (participant 4). The relationship between the four of them was that of classmates.

Ends: purpose and goal

The intent and purpose (ends) of this conversation is that Onoya invites Kaizaki to have lunch together, followed by Ooga who wants to join them.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of the illocutionary act, because this utterance is in the form of a statement that has the objective of making the interlocutor perform an activity. And this remark was commissioned because it was Onoya who invited Kaizaki to have lunch together. Kaizaki's response to Onoya's invitation was surprised at the woman's invitation to lunch.

Key

The tone used in the conversation here is that Kaizaki as the speaker, shows a tone saying that he is surprised and amazed at being invited to lunch by a woman, then Onoya as the speaker shows that he is enthusiastic about the idea of his speech partner, namely Ooga.

Instrumentalities

The variety of language (instrumentalities) used by Kaizaki, Ooga, and Onoya is non-formal language or dictionary form (*futsukei*). This can be seen from the use of sentences that form the ending -da for non-formal language and also the use of foreign languages, namely "naisu".

Norms of Interaction and Interpretation

The norms or rules in the conversation above are norms that are only used in the school environment.

Genres

The delivery used in the data above is an ordinary conversation that is carried out orally.

Meaning and usage

In conversation (Data 8), four *kandoushi* appear, namely “*e*”, “*etto*”, “*oo*” and “*o*”. Then the *kandoushi* have their uses based on the conversation.

Kandoushi “*e*” can be translated as “*eh*”, “*what*”, or “*yah*” in Indonesian. *Kandoushi* “*e*” expresses surprise because of something that doesn’t make sense. Here Kaizaki is surprised at Onoya who suddenly ask to have lunch together and Kaizaki feels weird about just eating alone with women. In this case, *kandoushi* “*e*” is an interjection of feeling surprised which expresses surprise at the attitude of the speech partner.

Kandoushi “*etto*” can be translated as “*hmmm*” in Indonesian. *Kandoushi* “*etto*” expresses the condition that the speaker thinks about something. In Kaizaki’s conversation, it feels strange to just eat together so it makes Kaizaki think first. In this case, *kandoushi* “*etto*” is an interjection of feeling surprised that is used to conclude something.

Kandoushi “*oo*” can be translated into “*oh*”, “*ah*”, and “*ouch*” in Indonesian. *Kandoushi* “*oo*” expresses a deep feeling toward a matter, situation, or event. *Kandoushi* “*oo*” which Onoya uttered shows that Onoya is very enthusiastic about deep things or in the conversation there is Ooga who joins in and talks about studying together. In this case, *kandoushi* “*oo*” is an interjection of feeling surprised to express feelings of pleasure and *kandoushi* “*oo*” is used to show approval.

Kandoushi “*o*” can be translated as “*oh*” or “*ah*” in Indonesian. *Kandoushi* “*o*” has the meaning of realizing something, feeling surprised, feeling happy, surprised, and unexpected. In conversation, Ooga didn’t expect that Karui would already be eating with someone else. In this case, *kandoushi* “*o*” is an interjection of feeling surprised that is used when realising something.

Data 26 (Indonesian TV Series *‘Tetangga Masa Gitu?’*)

Situation:

In the morning, Bintang woke Bastian who was still sleeping in the morning. Bintang deliberately prepares breakfast for Bastian. Bastian woke up and saw the food prepared was spicy food, which Bastian didn’t like.

Bintang: “Bass!! Bass!! Bastian”
Bastian: “*Apa sih, Bi? Ini kan hari libur.*”
Bintang: “*Aku nyiapin sarapan nih buat kamu, tuh!*”
Bastian: “**Hah?**”

Bintang: “*Aku nyiapin sarapan buat kamu, bangun!*”

Bastian: “**Wih!**”

“*Wah, kamu tuh bener bener istri idaman. Pagi pagi udah buatin sarapan buat suaminya. Baik banget sih kamu. Makasih yah sayang yahh.*”

Bintang: “*Aku masak semua ini sendiri, lho. Semoga kamu suka yah.*”

Bastian: “*Yaelah, Bi. Apapun masakannya kalo kamu yang masak, aku pasti suka. Kan, kamu tahu pemakan segala. Asal jangan yang pedes aja.*”

Bintang: “Bass!! Bass!! Bastian”

Bastian: “What’up, Bi? It’s a holiday.”

Bintang: “I prepared breakfast for you!”

Bastian: “Hah?”

Bintang: “I prepared breakfast for you, wake up!”

Bastian: “Wih!”

“Wow, you are the ideal wife. You made breakfast for your husband in the early morning. You’re so good. Thank you dear..yahh.”

Bintang: “I cook all of this myself, you know. I hope you like it.”

Bastian: “Well, Bi. Whatever you cook, I will like it. I know you..you can eat everything, but just don’t be spicy.”

(*‘Tetangga Masa Gitu?’*, eps. 2 part 1, 00:00:00)

Analysis:

Settings and Scenes

The setting of place and time (setting) of the conversational data (40) is during the day at Bastian and Bintang’s new home after they just got married and decided to live in their new house. The conversation takes place orally.

Participants

In the data above, Bastian is the speaker (participant 1) and Bintang is the speech partner (participant 2). The relationship between Bastian and Bintang is a husband and wife relationship.

Ends: purpose and goal

The intent and purpose of this conversation are that Bastian surprises Bintang, although it is not surprising or Bintang already knows about it.

Act Sequence

The form of speech (act sequence) in the conversation above is a form of the illocutionary act, because this utterance states something for the hearer to do something for the purpose of the speaker. Bintang woke Bastian up so he would wake up and eat the breakfast he had made. Bastian was surprised and at the same time surprised why he woke up so early on Sunday, but

followed by Bastian, who was happy because Bintang prepared breakfast for him.

Key

Bastian's tone of voice showed that he was surprised and annoyed at Bintang's attitude when he woke up very early on Sunday. But Bastian becomes happy with Bintang who has prepared him breakfast and admires Bintang as his wife.

Instrumentalities

The variety of language (instrumentalities) used in the conversation above is non-formal. The husband-and-wife relationship makes the language used not standard or informal. It can be seen from the non-standard vocabulary, namely "really".

Norms of Interaction and Interpretation

The norms or rules in the conversation above are the norms used in the family environment, between husband and wife.

Genres

The delivery used in the data above is an ordinary direct conversation.

Meaning and usage

In conversation (Data 26), four interjections appear, namely "hah", "wow", "wah", and "what the heck" uttered by Bastian. Then the interjections have their uses based on the conversation, including the interjection "hah" which can be translated as "ee" in Japanese. The interjection "hah" expresses a feeling of surprise and shows a situation when someone does not believe in something that is seen or that doesn't make sense. For example, Bastian is surprised and feels strange when Bintang wakes him up so early on a holiday. In this case, the interjection "hah" is an interjection of feeling surprised which is used to reconfirm the speech partner's expression.

The interjection "wih" can be translated as "uwaa" in Japanese. The interjection "wih" expresses a feeling of surprise which shows a feeling of pleasure. Here Bastian is surprised and happy to see the breakfast that is directly in front of him. In this case, the interjection "wih" is an interjection of feeling surprised which expresses feelings of pleasure towards the attitude of the speech partner.

The interjection "wah" can be translated as "maa" in Japanese. The interjection "wow" expresses a feeling of surprise which shows an emotive interjection of awe. Here Bastian is amazed at Bintang who has deliberately prepared breakfast and wakes him up. In this case, the

interjection "wow" is an interjection of feeling surprised which expresses admiration for the attitude of the speech partner.

The interjection "what the hell" actually comes from a simple interjection, namely "what", and if translated into Indonesian, it becomes "nani". This interjection is included in the derivative interjection. During the conversation, Bastian was surprised and annoyed that Bintang had woken him up so early during the weekend. In this case, the interjection "what the hell" is an interjection of feeling surprised which expresses annoyance at the attitude of the addressee. Table 1 shows findings of the meaning and usage of emotive interjections in Japanese *kandoushi*.

Table 1: Meaning and Usage of Emotive Interjection in Japanese *Kandoushi*.

No	Meaning	Usage
1	Express feelings of pleasure	To confirm a statement
2	Express admiration	To conclude something
3	Express astonishment	To protest against the speech partner
4	Expressing annoyance	To realize something
5	Expresses confusion	To show approval
6	Reveals trouble	To attract the attention of the speech partner

The TV series 'Tetangga Masa Gitu?' and 'Bajaj Bajuri' found several conversations that contained the interjection of feelings of surprise. In analysing the interjections, the theory of the types of interjections put forward by Alwi, et al. (2000), the classification of interjections according to Kridalaksana (1994). The following are the findings about the meaning and use of emotive interjections in Indonesian in Table 2.

Table 2: Meaning of Emotive Interjection in Indonesian Interjection.

No	Meaning	Usage
1	Express feelings of pleasure	To ensure to return to a statement
2	Express admiration	To conclude something
3	Express astonishment	To protest against the speech partner
4	Expressing annoyance	To realize something
5	Expresses confusion	To show approval
6	Reveals trouble	To express gratitude

A comparison of the meaning and use of the emotive interjection in Japanese *kandoushi* and in Indonesian interjection which have similarities in Table 3.

Table 3 shows that in Japanese *kandoushi* and the Indonesian interjection of the feeling of surprise, other impression meanings exist in the interjection of the feeling of surprise, such as feelings of joy, admiration, astonishment, annoyance, confusion, and distress.

Table 3: Equation of the meaning of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Equation of meaning	Japanese <i>kandoushi</i>	Indonesian interjection
Express feelings of pleasure	○	○
Express admiration	○	○
Express astonishment	○	○
Expressing annoyance	○	○
Expresses confusion	○	○
Reveals trouble	○	○

Besides the similarity between the use of emotive interjections in Japanese *kandoushi* and Indonesian interjections in Table 4.

Table 4: Equation of the usage of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Usage Equation	Japanese <i>kandoushi</i>	Indonesian interjection
To make sure to return to a statement	○	○
To conclude something	○	○
To protest against the speech partner	○	○
To realize something	○	○
To show approval	○	○
To make sure to return to a statement	○	○

Table 4 Japanese *kandoushi* and Indonesian interjection. The feeling of surprise is used for something other than expressing a feeling of surprise by the speaker. The similarities of use found in the data that have been analyzed are to reconfirm a statement, to conclude something, to protest against the speech partner, to understand something, and to show approval.

In addition, it was found that there are other similarities between the emotive interjection in Japanese *kandoushi* and Indonesian interjection as follows.

1. Expressing expressions in the form of impressions or feelings of surprise and other feelings.
2. Used to express the impression of surprise, as well as being used for other things.
3. The meaning of an interjection is influenced by accent and intonation.
4. Can stand alone, not included in the subject, predicate, or object.
5. Can be used as a question sentence without adding a question word
6. Free morphemes can be formed.

After discussing the similarities of the interjections of the feeling surprised in Japanese *kandoushi* and Indonesian interjections, it was found that both of them have differences in terms of meaning as seen in Table 5 and terms of usage in sentences as seen in Table 6.

Table 5: The difference in the meaning of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Meaning	Japanese <i>kandoushi</i>	Indonesian interjection
Express sympathy	×	○
Reveals relief	×	○

Other than the similarity of meaning in the Japanese *kandoushi* and Indonesian interjection, both also have different meanings. For example, in Indonesian, some interjections express sympathy and a sense of relief, but in Japanese there are no surprised interjections that express sympathy and relief.

The difference of usage of emotive interjection in Japanese *kandoushi* and Indonesian interjection are as shown in Table 6.

Table 6: The difference in usage of the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

Usage	Japanese <i>kandoushi</i>	Indonesian interjection
To attract the attention of the speech partner	×	○
To express gratitude	×	○

In addition to the similarity of use in the Japanese *kandoushi* interjection of feeling surprised and the Indonesian interjection, both of them have different uses, particularly that in the Indonesian interjection there is an interjection used to express gratitude, while no Japanese *kandoushi* showed to express gratitude.

It was found that there are other differences between the emotive interjection in Japanese *kandoushi* and the Indonesian interjection as seen in Table 7.

Table 7: Difference between the emotive interjection in Japanese *kandoushi* and Indonesian interjection.

No	Japanese <i>kandoushi</i>	Indonesian interjection
1	<i>Kandoushi</i> only stands alone and cannot be put together in other words or there are no derivative interjections.	In the interjection, there is a derivative interjection, in which the interjection is a mixture of two words.
2	There is no <i>kandoushi</i> feeling surprised using borrowed words from any language.	There is an interjection of a feeling of surprise that comes from a foreign language, for example, Arabic.

The results of the data analysis show that learning language through pragmatics can have advantages, such as understanding the intent of the speaker's spoken meaning, the speaker's assumptions, the speaker's goals, and what the speaker does when carrying out the utterance (Yule, 1996). This is reinforced by Hayashi's opinion (2013) which mentions pragmatics or *goyouron*, a branch of linguistics that examines scientifically the real problems of how humans use language.

CONCLUSIONS

In this study regarding the contrastive interjections of feeling surprised in Japanese *kandoushi* and Indonesian interjections, similarities and differences in meaning and usage were found. Among other things, both of them can express feelings of pleasure, surprise, annoyance, confusion, and distress. Then both of them have

the same use, which is used to confirm the speech partner's expression, to conclude, to express protest against the speech partner, to be aware of something, and to show approval.

The limitation of this study is that the data studied is very limited and only examines the interjection in terms of feelings/impressions of surprise. Therefore, for further research, it is expected to research form, meaning, and the use of other interjections. Then in terms of phonology, this study was not studied, so it is recommended to examine the meaning or sound of a *kandoushi* and interjections. The data sources used only use *anime* and TV series whose stories are only set in time and place and the conditions of the speakers are limited. For further research, it is expected to be able to retrieve the interjection data contained in conversations that have varied stories.

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