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**INTERJECTIONS IN THE INDONESIAN COMIC SERIES *NEXT G*
AND THE DUTCH COMIC SERIES *Kik***

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ABSTRACT

Interjections are the words frequently found in both Indonesian and Dutch comic books. This study focuses on the types of interjection that have meaning and express feelings in a comic series published in Indonesia, *Next G*. This study aims to describe the types of interjection that express feelings in the comic series *Next G* in terms of the number and the syllable pattern and explains other characteristics of the use of interjection in the comic series. The method used in this study is descriptive qualitative using literature review as its data collection technique obtained from the comparison of the analysis and the interjection (Haeseryn, 1997) in the Dutch comic book *Kik*. The result of the study shows that the interjections that express feelings in the comic *Next G* and the comic *Kik* are similarly dominated by fear and the highest number of syllable consists of one to two syllables. The functions of the interjection in both comic series are similar, to add excitement and to express strong emotions to the story. The use of interjections that comes from foreign languages can be found more in the Indonesian comic series *Next G* compared to the Dutch comic series *Kik*.

KEYWORDS: AVI, Interjection, *Kik*, *Next G*, Syllable Pattern.

INTRODUCTION

One part of speech that can add excitement in a reading book is interjection. The use of interjections can be found in children's books for different ages, as classified by Ch. Bühler in (Kurt Franz & Bernhard Meier, 1983). The five age levels are: a) fantasy, age 2-4 years old; b) fairy tale, age 4-8 years old; c) adventure, age 8-12 years old; d) heroism, age 12-15 years old; 3) lyrical and romantic, age 15-20 years old.

Interjections can also be found in comic series, including Dutch comic series for children *Kik*, as studied in the previous research (Dewi, 2019).



Picture 1.1

An Example of Interjections in the Form of Sound Imitation
(Source: the Comic *Kik gaat los*, page 15)

The picture above contains the example of interjections with no meaning in the form of sound imitation in the comic book *Kik gaat los*. In the picture above, the character *Kik* and a squirrel are playing a trumpet and a triangle. The sound imitation in the picture above is 'toet toet' with the syllable pattern consonant vowel consonant (CVC) which describes the sound of a trumpet, and 'tik tik tik' with the syllable pattern consonant vowel consonant (CVC), which describes the sound of a triangle.

Besides having the interjections with no meaning, comic books can also use interjections with meaning. For example, in the Indonesian comic series *Next G*:



Picture 1.2

An Example of an Interjection that Expresses Anger
(Source: The Comic *Next G: Senang Sekolah*, page 69)

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In picture 1.2, there is an example of interjection with meaning that expresses anger taken from the comic *Next G: Senang Sekolah*. In the picture, two siblings are fighting over a pillow and the anger is expressed with the interjection ‘grrr!’ with the syllable pattern consonant consonant (CC) – reduplication of consonant or vowel is counted as one, in this case *rrr* is C – to express the anger felt by the characters. It can be observed from the examples above that interjections can take different forms (contain meanings that express feelings or sound imitation), and has different syllable patterns. Because of its frequent uses, important functions, and various forms in Indonesian and Dutch comic books, the author is interested to investigate the interjections with meaning that expresses feelings in the Indonesian comic series *Next G* as the topic of this study. This study complements the author’s previous study on interjections in her undergraduate final paper entitled *Interjeksi Pada Tiga Komik Kik di Tingkat AVI Start, AVI M3, dan AVI E3* (Dewi, 2019).

The difference between this present study and its predecessor is the corpus. The corpus of the previous research is the interjection in three Dutch comic *Kik: Kik gaat los; Kik loopt voorop, and Kik goed gek*, while the present study’s corpus is the interjection in three Indonesian comic series *Next G*, namely *Next G: Senang Sekolah; Next G: Hari Tanpa Ponsel; Next G: Misteri Rumah Baru and Kik*.

This follow-up study compares the interjection in Indonesian children’s comic series *Next G* with the interjection in Dutch comic series *Kik* to understand whether Indonesia’s children reading system that classifies only based on age has the same structure with the system *Analyse Van Individualiseringsvormen* (AVI) used in the Netherlands.

To address the above problems, the first research question of this study are: What is the comparison between the interjection that expresses feelings in the comic *Kik gaat los, Kik loopt voorop, and Kik goed gek* and the comic *Next G Senang Sekolah, Next G Hari Tanpa Ponsel, and Next G Misteri Rumah Baru* in terms of the number and pattern of syllable? This is related to Indonesia’s reading book classification system that differs from the Netherlands. Indonesia uses the age-based classification system while the Netherlands uses AVI system which is based on the age and language proficiency level. The second question is: are there any other characteristics that significantly appear in the use of interjection?

The purpose of this study is to describe the interjections that express feelings in the comic series *Next G* based on the number and the syllable pattern. Moreover, this study also aims to explain the other characteristics in the use of interjection in the comic series.

This study is a descriptive qualitative study that uses literature review as its data collection technique. The first step was to gather information regarding the reading book classification system in the Netherlands, known as *Analyse Van Individualiseringsvormen* (AVI) as well as the characteristics of each level. Likewise, the information on the reading book classification system in Indonesia, the age-based classification system, was also gathered. The next step was to find the data source. The author searched for comic series that is published in Indonesia and is intended for children, and serves as a comparison with the comic *Kik* from the Netherlands.

The search for the data source was conducted in several libraries, namely Universitas Indonesia’s Main Library and Zoe Library in Margonda, Depok, as well as several bookstores such as Toko Buku Gramedia, Toko Gunung Agung and Toko Intermedia. Eventually, the author chose three Indonesian comic series entitled *Next G: Senang Sekolah, Next G: Hari Tanpa Ponsel, and*

Next G: Misteri Rumah Baru. After the data source was found, the next step was to identify, classify, and compare the forms of interjections that express feelings in the comic series *Kik* and the comic series *Next G* based on the number and the syllable pattern. Then, the data was re-analyzed whether there are other factors or characters shown by the interjections. The last step was to make the final conclusion to answer the research questions of the study.

INTERJECTION DEFINITION

Interjections are words used to express inner feelings such as surprise, sadness, admiration, and anger (Chaer, 2011). Based on its structure, Chaer (2001) categorized interjections into two categories namely: a) interjections in the form of short words, including *wah*, *hai*, *oh*, dan *hah*, and b) interjections in the form of regular words, such as *aduh*, *celaka*, and *gila*. Unlike Chaer who categorized Bahasa Indonesia's interjections based on its structure, Haeseryn (1997) classified interjections in Dutch into two types, namely *niet betekenisdragende interjectie* 'interjections with no meaning' and *betekenisdragende interjectie* 'interjection with meaning'.

Interjections with no meaning merely imitates the sound made by human, animals, or noise from movements and objects. Examples of interjections with no meaning are *hahaha*, a sound of laughter; *miauw*, a sound of a cat; and *bom*, a sound of a blow. Interjections with meaning are the interjections used to express the emotions of the speaker. The interjections are divided into two types: interjections that express feelings, and interjections that do not necessarily express feelings.

Interjections that express feelings do not have a communicative function because it can be used out of a conversation and does not necessarily need an interlocutor (Septiorini, 2014). Haeseryn (1997) stated that in Dutch, the examples of this type of interjections can be a feeling of: a) pain: *au*, *ai*; b) cold: *brr*; c) pleasure: *mmm*; d) relief: *oef*, *goddank*; e) surprise: *o*, *olala*, *hoho*; f) happiness: *hoera*, *joepie*; g) compassion: *ach*, *och*, *ocharme*; h) sadness: *ach*, *och*; i) dislike: *bah*, *shit*, and j) disappointment: *helaas*.

AVI (ANALYSE VAN INDIVIDUALISERINGVORMEN) SYSTEM

In the Netherlands, AVI system categorizes children's reading books based on the language ability and the age of the readers, and it consists of 11 levels, which are AVI *start*; AVI M3; AVI E3; AVI M4; AVI E4; AVI M5; AVI E5; AVI M6; AVI E6; AVI M7; and AVI E7. (<https://www.zwijzen.nl/inspiratie/zelf-het-avi-niveau-bepalen-van-een-kinderboek>).

In this paper, not all AVI levels will be discussed. This study will only discuss AVI levels written in comic series *Kik*, which are AVI *start* in the comic *Kik gaat los*, AVI M3 in the comic *Kik loopt voorop*, and AVI E3 in the comic *Kik goed gek*. AVI *start* is intended for readers from six years old, AVI M3 is intended for reader age six to seven years old, and AVI E3 is intended for readers age seven to eight years old.

According to Meulen (2018), the main author of the book *Estafette*, there are several characters that differentiate AVI *start*, AVI M3, AVI E3, and AVI E7, as summarized in the table below. The characteristics of AVI E7, the highest level of AVI, were added to the table to see if there are similarities or differences with the comic series *Next G* which is intended for all ages.

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Table 1.1 The criteria of AVI *start*, AVI M3, AVI E3, and AVI E7

AVI start (6 years old)	AVI M3 (6-7 years old)	AVI E3 (7-8 years old)	AVI E7 (11-12 years old)
The texts contain short words consisting of one syllable, and it is pronounced exactly as written. For example: <i>maan, bos, roos</i>	The texts contain short words consisting of one syllable, and it is pronounced not exactly as written. For example: the letter d in the word <i>hond</i> , is not pronounced as d, but t	The texts contain words that have two syllables or more.	The texts contain 11 to 12 words, and longer words appear more often.
The texts contain short sentences that contain about 3 to 5 words.	The texts contain short sentences consisting of about 6 words.	The texts contain sentences consisting of about seven words.	There is no limit to the number of sentences.
No capital letters are used at the beginning of a sentence.	No capital letters are used at the beginning of a sentence.	Capital letters are used at the beginning of sentences.	Generally, the length of a chapter in a book is still limited
There are no compound sentences in the text.	There are no compound sentences in the text.	Compound sentences are starting to be used in the texts.	The illustration used in the book decreases.
The texts contain simple words such as <i>teen</i> 'toe', <i>boom</i> 'tree', and <i>boot</i> 'boat'	The words that consist of two consonants or more start to appear in the texts. For example: <i>trein</i> 'train' and <i>hond</i> 'dog'	The texts consist of two to three consonants in the front or in the back.	The higher the level, the more pages contained in the book. It implies the use of more difficult words, more complicated structures, and longer sentences.

The Categorization of Children Reading Based on Age

Different from the Dutch AVI system, Indonesia classifies its children's reading books by age.

Bunanta (2004) categorize the ages to six categories, such as:

1. Age 0-2 years old. At these ages, the books are made from strong materials with less than 10 pages. The books are full of colorful illustrations and contain stories or series of words that can encourage interaction. It is intended to train hearing and vision.
2. Age 2-3 years old. At these ages, the books have smart and entertaining illustrations. The types of stories for children at these ages are stories that introduce things and animals

around the house such as clothes, mouse, cat, and television. To train children in identifying the feelings of the characters, it is necessary to choose reading materials that have different characters.

3. Age 3-5 years old. At these ages, the books that can be used are books that contain smart and creative words, and pictures that can inspire imagination. At these ages, children are more interested in books that introduce letters, such as letters that make up animal names and fruit names contained in the stories.
4. Age 5-7 years old. At these ages, the choice of books with unique themes and interesting characters can help children to expand their imagination. Moreover, at these ages, children also have the ability to enjoy stories that refer to characters that are similar to the general characters. The choice of reading that can be used at these ages are the readings containing a plot with conflict and the solution.
5. Age 8-10 years old. At these ages, children tend to prefer longer and more complicated folktales, adventures to fairy tale world, and humor.
6. Age 10-13 years old. At these ages, children can read books on their own, is aware of their own emotions and ideas, and have the desire to get to know new knowledge and enhance language styles.

These categories are indirectly in line with the age classification suggested by E.Schiebe-Lippers. Lippers divided the ages into four categories, including:

1. Initial phase, age 2-5 years old.
2. Reading fairy tale phase, age 6-8 years old.
3. Reading real materials, age 9-10 years old.
4. Reading encouraged by sensation, 11-13 years old.

KIK AND NEXT G COMIC SERIES

The author's previous study used the comic *Kik gaat los*, *Kik loopt voorop*, and *Kik goed gek* authored by Gerben Valkema as the main data source. This comic is about the experience of the character *Kik* and his friends which is packaged in the form of a collection of humorous short stories that can also educate its readers. This comic was awarded the National Literacy Award (Nationale Alfabetiseringsprijs) in 2015, and it is used as a mean to practice reading skills of the children in the Netherlands.

1. The comic *Kik gaat los* is for children age 5-6 years old and in the AVI *start* level. The stories in the comic series *Kik gaat los* are closely related to the life of children age 5-6 years old, like learning to read.
2. The comic *Kik loopt voorop* is on AVI M3 level and intended to children age 6-7 years old. The comic does not only contain the activities carried out by *Kik* and his friends like the previous comic, but also various kinds of conflict that make the story more interesting.
3. The comic *Kik goed gek* is on AVI E3 level and for children at the end of group 3 or at the age of kindergarten, equivalent to the last level before continuing to elementary school, around age seven to eight years old.

As a comparison, this study also uses three children's comic series published in Indonesia, namely the comic *Next G* which consist of three different series including:

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1. The comic *Next G: Senang Sekolah*. This comic is for all ages and was written by Raira Intenmanik Sekartadji, Dhenok Ayu Rohman, Camilla Maharani Marjuni, Afta Karissa Aghnaputri Fatah, and Citra Mustikawati. The comic artists involved in the making of this comic are Satrio, Faisal, Rudy, dan Aryo. This comic contains stories about daily life of elementary school children, such as the feeling of happiness when returning to school after a long vacation, fights between siblings, and field trips with school friends.
2. The comic *Next G: Hari Tanpa Ponsel* is for all ages and was written by Nashwa Fazila Widyati, Arina Risdi, Syafira Aulia Irawan, dan Muhammad Faiz Fazly Mawla. The comic artists involved in the making of this comic are Mei, Satrio, Marlina, and Faisal. This comic contains stories about the daily experiences of the characters, such as one week without a cellphone, and saving money and selling things to get the items that they want.
3. The comic *Next G: Misteri Rumah Baru* is for all ages and was written by Baiq Nur Zahira, Naurah Shadrina, Nada Syarafa Rahmatika, dan Nadya Six Octandra. The comic artists involved in the making of this comic Alviona, Hasna, Tahta, and Satrio. This comic contains stories about the experiences of the characters such as moving house and meeting their idol.



Picture 1.3
Covers of the Comic Series *Kik*



Picture 1.4
Covers of the Comic Series *Next G*

ANALYSIS

1. Preliminary Research Analysis Results

The analysis of three *Kik* comics suggests that the use of interjections that express feelings in the comic *Kik* consist of feelings that are negative and positive. It is also evident that interjections that express positive feelings dominate the comic. On other levels, the positive feelings are represented using different interjections, for example, happiness is represented by the interjection *wooo* in the comic *Kik gaat los*; *oooo* in the comic *Kik loopt voorop*; and *hiep hiep dan hee hoo* in the comic *Kik goed gek*. The use of interjection in all *Kik* comics has its own link with AVI levels. To see the links, this study refers to the AVI criteria suggested by Meulen (2018) and focused on the criteria in the first and second columns.

For the interjection that undergoes reduplication in its consonants or vowels, the syllable pattern will only take one consonant or one vowel. For example, the interjection *aaa* and *ooo* in the comic *Kik gaat los* has only vowel syllable pattern [V], and the interjection *mmm* has only consonant syllable pattern [C] because it does not influence the basic meaning. Other syllable patterns in the comic *Kik gaat los* is the combination of consonant and vowel [CV] in the interjection *waaa* and *wooo*. In the comic *Kik loopt voorop* and *Kik goed gek*, there is a syllable pattern commonly used in Dutch, the consonant vowel consonant [CVC] in the interjection *hiep hiep* and *gaaaf*.

In the comic *Kik goed gek*, there is a syllable pattern which consists of two syllables with the most number of consonant, which is vowel consonant consonant vowel [VCCV] in the interjection *oersaai*. In the interjections that consist of diphthongs such as *oersaai*, *hiep hiep*, and *oef*, the syllable pattern in the diphthong is counted as one vowel. For example, the interjection *hiep hiep* consists of the syllable pattern consonant vowel consonant [CVC]. To further understand the interjection in the comic *Kik*, see the table below:

It is interesting to note that the use of the same consonant and vowel or reduplication in the indeterminate number expresses more intensity. For example: the word *gaaf* 'cool' with *gaaaf* 'so cool'

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Table 1.2 Interjections that Express Feelings in the Comic *Kik*

<i>Kik gaat los</i>			<i>Kik loopt voorop</i>			<i>Kik goed gek</i>		
Interjections and the number of reduplication	Meaning	Syllable Patterns	Interjections and the number of reduplication	Meaning	Syllable Patterns	Interjections and the number of reduplication	Meaning	Syllable Patterns
<i>Aaa</i> (3 times)	Expresses pain	V	<i>Auw; aaa</i> (1 time)	Expresses pain	VC; V	<i>Oersaai</i> (1 time)	Expresses boredom	VCCV
<i>O; woou</i> (1 time)	Expresses surprise	V; CV	<i>Bah</i> (1 time)	Expresses disgust	CVC	<i>Hiep hiep; hee hoo</i> (1 time)	Expresses happiness	CVC; CVCV
<i>Mmm</i> (13 times)	Expresses pleasure	C	<i>Iieek; aaa</i> (1 time)	Expresses surprise	VC; V	<i>Gaaaf; wauw</i> (1 time)	Expresses admiration	CVC; CVVC
<i>Waaa</i> (1 time)	Expresses fear	CV	<i>Brr</i> (3 times)	Expresses cold	CC	<i>Grr</i> (1 time)	Expresses anger	CC
<i>Ooo; woou</i> (5 times; 1 time)	Expresses happiness	V; CV	<i>Oef</i> (1 time)	Expresses relief	VC	<i>Gaaap</i> (1 time)	Expresses drowsiness	CVC
			<i>Aaa; waaa</i> (1 time)	Expresses fear	V; CV	<i>Au</i> (1 time)	Expresses pain	VV
			<i>woow; woou</i> (1 time)	Expresses admiration	CVC; CV	<i>Aaaah</i> (1 time)	Expresses fear	VC
			<i>Ooooo</i> (1 time)	Expresses happiness	V	<i>Mmm</i> (1 time)	Expresses pleasure	C
			<i>waaa; weeee</i> (1 time)	Expresses sadness	CV	<i>Waah; waaa</i> (1 time; 2 times)	Expresses surprise	CVC; CV
			<i>Mmm</i> (2 times)	Expresses pleasure	C	<i>Wauw</i> (3 times)	Expresses admiration	CVC
			<i>Pfff</i> (2 times)	Expresses pleasure	CC			

2. Current Analysis Results

Based on the results of the study, it can be concluded that the use of interjections in all *Next G* comic expresses the characteristics similar to the criteria in AVI E3 level which consists of one

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to two syllables, and there is an interjection that has two ending consonants, which is the interjection *hiks*. Although the comic *Next G* is intended for all ages, there are no characteristics that show similarities to AVI's highest level, AVI E7.

Based on the syllable patterns, the interjections in all *Next G* comics are more complicated compared to the syllable patterns in the comic *Kik gaat los* and *Kik loopt voorop*. In the comic *Next G*, there are only two interjections that have the syllable pattern only Vowel (V), or only consonant (C), in the interjection *hhh* and *aaa*. The interjection in the comic *Next G* is dominated with the syllable pattern that consists of the combination between two consonants and one to two vowels, and has similarities with the syllable pattern in the comic *Kik goed gek*, which is the syllable pattern CVC; CVVC; and CVCV.

In Bahasa Indonesia, there are 12 syllable patterns that are commonly used, including V, VC, VCC, CV, CVC, CVCC, CVCCC, CCV, CCVC, CCVCC, CCCV, and CCCVC (Handayani, 2013). In the comic *Next G*, there are five syllable patterns that agree with Bahasa Indonesia's common syllable pattern. The syllable patterns are: consonant vowel (CV) in the interjections *waaa* and *wiiii*; consonant vowel consonant (CVC) in the interjections *woow*, *waaaa*, *yaaah*, *hah*, and *huh*; consonant vowel consonant consonant (CVCC) in the interjection *hiks*; vowel (V) in the interjection *aaaa*; and vowel consonant (VC) in the interjection *ah*. To see the comparison of the interjection and syllable pattern in the comic *Kik* and comic *Next G*, please see the table below:

Table 2.1 Interjections in the comic series *Kik* and the comic series *Next G*

<i>Kik gaat los</i>			<i>Next G: Senang Sekolah</i>		
Interjections	Meaning	Syllable Patterns	Interjections	Meaning	Syllable Patterns
<i>Aaa</i>	Expresses pain	V	<i>Waaaa</i>	Expresses fear	CV
<i>O; wooo</i>	Expresses surprise	V; CV	<i>Wooooo; Waaaaaw</i>	Expresses admiration	CVC
<i>Mmm</i>	Expresses pleasure	C	<i>Yeay</i>	Expresses happiness	CVVC
<i>Waaa</i>	Expresses fear	CV	<i>Aduh</i>	Expresses pain	VCVC
<i>Ooo; wooo</i>	Expresses happiness	V; CV	<i>Hoam</i>	Expresses drowsiness	CVVC

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			<i>Grr</i>	Expresses anger	CC
			<i>Yaaahh; Hhh</i>	Expresses disappointment	CVC; C
<i>Kik loopt voorop</i>			<i>Next G: Hari Tanpa Ponsel</i>		
<i>Auw; aaa</i>	Expresses pain	VC; V	<i>Hah!</i>	Expresses surprise	CVC
<i>Bah</i>	Expresses disgust	CVC	<i>Hhh</i>	Expresses tiredness	C
<i>Iieek; aaa</i>	Expresses surprise	VC; V	<i>Hiks</i>	Expresses sadness	CVCC
<i>Brr</i>	Expresses cold	CC	<i>Yeahh!!</i>	Expresses satisfaction	CVVC
<i>Oef</i>	Expresses relief	VC	<i>Yippeee!!</i>	Expresses happiness	CVCV
<i>Aaa; waaa</i>	Expresses fear	V; CV	<i>Aaaa</i>	Expresses fear	V
<i>woow; wooo</i>	Expresses admiration	CVC; CV			
<i>Ooooo</i>	Expresses happiness	V			
<i>waaa; weeee</i>	Expresses sadness	CV			
<i>Mmm</i>	Expresses pleasure	C			
<i>Pfff</i>	Expresses tiredness	CC			

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<i>Kik goed gek</i>			<i>Next G: Misteri Rumah Baru</i>		
<i>Oersaai</i>	Expresses boredom	VCCV	<i>Aaaaa!!</i>	Expresses fear	V
<i>Hiep hiep; hee hoo</i>	Expresses happiness	CVC; CVCV	<i>Huh!</i>	Expresses annoyance	CVC
<i>Gaaaf; wauw</i>	Expresses admiration	CVC; CVVC	<i>Hah</i>	Expresses surprise	CVC
<i>Grr</i>	Expresses anger	CC	<i>Wah!</i>	Expresses admiration	CVC
<i>Gaaap</i>	Expresses drowsiness	CVC	<i>Ah!</i>	Expresses disappointment	VC
<i>Au</i>	Expresses pain	VV	<i>Wiii</i>	Expresses admiration	CV
<i>Aaaah</i>	Expresses fear	VC	<i>Hore!</i>	Expresses happiness	CVCV
<i>Mmm</i>	Expresses pleasure	C			
<i>Waah; waaa</i>	Expresses surprise	CVC; CV			
<i>Wauw</i>	Expresses admiration	CVC			

Other Characteristics


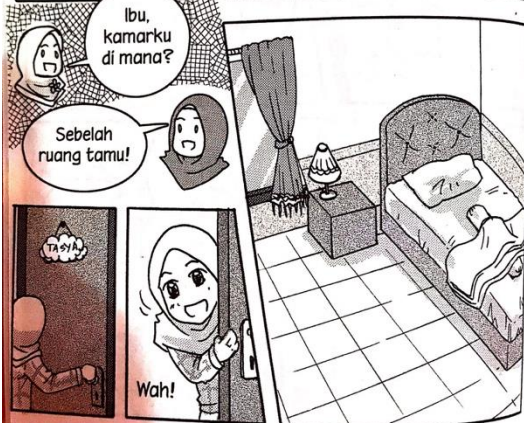
In the analysis of interjections in 3 *NextG* comics, there are different characteristics found in all 3 *Kik* comics which is the use of words from foreign languages, both borrowed words in Bahasa Indonesia or words that have not been borrowed aside from Bahasa Indonesia word, for example, the word *aduh*.

In the comic *Next G*, there are also interjections found in *Kamus Besar Bahasa Indonesia* (The Great Dictionary of Indonesian Language), namely the interjections *aduh; wah; ah; huh; and*

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hore. All the interjections have the same meaning as defined in *Kamus Besar Bahasa Indonesia*. For further explanation, please see the table below:

Table 2.2 The Definitions of Interjections by KBBI and their meaning in the comic series *Next G* (Source: <http://kbbi.web.id> , the comic *Next G: Senang Sekolah* page 50, and the comic *Next G: Misteri Rumah Baru* page 12, 33, and 74)

Interjections	KBBI definition	The Meaning in the Comic Series <i>Next G</i>
<i>Aduh</i>	An interjection to express awe, pain, et cetera.	 <p>Kamu kurang olahraga. Ayo, olahraga sama-sama supaya semangat!</p> <p>plak</p> <p>ADUH!!</p> <p>The interjection ‘<i>aduh</i>’ in the above panel functions as an expression of pain.</p>
<i>Wah</i>	An interjection to express admiration, awe, surprise, and disappointment	 <p>Ibu, kamarku di mana?</p> <p>Sebelah ruang tamu!</p> <p>Tasya</p> <p>Wah!</p> <p>The interjection ‘<i>wah</i>’ in the above panel functions as an expression of awe.</p>


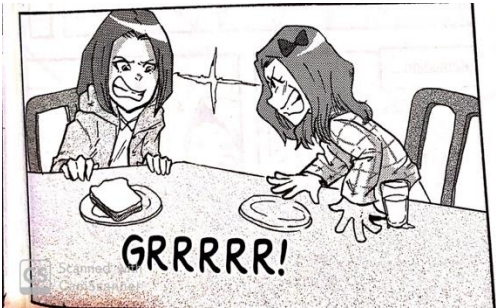

<p><i>Ah</i></p>	<p>An interjection to express disappointment, regret, disbelief, disagreement.</p>	 <p>The interjection 'ah' in the above panel functions as an expression of disappointment.</p>
<p><i>Huh</i></p>	<p>An interjection to express annoyance.</p>	 <p>The interjection 'huh' in the above panel functions to express annoyance.</p>


Interjections *wah*, *ah*, and *huh* are borrowed words from English, and these words are listed in Oxford Dictionary of English. Furthermore, in the comic *next G*, there are also English interjections such as: *wow*; *grr*; *yippie* dan *yeah*. These interjections have fixed meaning, and the meanings are the same as defined by Oxford Dictionary of English. Only the interjection *yeah* that has a different meaning from Oxford Dictionary of English. In Oxford Dictionary of English, the interjection *yeah* has a rather negative meaning, which is to express sarcastic disagreement. Meanwhile, in the comic *Next G*, the interjection *yeah* functions as an expression of satisfaction.

Table 2.3 The Definition of Interjections in Oxford Dictionary of English and their meaning in the comic *Next G* (Source: *Oxford Dictionary of English*, the Comic *Next G: Senang Sekolah* page 39 and 69, in the comic series *Next G: Hari Tanpa Ponsel* page 57 and 66)

Interjections	Definition in Oxford Dictionary of English	The Meaning in the Comic <i>Next G</i>
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<p><i>Wow</i></p>	<p>wow¹ /was /informal ► EXCLAMATION (also wowee) expressing astonishment or admiration: <i>'Wow!' he cried enthusiastically.</i></p>	 <p>The interjection 'wow' in the panel above functions as an expression of admiration.</p>
<p><i>Grr</i></p>	<p>grrr /ge: / (also grr) ► EXCLAMATION used to express anger or annoyance: <i>he didn't think to let me order first or ask what kind of wine I preferred. Grrr! grr, life is not fair.</i></p>	 <p>The interjection 'grr' in the panel above functions as an expression of anger.</p>
<p><i>Yippee</i></p>	<p>yippee /'jɪpi: / , , jɪ'pi: / ► EXCLAMATION expressing wild excitement or delight: <i>Peter suggested they should go home. 'Yippee!' shouted Katie.</i></p>	 <p>The interjection 'yippee' in the panel above functions as an expression of excitement.</p>

<p><i>Yeah</i></p> <p>yeah /jɛː, jɛ/ (also <i>yeh</i>)</p> <p>► EXCLAMATION & NOUN non-standard spelling of <i>yes</i>, representing informal pronunciation.</p> <p>– PHRASES</p> <p>yeah, right expressing sarcastic disagreement with, or disbelief at, what someone has said: <i>he is currently working on a novel—yeah, right.</i></p>	 <p>The interjection ‘yeah’ in the panel above functions as an expression of satisfaction.</p>
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In the comic *Kik* and *Next G*, fear is represented by the same interjections ‘aaaa!’ and ‘waaa!’. There are also a type of feelings found in every comic but represented by different interjection, which is the feeling of happiness represented by the interjection *ooo; wooo; hiep hiep* and *hee hoo* in the comic *Kik*, and the interjection *yippee; yeay; and hore* in the comic *Next G*. The types of feeling in the comic *Kik and Next G* are dominated by the same feeling, but using different interjections. For example, in the comic *Kik*, the pain is represented by the interjection *aaa; aauw; and au*, while in the comic *Next G*, pain is represented by the interjection *aduh*.

Based on the analysis, it can be concluded that although *Next G* is a comic for all ages, the stories in the comic *Next G* are suitable for children from 7 years old. This is also supported by the fact that there are characteristics that are similar to the comic *Kik goed gek* in level AVI E3 or equivalent to 7 and 8 years old. The characteristics include the use of interjections that consist of one or two syllables, the use of interjections that expresses similar feelings such as pain; happiness; admiration; anger; and fear, and similarities in several syllable patterns such as CVC; CVVC; and CVCV. In the comic *Kik*, to express a feeling, several interjections can be used and are adjusted according to the level. Meanwhile, in the comic *Next G*, an interjection has to be familiarized with the reader as early as possible, because the comic is intended to all ages, and does not have differences in parts of speech.

CONCLUSION

The Netherlands and Indonesia have different reading culture and reading book classification. However, the differences and similarities in the use of interjections in children’s comic books in Indonesia and The Netherlands are not significant in influencing the interest and understanding of reading. AVI system is very detailed in categorizing the levels, shown by the categorization based on syllables, sentences, and capital letters. The system is considerably different from Indonesia’s system that categorizes reading books based on age and story types. Even though The Netherlands and Indonesia has different systems in categorizing children’s reading books, there are no significant functional differences in the use of interjections that expresses feelings in the comic *Next G* and the comic *Kik*. That is because the interjections that were found and analyzed in this study show some rather close relationships including (1) the types of interjections that expresses feelings, (2) similar number and the syllable patterns, namely the interjections syllable patterns that agree to syllable patterns in Bahasa Indonesia, such as syllable patterns CV, CVC, CVCC, VC, and V.

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It is also found in the analysis of the interjections that come from foreign words that do not undergo meaning change. Only one interjection that has a different meaning, the interjection *yeah*. The use of interjections that are not listed in the dictionary shows that interjection does not have a strict standard, serves to give space for the readers in creating new words, and interjections are the result of the creativity of the author. Thus, the author has the opportunity to create his/ her own interjections. Misinterpretation can be avoided by paying attention to the contexts or the accompanying illustrations. The interjections in the comic series also serve to add excitement and show strong emotion in the story.

The results of the study show that the differences and similarities of the use of interjections do not influence the readers at all in understanding the story. The readers in Indonesia can still rely on the age classification in determining which reading book is suitable for their children. This study is far from complete and leaves space and object to be further researched including interjections from foreign languages that exist in Indonesia's children's reading books, while Bahasa Indonesia in its dynamics does not close its door to local languages.

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