The analysis of interjections types and emotional state used in "Sam & Cat" sitcom

Kafa Bella Nabila[1 ✉], Ouda Teda Ena[2]

[1, 2] English Department, Faculty of Teachers Training and Education, Sanata Dharma University, Indonesia

Article Info	Abstract
	Interjections in an everyday speech frequently serve as pragmatic markers, initiating utterances and connecting them to the preceding interaction. Interjections can happen in three different types: primary emotive interjections, primary cognitive interjections, and secondary volitive interference. Thus, the present study aims at analyzing the interjection types and emotional state in the "Sam & Cat" sitcom. This research focused more on 5 episodes in this sitcom. This qualitative research is conducted by observing and analyzing the conversation between two main characters in the sitcom. Using the theory that discuss those three types of interjections and twenty one emotion states, the researchers discovered some results. According to the data, the most common use is primary emotive interjections that appeared 50 times. Continued with primary cognitive interjections that appeared 33 times and secondary volitive interjections that use 26 times. Furthermore, there are three emotional states with the same amount: imitation, contempt, and enthusiasm. These emotional states express the main character's situation that appears 14 times. However, triumph and wonder are two emotional states that have not appeared in those 5 episodes.

INTRODUCTION

Language has a strong connection with communication. It happens because language is one of the tools to communicate with others. According to Lee (2017) languages frequently include a group of words that describe these sounds, enabling interlocutors to not only imitate sounds produced by their surroundings but also to convey their understandings and feelings toward certain situations. Language function can divide into the spoken and written language (Yuniarty, 2018). Yatno, Nurkamto, Tarjana & Djatmika (2018) state that interjection is often used in informal conversations like movies and social media. Interjections are words or language features that have no real linguistic or meaning value and are commonly used in spoken language to represent the state of a speaker's expression (Nugroho & Setyaningsih, 2019; Yanto, Nurkamto, Tarjana & Djatmika, 2018). Various symbols and words in the movie build the character of the figure. Many directors use interjection to create an interesting feeling, emotions, or ideas for the addressees (Aryanti, 2018).

Interjections are words that express a speaker's current mental state, reaction, or attitude toward an element (Ameka, 2006; Simanihuruk & Mulyadi, 2020). Based on Downing & Caro (2019) that interjection is a linguistic expressions of emotions and feelings, forming complete and self-

contained expression. The functions of interjection, as emotionality and expressiveness, allow people to associate them with non - linguistic means like intonation, facial expressions, gestures, and so on (Kolesnikova, Markova & Chibisova, 2021). They also state that interjection in oral speech is used to express emotions and sensations. Based on the explanation above, people can express their feelings and emotions using interjection.

Goddard (2013) states three interjections: emotive interjections, cognitive interjections, and volitive interjections. First is primary emotive interjections, which indicate spontaneous interjections with denotative words without meaning but have meanings and goals. For instance, *ops, wow*, and *yock* have no meaning in the dictionary (Yanto, Nurkamto, Tarjana & Djatmika, 2018). Based on Stange (2019) the use of emotive interjections is especially influenced by the speaker's age and gender. It happens because different age and gender might use different interjections. Speakers can express their feeling spontaneously by using this interjections. Second is cognitive interjections that expresss expression in the form of word-like primary parts of speech that are deductive and functioned to direct, inform and rebuke, such as *shit* and *yuck!* (Goddard, 2013). The last category is volitive interjections that combines the primary emotive forms and primary cognitive forms. (Wiles, 2020) states that volitive interjections encompass the component of meaning 'I want to have something' but not the component of interpretation 'I feel something,'. These three categories indicate how interjections use to express people's emotions.

Emotion is a person's reaction to an incident that they feel is relevant to their current condition (Koole, Van Dillen & Shepes, 2011). In dialogue, interjection has particular emotional expressive to express the speaker's emotion. The clear meaning of interjections can serve a meaningful communication. In that case, Jovanovic (2004) classifies emotional expression on interjections as anger, annoyance, approval, contempt, delight, disgust, enthusiasm, fear, impatience, anger, irritation, joy, pain, pity, pleasure, relief, sorrow,

surprise, sympathy, triumph, and wonder. Using this theory, Nugroho and Setyaningsih (2019) explored about interjections in Semarangan language. Through their research, they found that fear and joy or surprise has the same amount.

This topic used sitcom as the focus content to be analyzed. Sitcom's concept is an activity produce natural humor related to people's daily lives or activities (Wahyuni & Hamzah, 2019). In sitcom, the actors can express their emotions like Sam & Cat is one famous TV show that gets awards and nominees, such as a winner in Kids' Choice Awards USA (2014) and a nominee in Primetime Emmy Awards (2014). It talks about Jennette McCurdy as Sam and Ariana Grande as Cat, who run a babysitting business to earn more money. Therefore, the researcher wants to analyze 5 videos from season 1 lists on Netflix.

Table 1. Episode title and duration

No	Episode	Duration
1	#Pilot	23:07 minutes
2	#FavoriteShow	22:46 minutes
3	#NewGoat	22:35 minutes
4	#TheBritBrats	22:36 minutes
5	#BabysitterWar	22:37 minutes

The previous studies discussed interjections in various content. Sari and Syahputri (2020) investigated the form and the meaning of interjection in the tangled movie script. They found that acceptance was the most dominant type of meaning in the *Tangled* movie script. Meanwhile, in another research, Tanjung, Zainil & Wahyuni (2020) explored the interjections' types and function in *webtoon* digital comics. They found the primary interjection dominates that *webtoon*. Some of the previous studies discuss the types of interjections that appeared in the content, but there is still a limited study about the connection between interjections and emotions. To fill the gaps on this research, the researchers combined and analyzed the types of interjections and the emotional states from the sitcom *Sam & Cat* on *Netflix*.

METHODS

The study aimed to find out the interjection types and emotional state from a sitcom entitled *Sam & Cat* used qualitative method. Mohanjan (2018) states that qualitative research is a type of social interaction that focuses on how people interpret and create meaning to understand people's social realities. Queiros, Faria & Almeida (2017) argue that qualitative research deals with aspects of a situation that cannot be measured, concentrating on the comprehension and explanation of the dynamics of social relationships. The qualitative method gives an insight into the human condition in various circumstances and the context of a perceived situation (Bengtsson, 2016). In qualitative research, it uses several methods to collect the data; Ary, Jacobs, Sorensen & Walker (2014) mention that there are: interviews, observation, document or artefact analysis, etc. Since this research will analyze visual content, it will focus on content analysis. By using qualitative research method, the researchers can get a deeper understanding about the interjections types and the emotional state. Therefore, qualitative research method is the best method to use in interpret and analyze the interjections type and emotional state in "Sam & Cat" sitcom.

In order to gather the data, this research applied three steps of analyzing qualitative data according to Ary et al., (2014). The first step was familiarizing and organizing the data. This step was done by watching the sitcom video on Netflix entitled *Sam & Cat.* After that, the researchers made some lists of tables about interjections and emotions in that sitcom. Second, coding and reducing by reading and reread the data. After that, the researchers reduced unnecessary data, if any. The third step were interpreting and presenting the data. Interpreting the meaning from the data about the types of interjection and the emotion found in the movie. For that step, the researchers applied a theory from Goddard (2013), discussing three interjections types. Meanwhile, to interpret the second data, the researchers applied a theory from Koole, S. L., et al. (2011) and Jovanovic (2004), which talk about emotions and emotion functions in interjections.

RESULTS AND DISCUSSION

Interjections are language features to express the speaker's condition. In spoken communication, interjections have an essential role to build the situation. Sam & Cat sitcom uses the three types of interjections based on Goddard's theory. Moreover, those interjections present some types of emotion according to Jovanovic (2004).

Table 2. Types of Interjections in Sam & Cat sitcom

No	Types of interjections	Number of sentence	Total
1	Primary Emotive Interjections	2,4,5,10,13,16,17,19,20,21 23,24,25,29,30,33,35,44,45,51,53, 54,55,58,59,60,61,62,67,70,72,73, 74,82,83,85,86,88,89,90,95,96,97, 99,101,102,104,105,107,108.	50
2	Primary Cognitive Interjections	3,7,12,26,34,36,37,38,39,40,42,46, 47,48,49,50,52,63,66,69,71,75,76, 77,78,79,84,87,92,94,100,103,109 .	33
3	Secondary Volitive interjections	1,6,8,9,11,14,15,18,22,27,28,31,32,41,43,56,57,64, 65,68,80,81,91,93,98,106.	26
The total of interjections			109

This table presents that emotive interjections as the most often found in *Sam & Cat* Sitcom. On the second position is a cognitive interjection, followed by secondary volitive interjections. According to the data above, *Sam & Cat* sitcom uses emotive interjections to express their immediate feeling. The researcher classified the emotion that appears in the main characters' conversations.
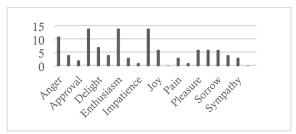
Figure 1. The Emotional States Chart

The chart above presents the emotional states of the sitcom. This sitcom uses almost all of the emotional states. However, three states have the same amount. Those three states used to express contempt, enthusiasm, and irritation. Meanwhile, some of the emotional states have not appear, such as triumph and wonder. These results show that the main characters have various problems but, sometimes they argue too.

Based on the results about the emotional states, the researchers use some emotional states for each episode. Since the emotional states influence the flow of the story. The following parts discuss about the analysis of emotional states in each episode.

Table 3. Data of #Pilot Episode

No	Example	Types of Interjections	Emotional State
1	"*Oh, My God*!" (2:06)	Primary Cognitive Interjections	Pain
2	"*Whoa*, you are Sam from iCarly" (2:56)	Primary Emotive Interjections	Delight
3	"*Hey!* You nutty old lady!" (9:50)	Secondary Volitive Interference	Anger

The synopsis of this episode shows Sam Puckett, one of the actors on the *iCarly* TV series, arriving in Los Angeles. She sees a girl named Cat Valentine, that girl gets dumped into a garbage truck. She tries to catch the truck for Cat. Later they get to know each other. Cat allows Sam to live with her at her grandma's apartment as a thank you. Through their short first meeting, other interesting activities are created.

The first interjection appears when Cat feels off in the garbage truck. Cat tried to find her bubble gum in the trash can. Suddenly, the garbage truck came and took the trash can, which Cat was in, and threw the trash into the car. She screamed *Oh, My God!* because her head was hurt. Thus, the interjection expresses her pain feeling. That expression belongs to the primary cognitive interjections because of the use of *Oh!* at the beginning of the sentence. In contrast, the second interjection showed her delightedness. The delight emotion appears when Cat meets with one of the actors in the *iCarly* TV show. So, she says *Whoa, you are Sam from iCarly*. The use of *Whoa* is the implementation of primary cognitive interjections.

The third interjection happened the night when Sam sleeps in grandma's apartment. She sleeps on a couch but, Nona is sleepwalking and folding the couch. Sam tries to scream and says *Hey! You nutty old lady!* to wake Nona up but it is useless. That interjection showed her angriness emotion. There are 17 interjections found in the first episode. These interjections from the first episode come with different emotions, such as irritation, fear, sorrow, surprise, so on. The main characters' emotions are more transparent when they use the interjections. It makes the audience of the movies feel the emotion as well. Those emotions make the use of interjections more meaningful for the first episode.

Based on the results about the emotional states, the researchers use some emotional states for each episode. Since the emotional states influence the flow of the story. The following parts discuss the analysis of emotional states in each episode.

Table 4. Data of #FavoriteShow Episode

No	Example	Types of Interjections	Emotional State
1	"*Aw, geez*, I got to get to school" (4:20)	Primary Cognitive Interjections	Sorrow
2	"*Hey, hey, hey,* why are you freaking out?" (6:17)	Secondary Volitive Interference	Sympathy
3	"*Ew*, Bob, you're drooling on my sweater." (8:29)	Primary Cognitive Interjections	Disgust

In the second episode, Sam and Cat decide to continue the babysitting service from Cat's grandma. They plan to watch their favorite TV

show entitled *That's a Drag* together but, Cat has to go to school. She goes back from school and cries because the news about the *That's a Drag* show is canceled. They attempt to save their favorite television show from being canceled while babysitting two kids named Bob and Ethan.

Interjection *Aw, geez* from the second episode is used by Cat when Sam and Cat get their first customer for the babysitting but, she gets a notification about her school. Meanwhile, She wanted to watch *That's a Drag* too but, she has to go. Thus she says *Aw, geez* to express Cat's feeling that in reality, she had to go to school. That expression categorizes as a primary cognitive interjection. It supported by her face expression that she is sad.

Still from the second episode, Cat uses *Hey, hey, hey,* to shows her sympathy. Meanwhile, she uses *Ew* interjection that presents her condition. This part happens when Sam and Cat get a babysitting customer. His name is Bob and he is a hugger. He hugs and drools on the Cat's sweater. For Cat, it is disgusting. So, she uses *Ew* interjection to show her reaction towards Bob. From the second episode, there are 13 interjections with various emotions. The most dominant emotion in this episode is anger. Since this episode starts with the cancelation of *That's a Drag* TV show and ends up with tiring babysit jobs, this interjection showed the atmosphere of the problem.

Table 5. Data of #NewGoat Episode

No	Example	Types of Interjections	Emotional State
1	"Oh, my gosh!" (4:22)	Primary Cognitive Interjections	Surprise
2	"Oh, No! Sam! Dilben's father owns the building we live in." (12:26)	Primary Emotive Interjections	Irritation
3	"Ew! What happened?" (18:20)	Primary Emotive Interjections	Disgust

In the morning, Dice comes with the pygmy goat and asks the girls to care for it. After that, there is a boy, who confesses himself as their landlord's son, who comes and talks to them. He talks to them

with evection because he thinks that a goat is not permitted in their apartment. Thus, Dice helps them by hiding the goat in the bathroom to prove to Dilben that they do not own a goat. Even though Dilben sees the goat and realizes that they are lying. Meanwhile, Dilben also lies that his father is not the landlord.

The pygmy goat is surprised them. Cat has that primary cognitive interjection *Oh, my gosh!* to expressed her feeling. She is surprised at that moment because . So, she uses that expression to show her feeling spontaneously. Then, she also said *Ew! What happened?* when she saw the goat sneezed in Dice's face because it was disgusting for her. These two interjections present the emotions toward the situation. Thus, the primary emotive interjection appears here.

Another primary emotive interjection as the expression of irritation showed on the minute 12:26. This scene happens when Sam talks about a boy with a cape that comes to their apartment and complains about the goat. Sam is angry and says that she rearranges his clothes, stoles his cape, and throws him out. Thus, Cat says *Oh, No! Sam!* to respond to Sam's reaction to Dibben. There are 12 interjections in this episode. Almost all of the scene in this part shows the reactions to Dilben. Since Dilben as the main rival for the two main characters, it makes irritation the most emotion in this episode.

Table 6. Data of #TheBritBrats Episode

No	Example	Types of Interjections	Emotional State
1	"Hey, you know what British kids love?" (1:58)	Secondary Volitive Interference	Enthusiasm
2	"Well, I'm going to eat some cereal or cut up sausage." (8:41)	Primary Cognitive Interjections	Delight
3	"Hey, if you want to beat a con artist, there's only one way." (15:44)	Secondary Volitive Interference	Sympathy

This part happens while Cat is caring for two courteous British girls, Gwen and Ruby. Dice recognizes that they have a "Pear Phone 6," a phone which is yet to be released in the United States. Dice buys five new Pear Phones for $500 from them but, they give him a box of rocks. Cat goes to the girls to figure out the Pear Phone, yet Cat gives her bicycle for a tin of bibble. Instead of bibble, she is given a tin of cotton swab. From that tragedy, Sam has an idea to trick the British brats into a bingo game at Elderly Acres. Finally, Dice receives his money and Cat gets her bicycle back.

Based on the data from the fourth episode, two expressions show different emotional states. First, is *Hey, you know what British kids love?* for enthusiasm from Sam about the British kids. The second is *Hey if you want to beat a con artist, there's only one way* as the sympathy to Dice and Cat. Since these two sentences use *Hey*, these two sentences categorize into secondary volitive interference that showed the speaker request attention from the listener.

There is also a primary cognitive interjection from Cat that she says *Well, I'm going to eat some cereal or cut up sausage*. By saying *well,* she shows that she has an idea. It shows her delight in doing her activity. According to the #*TheBritBrats* episode, there were 22 interjections with contempt as the most emotional state. It happens because during the scene, these two main characters face a big problem with their customers.

Table 7. Data of #BabySitterWar Episode

No	Example	Types of Interjections	Emotional State
1	"No! Stop being impressed by them!" (10:06)	Secondary Volitive Interference	Anger
2	"Come on! I don't like sleeping on couches!" (10:31)	Secondary Volitive Interference	Impatient
3	"Well, I think that's awesome." (13:01)	Primary Cognitive Interjections	Joy

Sam and Cat argue about who is the best babysitter for Benny. They make a competition to decide the best babysitter. When they win the competition, one of them will get the master bedroom as a reward. They get three children for babysitting. They are Daisy, Jarvi, and Sophie. Both of them create some interesting activities so, the children can decide who is the best babysitter. Daisy and Jarvi choose their choices but, Sophie does not choose. For her, they will be the best babysitter when they work as a team.

From the data and the description about the episode above, *No!* and *Come on!* belong to secondary volitive interjections. These two interjections represent anger and impatience from Cat. This scene happens when Cat asks Dice to help her find an amazing idea to catch the children's attention from Sam. The first interjection shows the anger expression. It can be seen from the sentence that uses exclamation mark. However, *Come on!* also uses exclamation mark but it does not show an angry expression. It uses to express impatience from the speaker.

This episode also has a primary emotive interjection with *Well* for joy expression. Sam did not like a talkative child and it was her reaction toward Sophie. This episode has 41 interjections with enthusiasm as the most emotional state. The background of this episode is the competition to be the best babysitter. They compete with each other to be the winner. Thus, they take care of the children enthusiastically.

CONCLUSION

According to the data from five episodes (#Pilot, #FavoriteShow, #NewGoat, #TheBritBrats, #BabysitterWar) all types of interjections are used. The researchers find that primary emotive interjection is the most common use to express the main characters' emotions. It happens because primary emotive interjections are denotative words without meaning. Sam and Cat as the main characters use denotative words spontaneously to express their emotion. These findings are strengthened by the number of emotional states in those 5 episodes. Irritation, contempt, and enthusiasm have appeared 14 times to show the feelings. It is related to the type of interjection that is mostly found in the sitcom. Those 5 episodes show some competition between Sam and Cat. Then, they also work together in solving their problems. Thus, the researchers conclude that irritation, contempt, and enthusiasm are found in the sitcom.

Meanwhile, the two emotional states that not appeared in those 5 episodes are triumph and wonder. It happens because, during the flow of the

stories, both Sam and Cat express their fruitfulness with enthusiastic expression. So, the researchers assume that triumph and wonder are not in the 5 selected episodes because the main characters use an enthusiastic expression instead of triumph and wonder. The findings in this results are in line with the theory from Aryanti (2018) that interjections are implemented in the movies to build the feeling and emotions of the actors.

However, this research can be developed in a larger and deeper area. Considering some theories about interjections, the next researchers might analyze the use of interjections in real life or in daily conversation. After that, the future researchers can also go deeper into the meaning of interjections in real practice. By having these analysis, the reader can see obviously the practice of interjections in a daily conversations. Furthermore, the research about interjections will be varied.

REFERENCES

Ameka, F. K. (2006). Interjections. *Encyclopedia of Language & Linguistics*, 743–746. https://doi.org/10.1016/B0-08-044854-2/00396-5

Aryanti, M. L. (2018). Interjections functioned as pragmatic markers and given/ new information. *Celt: A Journal of Culture, English Language Teaching & Literature*, *18*(1), 89-108. https://doi.org/10.24167/celt.v18i1.570

Ary, D., Jacobs, L. C., Sorensen, C. K., & Walker, D. A. (2014). *Introduction to research in education* (9th ed). Wardswoth: Cengange Learning.

Bengtsson, M. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open,* 2, 8–14. https://doi.org/10.1016/j.npls.2016.01.001

Downing, A., & Caro, E. M. (2019). Interjections and Emotions: The Case of Gosh. In Maskenzie, J. L., Alba-Juez, L, *Emotion in Discourse* (pp. 87-112). Amsterdam, Netherlands: John Benjamins Publishing Company.

Goddard, C. (2013). Interjections and emotion (with special reference to "Surprise" and "Disgust"). *Emotion Review*, *6*(1), 53–63. https://doi.org/10.1177/1754073913491843

Jovanović, V. Ž. (2004). "The Form, Position and Meaning of Interjections in English". *Linguistics and Literature, 3(*1), pp. 17 – 28.

Koole, S. L., Van Dillen, L. F., & Sheppes, G. (2011). The Self-Regulation of Emotion. In K. D. Vohs & R. F. Baumeister (Eds.), *Handbook of self-regulation: Research, theory, and applications* (pp. 22–40). New York: Guilford Press.

Kolesnikova, S. M., Markova, E. M., & Chibisova, A. V. (2021). Semantic potential of interjections in a literary text (based on the material of Russian, English and Chinese languages). *Journal of Language and Linguistic Studies*, *17*(2), 1275–1282.

Lee, A. P. J. (2017). Ideophones, interjections, and sound symbolism in seediq. *Oceanic Linguistics*, *56*(1), 181–209. https://doi.org/10.1353/ol.2017.0007https://doi.org/10.1353/ol.2017.0007

Mohanjan, H. K. (2018). Qualitative research methodology in social sciences and related subjects. *Journal of Economic Development, Environment and People,* (7)1, 23-48.

Nugroho, R. A., & Setyaningsih, N. (2019). Interjections in Semarangan Javanese: A sociopragmatic approach. *Humanika*, *26*(2), 65-80. https://doi.org/10.14710/humanika.v26i2.22184

Queiros, A., Faria, D., & Almeida, F. (2017). Strengths and limitations of qualitative and quantitative research methods. *European Journal of Education Studies,* 3(9), 369–387. https://doi.org/10.5281/zenodo.887089

Sari, A. W., & Syahputri, D. (2020). Interjection in tangled movie script. *Lintang Songo: Jurnal Pendidikan, 3*(2), 46–56.

Simanihuruk, B., & Mulyadi. (2020). Interjection bah! in batak toba: A natural semantic metalanguage approach. *Studies in English Language and Education*, *7*(1), 209–222. https://doi.org/10.24815/siele.v7i1.15433

Stange, U. (2019). The social life of emotive interjections in spoken British English. *Scandinavian Studies in Language, 10*(1), 174-193.

Tanjung, N., Zainil, Y., & Wahyuni, D. (2020). The analysis of types and functions of interjections used in webroon digital comic. *E-Journal of English Language & Literature,* 9(1), 89-107.

Wahyuni, F., & Hamzah, H. (2019). An Analysis of Verbal Humor Found in Sitcom Tetangga Masa Gitu. *E-Journal of English Language & Literature*, 8(3), 30-38.

Wiles, E. (2020). Translating "Interjections, Exclamations dan Phatic Expressions" from Indonesian Literature into English. *International Journal of English Linguistics, Literature, and Education (IJELLE)*, *2*(1), 1–25. https://doi.org/10.32585/.v2i1.670

Yatno., Nurkamto, J., Tarjana, M. S. S., & Djatmika., (2018). Manner and meaning of interjection on medsos community in facebook (the study of etholinguistic). *Advances in Social Science, Education on Humanities Research,* 280, pp. 374-383.

Yuniarty, N. (2018). Interjection in student conversation. *Jurnal ADHUM,* 8(1), pp. 63-72.