



Variation of Interjection Forms in Pre-Independence and Post-Independence Novels: A Stylistic Analysis

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ABSTRACT

This study aims to find the variation of interjection forms in Indonesian pre-independence novels and Indonesian post-independence novels. This type of research is qualitative research with descriptive qualitative method. The research sample was selected by *purposive sampling* technique. The data collection procedure used literature review, listening method, note-taking technique, and *reflective-introspective*. The data analysis model used is the *interactive* model. The results of this study found that the form of interjections in pre-independence Indonesian novels is still very limited in its use in the form of basic interjections to express psychological feelings, such as *hi, ih, cih, oh, ai, ah, o, eh, nah, wah*, and others. In addition, interjections in pre-independence novels are still influenced by the expression of feelings in Malay, for example the forms *amboi, wai, nian, aduhai, and aduh*. Meanwhile, post-independence Indonesian novels are no longer influenced by Malay interjection forms and have more constructive, expressive and varied forms. For example, in basic interjections, the forms: *wow, hey, you know, you know why, okay, yah*, in addition to continuing to use the basic interjection forms that were commonly used in the pre-independence period. The post-independence novels contain many forms of interjections constructed by the author to produce certain psychological effects, such as *bangsat, dog, curse, pig, crocodile, monkey, taik* and others. Then, there are also elements of absorption to express feelings according to the purpose of the form, such as *Insya Allah, Masha Allah, Alhamdulillah, Amin, good luck, please, please dong, waffaqakumullah, Subhanallah, and Astagfirullah*.

Keywords: *Interjection, Pre-Independence, Post-Independence*

1. INTRODUCTION

Language develops very dynamically following the dynamics of people's socio-cultural life. On the other hand, Thornborrow says that one of the most basic ways to determine one's self-identity and to influence how others perceive oneself is by the way one uses language (in Thomas and Wareing, 2007). This means that language is very important to the formation of one's self-identity and social identity, language is strongly influenced by social control. Individuals are part of a certain group or society using a certain language. Through language habits or conventions in the group, language is socially controlled by the group and not by the individual. This phenomenon is also carried over in literary works that are born by someone in a group at a certain time.

Pre-independence literature is closely related to the local life of people in certain regions, especially Sumatra. It is filled with traditional social and cultural colors, including the distinctive language element of Malay. Meanwhile, post-independence literary works no longer reflect local regional nuances. However, these literary works have entered the era of nationalism, global and universal elements. The use of language elements used in post-independence literary works is no exception. Therefore, two literary works born in societies in different eras, namely pre-independence and post-independence, have a variety of interjection forms. In the pre-independence era, interjections such as *wai* to call or attract attention, *amboi* or *aduhai* to express admiration or amazement were easily found in literary works of that time. However, post-independence, these forms of interjections seem to have disappeared,

replaced by other forms of interjections, such as *hi* or *hey* to call or attract attention, *o yes*, *hmm*, or *wow* to express admiration or amazement. Similarly, the shift to other forms of interjections that can be used by authors shows psychological expressions in literary texts. Based on this phenomenon, the researcher is interested in conducting a study that seeks to find variations of interjection forms in pre-independence and post-independence Indonesian novels. The researcher hopes that through scientific investigation, namely with linguistic stylistics theory, the development of variations in the form of interjections from different eras can be shown objectively. As well as to prove the dynamism of language in a social and cultural life of Indonesian society.

1.1 Problem Formulation

Based on the above background, this study sets out the formulation of the problem, namely how do the forms of interjection vary in pre-independence and post-independence Indonesian novels?

1.2 Research Question

The purpose of this study is to find variations of interjection forms in pre-independence and post-independence Indonesian novels.

2. LITERATURE REVIEW

2.1 Stylistics

Stylistics is the study of language and style in literary works (Sudjiman, 1993; Endaswara, 2011; Al-Ma'ruf, 2012; Loombe, 2016). This view sees that stylistic analysis contains two domains that must be carried out on literary works: "(1) starting with a system analysis of the linguistics of the literary work, and proceeding to an interpretation of the literary features, the interpretation is led to total meaning; (2) studying a number of distinctive features that distinguish one system from another". Stylistics can lead to a better understanding of a literary work. However, it is important to remember that stylistics is one among many theories of analyzing literary works. Stylistics examines literary discourse with a linguistic orientation. Stylistics examines how writers manipulate - in the sense of utilizing - the elements and rules of language and the effects of their use. Stylistics examines the distinctive features of language use in literary discourse, the features that distinguish or distinguish it from non-literary discourse, examines deviations from grammar as a literary tool.

Stylistics is a bridge to describe language behavior in literary creation. Furthermore, stylistics can be used to determine the use of language as a social and cultural phenomenon. Language as a social system and cultural system can show social symptoms and individual symptoms. Therefore, language is not only seen from the perspective of the speaker, but also from the perspective

of the listener, because the use of language is essentially a process of verbal interaction between speakers and listeners. In the process of interaction, both speakers and listeners always consider who they are talking to, where, when, about what problems, and in what situations, and so on. This fact can be realized by an auxiliary science, namely stylistics. Leech and Short (1993) view that stylistics brings a strong-and-certain analysis technology in studying literary texts.

The pluralist view states that language performs a number of different functions, and each element of language is seen to be the result of choices made based on different levels of function (Leech & Short, 1993). Pluralism is an understanding or view of life that recognizes and accepts the existence of "plurality" or "diversity" in a community group. The plurality in question is seen in terms of religion, ethnicity, race, customs, and others. These diverse aspects are usually the basis for the formation of a variety of smaller, limited and distinctive groups. So, the diversity of interjection forms used by the author in expressing his psychological state is the implementation of plurality or diversity.

Leech and Short (1993) give the term style elements with stylistic categories. According to them, stylistic categories discuss four major linguistic categories, namely lexical, grammatical, figures of speech, cohesion and context. The categories made by Leech and Short are used as a basis by researchers in finding variations in the form of interjections in pre-independence and post-independence Indonesian novels. Forms of interjections in the view of Leech and Short (1993:66-70).

are in the lexical and grammatical categories. In their explanation, Leech and Short look at the aspects analyzed in verbs, namely does the verb have an important meaning role? Is the verb static (referring to a state) or dynamic (referring to actions, events, etc.)? Does the verb refer to movement, physical action, verbal action, psychological state or activity, perception, and so on? Is it factual or non-factual? (1993). Interjections fall within the corridor of verbs that describe states or expressions of psychological activity. While interjections fall within the realm of words that express psychological states or effects. In addition, Leech and Short view that the forms of interjections, adjectives, and conjunctions are also categorized into grammatical aspects, namely the small sentence group. Although structurally, interjections are not related to other sentence elements because they are more like conversational sentences. Therefore, these two categories in Leech and Short's perspective are used as benchmarks in this study.

2.2 Interjections

Mounin (1974) argues that interjection, which is a form of onomatopoeia, is a term that refers to sounds that exist in nature and sounds that imitate something to be

heard. Meanwhile, Enckell and Rézeau (2003) define interjection as a word that imitates (or wants to imitate) clear language, sounds (human, animal, nature, objects, etc.). However, interjections are sounds captured by human senses that are represented differently by each individual. However, interjections are more subjective based on the speaker's own sense capture to be produced as an imitation of human sounds. Enckell and Rézeau give examples of interjections in the form of *onomatopoeic* words, such as *Ah! Eh! Hom! Euh! Heu! Hue! Ohé! Ouais! Ouf! Bah! Fi! Pouah! Chut! Holà! St! Pst!*

Kridalaksana (2008), reveals that interjection is a category that is tasked with expressing the speaker's feelings and is syntactically unrelated to other words in the utterance. Furthermore, it is said that interjections are extrasentential and always precede the utterance as a detached or stand-alone cry. This distinguishes them from phatic particles which can appear in any part of the utterance depending on the speaker's intention. In line with this view, Djajasudarma (2010) states that interjections are words that function to express feelings. According to him, interjections are used to reinforce feelings of sadness, disgust, wonder, joy, and so on. He added that interjections can come from local languages or foreign languages. Djajasudarma (2010) specifically states that interjections are more likely to have lexical meanings related to feelings and a reflection of the expression of the feelings felt by the speaker.

Putrayasa (2017) explains two forms of interjections, namely (a) basic forms of interjections, such as *aduh, aduhai, ah, ahoi, amboi, asyoi, ayo, bah, cis, cih, eh, hi, idih, ih, you know, let's, oh, nah, sip, wah, wahai, yaaa*; and (b) derivative forms of interjections, *bi-*

The interjections are derived from Arabic words or fragments of Arabic sentences, such as *alhamdulillah, astaga, jerk, busyet, dubilah, duhilah, insha Allah, syukur, halo, yahud*. On the other hand, Widiatmoko & Waslam (2017) explain that interjections are different from other word classes (verbs, adjectives, adverbs, and nouns) because as assignments, interjections only have grammatical meaning and no lexical meaning. This means that interjections can have meaning when they are in a speech context. Furthermore, Alwi et al. (2010:309) provide a more detailed description of the types of interjections, namely: a) interjection of disgust, e.g. *bah, cis, cih, ih, idih*; b) interjection of annoyance, e.g. *asshole, damn, buset, asshole*; c) interjection of admiration or satisfaction, e.g. *aduhai, amboi, groovy*; d) interjection of gratitude, e.g. *thank you, Alhamdulillah*; e) interjections of hope, e.g. *God willing*; f) interjections of astonishment, e.g. *ouch, aih, ai, lo, duilah, eh, oh, ah*; g) interjections of surprise, e.g. *golly, astagfirullah, mashaallah*; h) interjections of invitation, e.g. *come on, let's go*;

i) calling interjections, e.g. *hi, he, uh, hello*; and j) concluding interjections, e.g. *nah*.

2.3 Meaning

In Ullmann's (2011) view, meaning is the most ambiguous and controversial term in language theory. However, Ullmann emphasizes that meaning is a reciprocal relationship between sound and understanding (2011). Meanwhile, according to Chaer (2012) synchronic meaning of a word or lexeme will not change; but diachronically there is a possibility to change. That is, the meaning of a word in a certain period of time can be the same, but in the long run the meaning of the word can change. This fact proves that the development of meaning in language is caused by the development of the language itself. This is the field of semantic study. Saeed mentioned that semantics is a science that studies the meaning of communication through language (Widyagani, 2012).

Meanwhile, Djajasudarma states that meaning is the link that exists between the elements of the language itself (2010). On the other hand, Ogden and Richards explain that meaning is the relationship between symbol and reference that is indirect while the relationship between symbol and reference and reference to reference is direct (in Sudaryanto, 2015). In relation to interjection, Ullmann categorizes it as a form of *onomatopoeia*. He states that *onomatopoeia* is conventional, imitation is used not because it is beautiful, but because it is conventional, although there is no doubt that a strong conventional element enters many *onomatopoeic* formations, including interjections (Ullmann, 2011). In Ullmann's view, language does not actually consist of sounds in the physical sense, but rather consists of *sound-impressions* that reside behind the sounds we utter. According to him, the sound impression is formed from elements of sound (acoustics), and motor (gestures). This is in line with Bloomfield's view by saying that almost all existing words can be seen traces of *onomatopoeia* in them (in Ullmann, 2011). Therefore, in literary works, the selection of two alternatives or rather than the modern concept of *style* in expressing ideas, the writer chooses a word that is suitable for the context, i.e. the word that is best able to carry the emotional load and the *emphasis is most* suitable for the phonetic structure of the sentence, and best able to support the general tone of the utterance (Ullmann, 2011).

3. RESEARCH METHODS

This research uses a type of qualitative research. The research design used was descriptive qualitative analysis method. This research was carried out in three main steps, namely (1) data collection; (2) data classification and analysis; and (3) presentation of data analysis results. The primary data of this research was

obtained directly in the research object that had been selected as the research sample. The research sample was determined through *purposive sampling* technique. The samples are seven pre-independence novels and seven post-independence novels. Meanwhile, secondary data in this research is in the form of literature studies derived from books, field research, or documents related to the research.

The data collection techniques in this study used literature review procedures, listening methods, note-taking techniques, and reflective-introspective. Data validation in this study was carried out using data triangulation techniques. Data triangulation technique is a combination of data collection techniques used in research to check the validity of data. Then, the data analysis technique in this study starts from data collection, then data reduction is made, and continued with data presentation and conclusion. The data analysis model in this study uses the data analysis model from Miles and Huberman (1984), namely the *interactive model*.

4. RESEARCH RESULTS AND DISCUSSION

4.1 Variation of Interjection Forms in Pre-Independence Novels

Novels published before Indonesia's independence in 1945 pretty much represent three important periods in the history of Indonesian literature. From the seven sample novels selected by *purposive sampling*, we found a variety of interjection forms used in expressing psychological expressions. The forms are summarized in the following table.

Table 1. Forms of Interjection in Pre-Independence Novels

No.	Forms of Interjection Expression	Shape	Description
1	Disgusted expression	Cis, ih, cih	Expression of disgust; looking at something with disgust.
2	Expressions of annoyance	Jahannam, the beast	The expression anger, resentment, disappointed
3	Expressions admiration or satisfaction	wow, ouch, amboi	An expression of amazement; relief
4	Expressions of gratitude	Gratitude (lah), gratitude alhamdulillah, or Alhamdulillah	Expressing gratitude to God

5	Expression of hope	O God, O Lord, mo-ga-moga, God willing	An expression of request; asking; something desirable
6	Conclusion expression	Well	Concluding remarks; take-aways; final decision
7	Call expression	O, O	The expression ask to come; to say hello; how to call
8	Calling expression	Come on, come on, come on, let's go (lah)	The phrase so that do; asked to participate
9	Shocked expression	Oh my gosh, astagfirullah	Expression of surprise; shocked
10	Expression of Wonder	Ouch, ai, oh, ah, eh, e, ooo or o	An expression for an odd feeling; dumbfounded
11	Happy, amused, or funny expressions	Hura, ha ha ha	The phrase ridiculous heart; onomatopoeia laugh; witty; tickled

The research found that there are eleven variations of interjection forms used by pre-independence authors in expressing psychological expressions. Table 1 above illustrates that the forms of interjections used by pre-independence authors are still very simple. The following quotations represent the use of these eleven interjections.

Example 1

"... *Ih*, he is silent about his wife being mocked by people..." (Pane, 1938:85)

"... After he read it his face turned red, his lips pouted, "*Cis*, 'alim' really is the person you love. (Hamka, 1939:97)

"...His wife is sleeping! *She's* not sleeping, she's in the back. Apparently I've been played with! ..." (Iskandar, 1935:86).

Example 2

"...I will worship you, *beast!* ..." (Sati, 1929:45).

"... His hands were clenched as if he was about to pounce on Datuk Meringgih... "*Jahan- nam!*" These were the words that came out of his mouth.

" (Rusli, 1922:146).

Example 3

"..... Hajj Abbaskah who flew here to help his son? *Amboi*, If one more person attacks me, my life cannot be spared. ..." (Sati, 1929:100). "

.....
Aduhai Angkang Din, how kind of you

to leave me to my fate.

..." (Siregar, 1920:13).

"..... *Wow*, what a burden that man is, but he doesn't mind carrying it," the woman

said. (Siregar, 1920:39)

Example 4

"...He has obtained permission from his mother". "*Thank God!*" Immediately the patihtold Kosim to call his mother to the back.

.....
 " (Iskandar, 1935:125).

"...*Gratitude!* How glad my heart is, to hear this good news!

.....
 " (Rusli, 1922:294).

"...*Thank goodness* the two of you did not perish. I am not going home yet because I want to wait for news " (Sati, 1929:80).

Example 5

"... then hastened to fetch prayer water. "*O Allah, may* You turn my husband's misguided way of thinking to the straight path!".

.....
 (Iskandar, 1935:63).

"... Alright!" Midun said. "*God willing*, it won't be anything, sleep my sister!

.....
 " (Sati, 1929:144).

Example 6

"...Now I see what you mean. *Now*, when do we leave?

.....
 " (Sati, 1929:63).

"..... Now or in a month, isn't it the same thing?" "*Well*, Tini, if it's the same thing, let's wait. " (Pane, 1938:140).

Example 7

"...*O*..... *apple* of my eye, how will you fare in the future," said her mother complaining,

then she stood up " (Siregar, 1920:27).

"... *O Hanafi!* Do you want to show that the newspaper is more binding on your heart

than my situation here?" " (Moeis, 1928:5).

Example 8

"...Good! Now *let* us leave here quickly.

.....
 " (Rusli, 1922:279)

".....because Midun dared to dodge her kick, "*Ayoh, come* into this room, change your

clothes, and all your money come here! " (Sati, 1929:91).

".....*Come on, let's* go home, Riam! We can finish the work tomorrow," said Aminuddin,

as he approached his working brother. " (Siregar, 1920:32)

Example 9

"... *Gosh*, I almost sinned, I'd better go," her husband said in his heart.

..." (Siregar, 1920:59).

"...*Astagfirullah*, Hanafi! Obey your mother in chanting the name of Allah so that Allah's earth may be spacious for you and you will not speak again so far astray.

.....
 "

(Moeis, 1928:89).

Example 10

"...you are knowledgeable...." "*Ah*, you will be an accomplished advocate..." (Pane, 1938:106)

"... suddenly I heard someone shouting, "*Ouch!* What is this? Help! It was then apparent

to me that one of the soldiers had struck me.

.....
 " (Rusli, 1922:63).

"...*O*, so that's who told them to do this job?" Pak Haji Abbas said angrily.

.....
 " (Sati,

1929:20).

"... only Hayati was silent. "*Ai*, why is your face red Hayati?" Asked Khadijah.

.....
"

(Hamka, 1939:93).

"..... worrying while complaining. "Eh, kliwatan lu Non, work tired kame orang tue!".

..." (Moeis, 1928:171).

Example 11

"...*Hura!*" said Corrie from afar. "It's only now that I feel alive again. ..." (Moeis, 1928:108).

"..... *Ha ha ha,*" laughed R. Atmadi Nata suddenly. Don't worry Akang, I'll confer with

Den Kosim later. " (Iskandar, 1935:124).

Looking at the eleven forms of interjection found in the pre-independence novels, it is clear that the variety used is very limited. Pre-independence authors only present one form of concluding interjection, namely nah. Then-an, the interjection of annoyance (anger) only uses two forms, namely jahannam and beast. Then, the call interjection form also only uses two types, namely waihai and hai. Likewise, the interjection for expressions of shock only uses two forms, namely astaga and astagfirullah. Furthermore, interjections that are only found in two forms, namely funny/amused/joyful interjections. This form of interjection is realized in the novel using hura and ha ha ha.

In addition, there are three forms of disgust expressions, namely *cih*, *ih*, and *cis*. There are also three types of admiration or satisfaction interjections, namely *wah*, *amboi*, and *aduhai*. In addition, there are three forms of interjection that use four kinds of expressions, namely interjection of gratitude, hope, and invitation. For example, the interjection of gratitude is seen in the forms *Alhamdulillah*, thank God, thank goodness, and thank God. Then, the interjection of hope is realized through *ya Allah*, *ya Tuhan*, *mo-ga-moga*, and *Insya Allah*. Lastly, invitation interjections use the forms *ayo*, *ayoh*, *ayuh*, and *mari (lah)*. These interjections are actually the result of modification of the form *ayo*, by adding the [h] sound at the end of the word to become [ayoh] and changing the [o] sound to [u] and adding the [h] sound at the end to become [ayuh]. The most varied form of interjection in the pre-independence novels is only seen in the utilization of the interjection *wonder*. The astonished interjection is realized by the author through the use of *aduh*, *ai*, *oh*, *ah*, *eh*, *e*, *ooo* and

o. The eight types of expressions of astonishment interjections used by pre-independence authors show that the meaning of astonishment in the text is mostly used to polish the literary discourse. The expression of

wonder or the oddity of seeing or feeling something is used as a medium to evoke the psychological aspects of the form.

Then, the forms of interjection used in the pre-independence novels are still influenced by the nuances of Malay dialect, for example the use of *amboi*, *waihai*, *cih/cis*, and *aduhai*. These three forms are commonly found in Malay people's touring practices. For example, *Amboi*, how clever you are to make this cake, *Am-boi*, how great you are (<https://ms.wikipedia.org/wiki/...>). *Amboi* is also commonly used in the form of *ambohi* or *amboh* (Ikram, et.al, 1985). Then, *Alas*, what a wretched fate that beggar of alms has! *Alas*, what a wretched fate I have! (<https://ms.wikipedia.org/wiki/...>). Similarly with form: *Cis*, if the hook is an inch long, the deep sea is not to be suspected! *Cih*, I can tame the tiger in the jungle again, this is also a cackling lizard!

(<https://ms.wikipedia.org/wiki/...>). Furthermore, O my friends, let us unite together! O children of the bang-pocket, do not be sensitive to the luxuries of the world! (<https://ms.wikipedia.org/wiki/...>). However, other forms, such as *hi*, *eh*, *nah*, *wah*, *aduh*, and *ah* are also interjections found in Malay. However, historical factors cannot be separated from the appearance of these interjection forms in pre-independence novels. As it is known that Indonesian originated from Malay (Riau) so that its use must be strongly influenced by the source language. The source language (original) will color Indonesian during the transformation towards modern Indonesian. Moreover, at the time Indonesian had not yet been designated Therefore, the dominance of Malay is inevitable in novels published before Indonesian independence.

The role of Malay in pre-independence novels is also due to the fact that the Dutch colonial government established Malay and Javanese as the languages of instruction in native schools. Dutch was only used and taught to students of the Holland Indische School which consisted of selected people (Farid, 1991). Moreover, in 1901 a spelling arrangement for Malay was established after Dutch expert Van Ophuijzen researched it in the Riau area. The Malay language eventually became the foundation of indigenous education at that time regardless of location or place. The role of Malay in the world of authorship eventually became very strong and positive in its use in the indigenous community. Malay was finally used in the world of publishing, for example *Balai Pustaka*. In the end, literary works were printed in Malay.

No.	Forms of Interjection Expression	Shape	Description
1	Disgusted expression	cih, idih, hiii	Expression of disgust; me- look disgusted at something
2	Expressions of annoyance	Fuck, bastard, curse, dog, asshole, monkey, nyet, taek, shucks, camel, wuidih, oalaaah, alah, lizard, pig, crocodile, gecko	The expression anger, resentment, disappointment
3	Expressions of admiration and satisfaction	Fun, aeh, ouch, wah, wow	Expression of amazement; relief

4.2 Variation of Interjection Forms in Post-Independence Novels

Post-independence Indonesian literary history develops in line with the development of Indonesian society, nation and state. In its development, the post-independence period of Indonesian literature to date has gone through several eras, namely the 50s, 60s (generation 66), 70s, 80s to 90s, and 2000s or reformation generation. In the post-independence novels, we find a variety of interjections that are quite different from the pre-independence novels. In post-independence novels, many forms of interjections are modified by the author to produce psychological effects according to the meaning of the word. One of the ways that post-independence authors do this is by absorbing foreign language forms that express certain meanings according to the author's wishes. Post-independence authors also modify or construct certain lexical forms to express psychological expressions according to the meaning of these forms. Modifications made by the author through additions, cuts or twists in order to produce psychological nuances according to the author's intended context.

In this study, the variety of interjection forms in post-independence novels is very diverse. For clarity, the findings can be examined in the following table.

Table 2 shows that post-independence authors are more varied in their use of interjection forms to express psychological expressions. Post-independence interjection forms gradually break away from the influence of Malay dialect. Although there are still authors who used this form in the early days of independence. In addition, there are many modifications and innovations in the form of interjections raised by the author. The behavior of this kind of interjection form is certainly used to produce certain psychological effects. The examples below are a small part of interjection forms that are not found in pre-independence novels. The following is a description of the interjection form data.

Example 1

"...*Idih* fierce hahaha. Sania immediately left, approaching the two personnel. "

(Khairen, 2022:150).

"...what if that disgusting animal crawls up her leg at night...? Those dirty kisses tickling her skin.*hiii!*" (W, 1995:196).

Example 2

"...He, *shrews!* You forget, the party demands everything. " (Tohari, 1981:15).

". You were the one who shot my son earlier. I heard that shot too. *Bastard! Ka-dal! Pig!*

Chinese!" " (Toer, 1955:221)

"...Heh, *dog.* Watch your mouth. You've been so rude for so long. " (Khairen, 2022:309).

"... What are you talking about, Njau doesn't understand me! It's obvious my English is *Ka-cau!*..."

Example 3

"... "*Wow*,... crazy... mam! I never thought Mas Khairul would have such dreams. "

(Shi-razy, 2004:60)

"...*Aeh*, praising is fine but not too much, my friend. ha...ha" (Khairen, 2022:189)

"... It's *fun*, you're studying for midterms, right? Hah no ha ha ha" (Khairen, 2022:44)

Example 4

"... "I say a thousand *Thanksgivings*, that I am only a murderer in the imagination" ...

(Mihardja, 1949:194).

"... *Thank God*. Are you ready for the Quran exam?"
Asked Cut Mala. " (Shirazy,

2004:317).

"...*Thankfully*, Marni is awake," said a woman. "
(Tohari, 1981:197).

Example 5

"... don't be so stupid, *please*. I don't understand basic
statistics at all." " (Khairen,
2022:48).

". We brothers can't hurt her. *Oh God*, I can't leave. If I
go too, who will take care of
emak!". " (Toer, 1955:68-69).

"...*Ya waffaqakumullah*," said Furqan. Azzam stepped
towards the campus" (Shirazy,
2004:370).

"...it's magical too, Gi." "Okay, *good luck*, Bro!" "
(Khairen, 2022:77).

Example 6

"...Like she had given up hope. And very afraid too.
"*Well*. (he sighed heavily) It

seems to me that soon I myself will experience
everything. " (Mihardja, 1949:203).

"...*After all*, the capitalists have! Then while peeling
the biggest one, "Jalan, Sir!". "

(Mihardja, 1949:141).

"...*Well good!* That's *fine* too. Anywhere, as
long as you know what..." (Khairen,
2022:123).

Example 7

"... "*Eh*, Mimi, aren't you often told to go out this way
or that by Madame, if".

(Mihardja, 1949:184).

"...Yes, who is this *Hello?*" "This is Sara, Mr. Furkan."
" (Shirazy, 2004:163).

"...*Woi*, man!" someone called out to Ogi" (Khairen,
2022:8).

"...*Hoi*, Ogi gasped. The purplish-haired woman
chuckled. "Can I sit here?" " (Khairen,

2022:44).

Example 8

"... "*Come on*, don't make a sound. Purify! The sun is
almost up. " (Tohari, 1981:69).

"... "I'm out of the toilet. *Let's* go back to the hotel! "
(Shirazy, 2004:69).

"...*Come on akh*, eat what you can." Furqan invited
Azzam to eat while pointing"

(Shirazy, 2004:357).

"... *Come on*, mom, let's take the kids." "
(Tohari, 1981:192).

"...*Yok* go inside. I'll tell you which room. " (Khairen,
2022:114).

Example 9

"... "Then I unknowingly wiped my face and
whispered: *astagfirullah aladzimi*."
(Mihardja, 1949:88).

"...*Hedede wadidau!* How long is that name? Ogi
scratched his head. " (Khairen,
2022:38).

"....."Witnessing the natural
phenomenon Azzam said, "*Subhanallah*. Glory be to
Allah

who has created nature as beautiful as this." " (Shirazy,
2004:46).

"....."Get a lawyer who can be paid with
money, Dad!" Nina interrupted. "*Huh!*

What did Nina say?" " (W, 1995:238).

"...*Wadidaw*, sadist really you nyet!" "
(Khairen, 2022:347).

"...*Masha Allah*, I have not bought a special Mushaf for
dowry," " (Sharazy, 2004:379).

Example 10

".....Bok Karto grumbled, "*How come*
old people don't know the rules, they're just like

little children....." (Mihardja, 1949:228).

"...*Beuhh*, here are three rice cakes, why are you late!
Hurry up and get in. " (Khairen,

2022:27).

". And the salary as it was during the Japanese era will
be paid. A few tens of thousands-

tens of thousands! Do the math yourself. *Oho!*" (Toer, 1955:41)

"..... *Aaaah*," and as if he wanted to scrutinize the truth of my words, he challenged my eyes deeply....." (Dini, 1973:284).

"... eaten with banana flower chili sauce in coconut milk, *oh my*..." "You go there," someone said. "I choose Santika's rice field." (Tohari 1981:71).

"...*Duh*, I've never cried so much!" (W, 1995:300).

"...*He e*, all must sign the soldier. I myself have. You must." (Toer, 1955:45).

Example 11

"... "He he he, of course to sell. And this sayhere....." (Mihardja, 1949:140).

"... "... and you're the one who's going to do it, not Mala, *hi... hi...*" Cut Mala

giggled....." (Shirazy, 2004:148).

"...*Huuu!!!* Her friends cheered from inside the car." (W, 1995:77)

"... *Ha ha ha! Ihi ihi ihi!* There was another laughing man and woman in the next room,

yes, they were making out." (Mihardja, 1949:248).

Looking at Table 2, there are several forms of interjections used in the pre-independence novels that are no longer found in the post-independence novels, such as *cis*, *ih*, *jahannam*, *binatang*, *amboi*, *wahai*, *ayoh*, *ayuh*, and *hura*. There is also one form of astonishment interjection in the pre-independence novels, namely *eh*, but in the post-independence novels it is changed into a call interjection. For example, "...

Eh, Randi is awake too..." (Khairan, 2022:307), "*Eh, there's news in Ah-ram!*" said

Zahraza half shouting. ..." (Shirazy, 2004:240), "... (to Mr. Ahim who was sitting beside her). "*Eh, ... where did you see*" (Mihardja, 1949:156).

In general, the form of interjection in post-independence novels seems to be more flexible in choosing a particular form to express psychological expression. The variety of forms of expression is greater and has a well-degraded meaning, such as the forms, *curse*, *bastard*, *lizard*, *shit*, *monkey*, *anjing*, and *pig*. The sense value is different from each other

according to the level of annoyance desired in the novel. The word, *lizard*, certainly has a lower annoyance value than *monkey*, *dog*, or *pig*.

The author's flexibility in expressing psychological expression through interjections cannot be separated from the factor of Indonesian independence. In the post-independence period, authors are certainly more free to create and write. Therefore, any expression that they want to release through writing can be realized. Unlike during the colonization period (pre-independence), writers certainly had greater limitations. Although during the colonial period the Dutch Colonial Government carried out ethical politics by establishing the *Commissie voor de Inlandsche School en Volkslectuur* or Commission for Native School Reading and People's Reading on September 14, 1908. The commission appointed G.A.J. Hazeu, as the government's advisor on indigenous affairs, to head the commission. Hazeu supervised six advisors who were tasked with making recommendations to the Director of Colonial Education in selecting readings to be published as people's readings (Firdausi, 2018). It was this commission that sorted the writings to be published. Therefore, the author was very careful in conveying ideas to his readers.

In addition to retaining some forms of interjections used in the pre-independence novels. Post-independence novels have also begun to abandon the forms of interjection that were used in pre-independence novels. For example, the forms *cis* and *ih* to express disgust. Post-independence novels prefer to use the forms *idih* and *hiii*. However, the *cih* form is still retained by the author. Furthermore, post-independence novels no longer use *amboi* to express admiration or satisfaction. In post-independence novels, authors are more likely to use the forms *asyik*, *aeh*, and *wow*. However, the forms *aduhai* and *wah* are still maintained in the novel. Furthermore, there is no form of annoyance interjection that uses the words *jahannam* and *animal*. Post-independence novels have very varied forms of expressing expressions of annoyance. For example, *Buset*, *bang-sat*, *curse*, *dog*, *anjir*, *bastard*, *monkey*, *nyet*, *taek* (*tai*), *shucks*, *camel*, *wuidih*, *oalaaah*, and *alah*. There are no longer animal words with broad meanings as an expression of anger/anger. The post-independence novel brings out its specific form, which is a series of animals that are considered to represent anger, such as dogs (*anjir*), monkeys (*nyet*), camels, and *shucks*. Thus, post-independence novels are more concerned with specifically naming the animals in question, giving rise to the meaning of sarcasm. On the other hand, pre-independence authors prefer to use euphemism by referring to animals as an expression of annoyance.

Then, there is no longer any form of interjection *wahai* to express a call or invitation. Post-independence novels are more likely to stop using the forms *ayo akh*,

ayolah, hayo, yuk or yok. Although traces of these forms are still visible in the

Let's is still used as well as the word let's to express an invitation or call. In addition, the form hura to express pleasure, amusement, or happiness is no longer utilized for its expressive role in post-emancipation novels. It is replaced by he he he, hi hi hi, ihi ihi ihi, and huuuu to express pleasure or happiness. In addition, the ha ha ha form is still used, but variations of this form have also emerged as hi hi hi, he he he, or ihi ihi ihi. All three forms are onomatopoeic forms of laughing sounds. According to Ullmann (2012), onomatopoeic forms are imitations that are used not because of their beauty but because they are conventional, including interjection forms. So, the form of laughter expression that is written as an imitation of the sound of laughter can be categorized as a form of interjection to express cuteness or happiness. Boomfield (1976) states that language has a symbolic form showing some correspondence, but perhaps more non-conformity, as sound and meaning are connected.

5. CONCLUSION

The use of interjections in pre-independence novels is still very limited. The interjections used are still in the form of basic interjections to express psychological feelings, such as *aduh*, *aduhai*, *amboi*, *cis/cih*, *hai*, *ah*, *oh*, *eh*, *nah*, *wah*, *wahai*. However, pre-independence novels have begun to try to modify interjections more variably, such as the forms *ayuh*, *e*, *ai*, *o*, or *ooo*. In general, *pre-independence novels* are still influenced by the expression of feelings in Malay, such as the forms *amboi*, *wahai*, *nian*, *aduhai*, and *aduh*. Meanwhile, post-independence novels are no longer influenced by Malay interjection forms and have more constructive, expressive and varied forms. For example, in basic interjections the forms: *wow*, *hey*, *you know*, *you know why*, *okay*, *yah*, in addition to continuing to use the basic interjection forms that were commonly used in the pre-independence period. The post-independence novels contain many forms of interjections constructed by the author to produce certain psychological effects, such as *bangsat*, *dog or dog*, *curse*, *pig*, *crocodile*, *monkey*, *bastard*, *taik* and others. Then, there are also elements of absorption to express feelings according to the purpose of the form, such as *Insya Allah*, *Masha Allah*, *Alhamdulillah*, *Amin*, *good luck*, *please*, *please dong*, *waffaqakumullah*, *Subhanallah*, and *Astagfirullah*.

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