INTERJECTION IN *TANGLED* MOVIE SCRIPT

SKRIPSI

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By

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ABSTRACT

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This research deals with Interjection in *Tangled* movie script. The objectives of this research are to find out the form of interjection used in tangled movie script, to identify the meaning of interjection used in *Tangled* movie script. This research was conducted by using descriptive qualitative method and it was taken place in the library of UMSU. The data of this research was taken from movie and transcript *Tangled* movie. The steps of analyzing the data were watched the movie, reading the script, Finding the form of Interjection from the dialogue in the script, Identifying the meaning of interjection based on theory. The result of this research, There were various of interjection used in the *Tangled* movie script. The total number of interjection in the *Tangled* movie script is 115 forms and 22 types of meanings of interjection. They are; Wonder (3), Acceptance (24) , Delight (4), Triumph (4), Fear (13) , Admiration (6), Surprise (7), Greeting (8), Pleasure (1) , Dismay (4), Silance (3), Pain (6), Enthusiasm (1) , Confusion (7), Relief (6), Approval (3), Disguist (2), Annoyance (1), Joy (1), Upset (1), Attantion (2) , Anger (2). The most dominant type of meaning of interjection is Acceptance .

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CHAPTER I

INTRODUCTION

A. The Background of the study

Every language consists of sounds and sound pattern, basic unit of meaning or words, and rules to combine them to form new sentences. Those elements constitute the grammar of the language. Therefore, to understand a language, people have to know its grammar. But in conversation sometimes people use utterances that grammatically have no connection with the previous or next sentences. They use it to express their feeling or perform a certain sense, it is called interjection.

Crystal (2003 : 207) defines an interjection as "a word or sound thrown into a sentence to express some feeling of the mind". They can express happiness (yippee), sadness (aww), anger (grr), surprise (holy cow), or any other emotion.

Interjection usually have no real grammatical value, but most people use them very often, almost daily. They are used more in casual everyday speaking rather than in formal writing. They rarely appear in academic publications or even serious essays.

Interjection also could be from the English movies, English magazines, English story book or the native speaker it self also used some interjections. There are also interjections in other languages every language has their own way to express feeling of the speakers by interjection. For instance in English, Hurrah/Hurray for happiness, Hello! For call, etc.

The researcher found that students faced problems in interjection when the researcher did Field Practice Program (Program Pengalaman Lapangan) in SMP Negeri 42 Medan. There were 58 percent the students got difficult in learning interjection, When the researcher asked the students what is interjection, students was still confused what interjection is, the students did not understand the form of interjection, the students also did not understand the meaning of interjection that they use in speaking practice or in their daily conversation. In teaching interjection, the teacher did not provide their students with interjection knowledge, the teacher just give the subject without a media, and it make the students bored to learn. But in this research the researcher will present an interjection with an interest way, the researcher choose the movie as a media to learn interjection.

Some research used movie as a research because from movie they can learn about groups or individual speech behaviour that usually appears on the film. Movie concerns with the daily life condition, and also movie depicts everyday happening that make them as mirrors to the real world phenomena. The existence of interjection can be found in movie. Same as daily conversation, the usage of interjection is also used in a movie because movie is actually a representation and reflection of the real conversation in natural society. Even conversation in movie is created or arrange in planning situation, but the fact is every situation and the way people conversation adapted from daily activity. Since film becomes one representative the phenomena of daily life, the

writer is interest in using movie as the media. In movie, there are some genres. Different genre of movie has different usage of language styles.

In this opportunity the researcher found an interesting movie which can be too analyzed in this research. According to Wikipedia "Tangled is a 2010 American 3D computer-animated musical fantasy-comedy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures". A good review makes the researcher interest in taking this movie as the object of study. Because this movie to find many interjections, this movie have a moral value and a life lesson.

B. The Identification of the Problems

The Problems of this research will be identified as folows

1. The students was still confused what interjection is

2. The students did not understand the form of interjection

3. The students also did not understand the meaning of interjection that they use in speaking practice or in their daily conversation.

4. The teacher did not provide their students with interjection knowledge

5. The teacher just give the subject without a media

6. The form of interjection used in *Tangled* movie script

7. The meaning of interjection used in *Tangled* movie script

C. Scope and Limitation

This research focuses on the interjection. In order to keep the readers concerning to the topic, the limit of this research was focus on the interjection in the *Tangled* movie script.

D.Formulation of the Problem

The Problems of this research were formulated as the folowing

1. What types of meaning of interjection used in *Tangled* movie script

2. What's the most dominant type of meaning of interjection in *Tangled* movie script

E. The Objective of the Study

The objectives of this research as folows

1. to identify the types of meaning of interjection which used in *Tangled* movie script

2. to find out the dominant type of meaning of interjection in *Tangled* movie script

F. The Significance of the Study

The significance of the research can be seen as follow

A. Theoretically

This research helps in learning part of speech, especially about interjection in *Tangled* movie script

B. Practically

The result of this research is expected to give precious contributions to lecturers, students and researcher.

1. For the teachers, this research might become a meaningful contribution in teaching part of speech especially interjection

2. For the students, this research can be used to study interjection, not only from their handbook but also from movie.

3. For the researcher, the researcher expects that this research will give contribution to anyone who interested in the analysis study especially about interjection

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Parts of Speech

Every language has thousands of lexical items. If every one of the lexical items in a language behaved in its own unique grammatical way, the language would be impossible to describe and probably impossible to learn. But languages do not behave in such a way.

In every language, almost all of the lexical items fall naturally into a small number of classes, and the words in each class behave grammatically in much the same way. Linguists often call these classes word classes or lexical categories, but the traditional term is parts of speech.

Speech is a language we speak, speech consist of words. Each words has a distinctive class or kind. Most of the words can be under the heading of different classes in different sentences or in the different parts of the some sentence, depending upon the sense we want to convey through them.

Beck (2013 : 11) Part of speech are the cornerstone of linguistic models at a variety of investigation. They are key elements in research on lexicography, lexical semanyic, syntactic theory, and morphological analysis, And traditionally play an essential role in the grammatical description of languages both familiar and exotic.

A part of speech is a category of words (or, more generally, of lexical items) which have similar grammatical properties. Words that are assigned to the

same part of speech generally display similar behavior in terms of syntax, they play similar roles within the grammatical structure of sentences, and sometimes in terms of morphology, in that they undergo inflection for similar properties. Commonly listed English parts of speech are :

1. Nouns ; the traditioally definition of noun is a 'word that name person, place or thing' . however, this simple semantic definition has not beenagreed upon by other linguistic. Nor has the functional one for nouns been given.

2. Pronouns ; is a word used in place of one or more nouns. Pronouns bear the grammatical functions of *person, case, gender*, and *number.*

3. Verbs ; traditionally grammaers typically define verbs semantically, 'words that designate action (eat, run) processes (grow, change) experienc (know) or state of being (be, have)'. As with most meaning-based criteria, the semantic definition above is somewhat misleading.

4. Adjectives ; while traditionally grammars usually define nouns and verbs semantically, they often shift to functonal criteria to characterize adjectives. Their definition of an adjective is 'a word that modifies a noun or pronoun'. The definition holds good in simple cases, such as *old* shoes, *offensive* remark, and matters inconsequential, though in the late case, student will help trouble recognizing the second word, rather than the first, as an adjective. But in each case, the adjective does modify a noun, which serves as the head of the phrase.

5. Adverbs ; the traditonal definition of an adverb is ' a word used modify a verb, an adjective, or another adverb.' This definition is clearly functional and actually represents the typical functions of adverbs fairy well. However, our

approach here will again begin with a formal characterization of adverbs. We will then proceed to a functional division of adverbs into sentence modifiiers and adjuncts.

6. Preposition ; prepositions are important to english because they form phrases that play a wide range of grammatical roles. Preposition also express many of the major semantic relations that unite members of a sentence in a meaningful whole.

7. Conjunctions ; "A conjunction (also called a connective) is a word (such as and, because, but, for, if, or, and when) that are used to connect phrases, clauses, and sentences. Conjunctions are considered to be invariable grammar particle, and they may or may not stand between items they conjoin.

8. Interjections ; "a word or sound thrown into a sentence to express some feeling of the mind". They can express happiness (yippee), sadness (aww), anger (grr), surprise (holy cow), or any other emotion.

Parts of speech are not semantic classes (meaning-based classes) at all: they are syntactic (grammatical) classes, and they can only be usefully defined in terms of their grammatical behaviour. There are three grammatical criteria which have proved to be valuable in defining parts of speech: distribution, inflection and derivation.

A part of speech particularly in more modern classifications, which often make more precise distinctions than the traditional scheme does—may also be called a word class, lexical class, or lexical category, although the term lexical

category refers in some contexts to a particular type of syntactic category, and may thus exclude parts of speech that are considered to be functional, such as pronouns. The term form class is also used, although this has various conflicting definitions. Word classes may be classified as open or closed: open classes (like nouns, verbs and adjectives) acquire new members constantly, while closed classes (such as pronouns and conjunctions) acquire new members infrequently, if at all.

Almost all languages have the word classes noun and verb, but beyond these there are significant variations in different languages. For example, Japanese has as many as three classes of adjectives where English has one; Chinese, Korean, Japanese and Vietnamese have a class of nominal classifiers; many languages lack a distinction between adjectives and adverbs, or between adjectives and verbs (see stative verb). This variation in the number of categories and their identifying properties means that analysis needs to be done for each individual language. Nevertheless, the labels for each category are assigned on the basis of universal criteria.

In contemporary linguistic, the label part of speech has generally been discarded in favor of the term word class or syntatic category. As discussed below, the part of speech or word clases are commonly divided into open classes (nouns, verbs, adjectives, and adverbs) and closed classes (pronouns, prepositions, conjunctions, and interjections).

2. Interjection

Interjection show strong emotion. Since interjections are not linked grammatically to other words in the sentence, they are set off from the rest of the sentence with a comma or an exclamation mark. Rozakis Lauri (2003:7)

Interjection is one of the parts of speech used to express a particular emotion or sentiment (strong feeling or sudden emotion like surprise, joy, excitement, disgust, enthusiasm, sorrow, approval, calling, attention, etc) of the speaker to the reader. Interjection words are generally used at the beginning of a sentence. Sometimes, it is used as a single word or non-sentence phrase and followed by the punctuation mark. Some other interjection words used as introductory expressions such as yes, no, well, indeed, etc. A comma (for a mild interjection) or an exclamation mark (for surprising, emotional, or deep feeling interjections) is used after the use of an interjection word in a sentence.

interjection is word which express a sudden feeling or emotion. Interjection are not directly related to other parts of asentence, but they are, nevertheless, one of the parts of speech , since they expressthe subject' feelings in a nut-shell and are usually followed by an exclamatory statements.

Interjection are exclamations that often express intense emotion. These word or phrases aren't connected grammatically to the rest of the sentence. Interjection may be followed by commas, but sometimes they're followed by exclamation points or periods. The separation by punctuation shows the reader that the interjecton is a comment on the sentence, not a part of it. Woods Geraldine (2001 : 117)

The term "interjection" arises from the Latin inter meaning "between" and jacer meaning "throw". They are words or constructions with no real linguistic value but we generally employ them to express feelings or states of mind in daily life situations. We use interjections more in speaking than in writing. Examples in English include wow, ouch, oops, er, huh, gee, ooh, uh, aha, brrr, shh, ahem, psst.

Interjections of English make up a set of over 500 words or one-word utterances speakers use on various occasions. However, it is not difficult to imagine new interjections complementing the existing contingent, as opposed to, let's say, pronouns. New interjectional forms continue to appear in the language of popular culture, comic-strips, and pop music, for instance. The younger urban population can be said to be the nucleus of speakers for producing new and expressive interjections as part of their unique linguistic identity. On the other hand, it is either by the creativity of the speakers of language or by borrowing (although there already exist original interjections which express the same meaning) that new interjections enter a language.

Talkington N Dale (2009) The term interjection comes from two latin words for "throw" (inter) and "among" (ject). Thus, it is a word or phrase that is thrown among the other words in a sentence as an independent element, grammatically unrelated to the other words. They are usually found at the beginning or at the end of a sentence.

Interjection usually have no real grammatical value, but most people use them very often, almost daily. They are used more in casual everyday speaking

rather than in formal writing. They rarely appear in academic publications or even serious essays.

George Candler (2010 : 75) An interjection is a word shows storng emotion, and it is often followed by an exclamation mark . and interjection is a word thrown into or between sentences that generally communicate some idea. Rather than introduce or add to the idea, and interjection function purely to show strong, often extraneous, emotion. Often, although in normal circumstance it may be used as a noun, an interjection will have no logical connection to the rest of the sentence or for that matter, to many of the sentence around it. An interjection is simply, not normally used in written language. It is the expletive , normally deleted. Although it may be the Oh in a line of poetry or the resolved in some formal decrelation . the interjection is much more of the the euphemism or the curse one eagerly swears when a rock is painfully dropped on one's foot . those words are properly deleted form a written piece generally put together in peaceful, Logical form. However, in as much as category of spoken language exists, so must the category of interjection also exist, or else eight part of speech would be less than all encompassing .

Features of Interjections:

1. Interjections do not have a grammatical purpose in the sentence and are not associated to the other parts of the sentence.

2. Interjections are short exclamations like Oh!, Uh, Um, Wow!, Yikes!, or Ah!

3. Interjections can stand alone.

4. If an interjection is omitted, the sentence still makes sense.

5. Interjection is a big name for a little word.

6. Interjections are like emoticons.

7. They have no real grammatical value but we use them quite often, usually more in speaking than in writing.

8. Interjections do not modify anything, and does not get modified by anything.

9. Interjections do not play the role of a subject or a verb.

10. Interjections are punctuated with an exclamation mark or a comma. Comma is used if the emotion isn't strong.

3. The Form of Interjection

Interjections are sound sequences, words, typical phrases or clauses which can be realized as utterances signalled in speech by being produced with greater intensity, stress and pitch, and as sentences in writing by an exclamation mark.

"Wow! This looks wonderful!"

On the phonological level interjections predominantly consist of the regular vowel and consonant phonemes of the language. Some of them, however, have phonological features which lie outside the regular system of the language, such as the glottal phoneme in ugh! /u:x/ or /âx/ or the alveolar click in tut-tut! and whew!, which, for instance, contains a bilabial fricative /ɸiu/ or /ɸ:/, etc.

Sometimes interjections can make whole clusters of closely related forms which have identical meaning but differ in terms of pronunciation or spelling. Usually the difference is insignificant and consists of one or two different phonemes or letters: keno! keeno! kino!quino!or pardi! pardie! pardy! perdie!

A number of interjections, primarily interjections that have originated through simple and compound nouns, have clear markers for the category of number, namely the plural morpheme {-s}. This section includes interjections such as: balls! fiddlesticks! havers! heads up! horsefeathers! rats! spells!,etc.

Interjections have no distinctive forms which would indicate their function. These words go along the line of the statement that interjections belong to the class of uninflected words, words that do not possess any systematic set of inflectional endings which signal different grammatical categories. On the other hand, they are sometimes made of two or more words or stems. Quite often, interjections that are used in everyday speech present a combination of two independent interjections, as is illustrated in

"Oh, God! Goodness gracious!"

Two large and distinct groups can be distinguished within the entirety of English interjections on the grounds of their phonemic contents, their immediate origin and their overall formal characteristics. First, we may separate a group which we may call the group of interjections proper, words likeaha!auh!bah!boo!coo!cor!eeeek!eh!gee!geewhiz!ha!haha!ho!hooey!hooha!hoy!huh!hullo!hum!oho!ooh! oops! uh!uh-huh!uh-uh! These short forms are usually

one or two syllable segments with no par-ticular referents in ELR, but with indisputable purpose in language communication.

The second segment can be composed of interjections which can be said to have originated from other parts of speech, predominantly nouns and adjectives, words like begone! behold! bingo! blast! blimey! bother! bullshit! crazy! crikey! damnation! The devil! doggone! god! good! goodness! gracious! grand! hell! honestly! indeed! look! nonsense! silence! so! sod! soft! son of a bitch! son of a gun! upon my soul! up with! upsy-daisey! well! woe! no wonder! These have more word-like or phrase-like forms with identifiable referents outside language or figurative meaning and are clearly suggestive of emotional reactions to linguistic or non-linguistic stimuli. They present oaths, warnings, orders, instructions or value judgments. Even though they normally belong to other word classes, their repeated use in particular situational contexts and with corresponding prosodic features and intensity qualified them for the classification in this word class.

4. Position of Interjections

According to the meaning of the Latin root and the denotation of the word interjection, the position of these linguistic elements is between other structural units of language. And for sure, as it is stated in the most authoritative of the English dictionaries, an interjection is:

So called because, when so used, it is interjected between sentences, clauses, or words, mostly without grammatical connexion. But the interjection O

is often construed with the vocative or nominative of address, and alas, hey, hurrah, woe, etc. with the prep. for or to and an object.

It is not always very easy, particularly in connected speech, to decide whether a particular interjection makes a separate utterance of its own or the initial part of another one, as exemplified by (4) and (5). Greater independence of the first interjected utterance can be marked by a longer pause between utterances in speech.

(4) Oh! I did not realize that.

(5) Oh, I did not realize that.

Nevertheless, we can say that the usual sentential position of interjections is at the beginning of the sentence and this position is often said to be independent, which means that they are not grammatically or functionally related to any other word classes of the sentence, nor do they have any syntactical relation to another clause. They are independent elements of sentences/ utterances, only loosely linked with the sentence they appear in, if they are separated from the rest with a comma. An interjection can be a part of a simple statement that makes a proposition of sorts, not necessarily ended with an exclamation mark.

(6) Oh, you wanted to add something. I am sorry to have interrupted you.

However, interjections can also initiate exclamatory sentences, anticipating the contents and the type of utterance. In this case, as in (7), interjections could be said to be functioning as loose adjuncts or disjuncts:

(7) Oh, what a nuisance!

Interjections as sentence adverbials: "...so called 'interjections' - words like gosh!, drat! [...] these usually precede or follow the basic nominalverbal sequence, from which they are normally set off by terminals, and often they are further marked by a raise in pitch to the fourth and highest level and by unusual loudness".

(8) Gosh, I've forgotten my wallet.

It is also possible to have interjections at the very end of sentences, separated from the central part by a comma. This usually holds for the infrequent cases of using the rather obsolete interjection Alas!

(9) They have arrived too late, alas!

5. Meaning of Interjections

It has to be taken for granted that all interjections have some kind of meaning, otherwise they would probably not find their way in the language jungle and be soon discarded as redundant. It may be argued, however, whether this meaning is intrinsic, the meaning which people have assigned to these forms or only onomatopoeic, as echoism involves words whose very form is imitative of the natural sounds from the ELR and are only meant to refer to these sounds and actions thereby. Probably both. The meaning of interjections has been fairly established since each and every interjection is uttered in particular language and situational context. However, we have to admit that there are exclamatory sounds which stand only for representation of particular sonar segments of ELR, such as zomster!, for example, and have no other special meaning.

Everything in language has meaning which can be interpreted, if nothing else than as representing this or that sound as produced by this or that entity. Therefore, saying that particular interjections mean nothing is not utterly correct. In this respect, certain authors claim that interjections "...are purely emotive words which have no referential content nor any particularly significant grammatical function".5 The next sequence of this paper presents an attempt at grouping interjections according to their meaning, or rather, according to the predominant semantic features that their meaning is composed of. Thus, the group of interjections that have certain emotional expressive potential can be further diversified into different emotions that particular interjections are indicative of :

Table 2.1 MEANING OF INTERJECTION

NO.	MEANING	INTERJECTIONS
1	ACCEPTANCE	Ah ah, ah! Allright , oh, okay, uh, well, whoa!
2	ANGER	damn! damnation! the devil! doggone! fuck! ha! hang it! hell! hunh! rats! Shit! what! zounds!ugh!
3	ADMIRATION	Ah. Wow! Oh, ha! Oh mama, aww
4	ANNOYANCE	Bother ! damn! Damnation! deuce! drat! drot! mercy! merde! oof! ouf(f)! ouch! rot!

		son of a bitch! spells! tut! tut-tut! zut! Ugh!
5	APPROVAL	hear! hear! hubba-hubba! hurrah! keno! olé! so! Well done, bravo! Well
6	ATTENTION	Look! Listen! Behold! Tada!
7	CONFUSION	Huh? Aha, aw!, ugh!
8	CONTEMPT	bah! boo! booh! faugh! Hum! humph! hunh! paff! paf! pah! pfui! pho! phoh! phoo! phooey! pish! poof! pouf! pouff! pooh! prut! prute! pshaw! puff! poff! quotha! rot! sho! shoo! shuh! shah! soh! tcha! tchah! tchu! tchuh! tuh! tush! tusch! tusche! tuch! yech! zut!
9	DELIGH	ah! ach! coo! coo-er! goody! goody goody! Uh! Whoo-hoo, whacko! wacko! whizzo! wizzo! yippee! yip-ee!
10	DISGUST / HORROR	aargh! bah! faugh! fuck! Gad! humph! pah! phew! phooey! pish! pshaw! pugh! rot! shit! shoot! ugh! yech! yuck! Ha!
11	DISMAY	Uh oh! Oops , hmmm
12	ENTHUSIASM	hubba-hubba! wahoo! Zowie! Ugh!

13	FEAR	eeeek! oh! oh, no! Aah! Agh! No! ah! Ugh! Whoa-whoa
14	GREETING	Hey, hello, dear
15	IMPATIENCE	chut! gah! pish! pooh! pshaw! psht! pshut! tcha! tchah! tchu! tchuh! tut! tut-tut! why! zut!
16	INDIGNATION	here ! here! Why!
17	IRRITATION	cor! corks! doggone! hell! hoot! lord! lor'! lor! lors!lordy! lord me! merde! sapperment! shit! upon my word!
18	JOY	heyday! hurrah! ole! whee! whoop! whoopee! yippee! Yay!
19	PAIN	ah! Oh! ouch! ow! wow! Yipe! yow! Agh! Oom!
20	PITY	alas! dear! dear me! ewhow! lackaday! lackadaisy! las! och! oche! wellaway! welladay! welliday!
21	PLEASURE	aha! boy! crazy! doggone! good! heigh! ho! wow! yum! yumyum! Tada!
22	RELIEF	whew! whoof! Huh, uh, ugh!

23	SILANCE	Shh!
24	SORROW	alas! ay! eh! hech! heck! heh! lackaday! lackadaisy! las! mavrone! och! oche! wellaway! welladay! welliday! wirra! Ouch!
25	SURPRISE	ah! alack! blimey! boy! caramba! coo! cor! dear! dear me! deuce! the devil! doggone! gad! gee! gee-whiz! golly! good! goodness! gracious! gosh! ha! heck! heigh! heigh-ho! hey! heyday! ho! hollo! hoo-ha! huh! humph! indeed! jiminy! lord! man! mercy! my! nu! od! oh! oho! oh, no! phew! say! shit! so! son of a bitch! upon my soul! well! what! whoof! whoosh! why! upon my word! wow! yow! zounds!
26	SYMPATHY	now! tsk! Aww
27	TRIUMPH	aha! ha! hurrah! ole! so! Gotcha
28	UPSET	Ugh! Huh
29	WONDER	Blimey! crazy! gee! goodness! gosh! ha! heyday! oh! what! wow! Oo

6. Movie

Movie is a live picture or sometimes it can be called a cinema. Other definition said that movie is a moving picture, silent picture or move. This result is produced by photography picture recording with camera, or making picture by using animation technique or visual effect. Movie is an art creation and culture that can be mass communication media seeing and listening which is made base on cinematography's background by recording in celluloid tape, video tape, phonograph record, and/or the material of the result innovation technology in all type, and size by chemical process, electronic process or other process, have a voice or voiceless, that is shown up by mechanic projection, electronic and other.

7. Movie Genres

Movie genre is a word for a type of movie or a style of movie. Movies can be fictional (made up), or true, or mix of the two. Although hundreds of movie are made every year, there are very few that do not follow a small number of set plots, or stories.some movies mix together wo or more genres.

a. *Action* movies have a lot of exiciting effects like car chases and gun fights, involving stuntmen. Thye usually involve 'goodies' and 'baddies', so war and crime are common subject. Action movies usually need very little effort to watch, since the plot normally simple. Action movies do not usually make people cry, but if the action movies is also a drama, emotion will be involved.

b. *Adventure* movies usually involve a hero who sets out on a quest to save the world or loved ones.

c. *Animated* movies use artificial images like talking pigs to tell a story. Yhese movies used to be drawn by hand, one frame at atime, but are now made on computers.

d. *Buddy* movies involve 2 heroes, one must save the other, both must overcome obsracles. Buddy movies often involve comedy, but there is also some emotions, because of the close friendship between the 'buddies'.

e. *Comedies* are funny movies about people being silly or doing unusuak thing that make the audience laugh.

f. *Documentaries* are movie that are (or claim to be) about real people and real events. They are nearly always serious and may involve strongly emotional subjects.

g. *Dramas* are serious, and often about people falling in love or needing to make a big decision in their life. They tell stories about relationships between people. They usually follow a basic plot where one or two main characters (each actors plays a character) have to 'overcome' (get past) an obstacle (the thing stopping them) to get what they want.

h. *Tragedies* are always dramas, and are about people in trouble. Emotion (feelings) are a big part of movie and the audience (people watching the movie) may get upset and even cry.

i. *Film noir* movies are 1940s-era detective dramas about crime and violence.

j. *Family* movies are made to be good for the entire family. They are mainly made for children but often entertaining for adults as well. Disney is famous for their family movies.

k. *Horror* movies use fear to excite the audience. Music, lighting and sets (man-made places in movie studios where the movie is made) are all designed to add to the feeling.

l. *Romance Comedies* (Rom-Coms) are usually love stories about 2 people from different world, who must overcome obstacles to be together. Rom-Coms are always light-herated, but may include some emotion

m. *Science fiction* movie are set in the future or in outer space. Some use their future or alien settings to ask question about meaning of life of how we should think about life. Science fiction movies often use special effects to create images of alien worlds, outer space, alien creatures, and spaceship.

n. *Thrillers* are usually about a mystery, strange event, or crime that needs to be solved. The audicence is kept guessing until the final minutes, whne there are usually 'twists' in the plot (surprises0

o. *Western* movies tell stories about cowboy in the western united states in the 18002 they are usually really action movies, but with historical costume. They may or may not involve Indians (Native America)\

p. *Suspense* these are movies that keep you on the edge of your seat. They usually have multiple twists that confuse the watcher.

q. *Fantasy* movie include megical and impossible things that any real human being cannot do.

B. Relevant Study

There were also many of related studies which had been done by other researcher previously, there are similarities and differences.

1. The research done by Istiqomah Linda Anggraini, the title is *"Discourse analysis of Interjections used in the script of School of Rock film"* University of Muhammadiyah Malang 2011. In that research, the researcher to clarify the meaning of interjection, to identify the function of interjection used in the script of *School of Rock* film.

   In the result of this research, the researcher found that the interjections uttered by characters in the *School of Rock* film represented all of the meaning categorization based on ilocutionary act by Searle, they are assertive, directive, commisive, expressive and declarative meaning, researcher also found that those, interjection have emotive, conative, metalingual, phatic, poetic, and refrential functions of language .

2. The research done by Rizki Gilang Pamungkas, the title is *"Interjection in Teenage Mutat Ninja Turtle 2014 Movie Dialogues "* Muria Kudus University 2016. In that research, the resesearcher to find out the form of interjection, to to identify the function of interjection used in *Teenage Mutat Ninja Turtle 2014* Movie Dialogues.

   In the result of the research, the writer found 3 forms of Interjections in the Teenage Mutant Ninja Turtles 2014 movie dialogues, they are words (7 interjections), sound of sense (3 interjections), and phrases (2 interjections), the interjections are: hey(11), oh(16), yeah(7), hello(2), ah(2), oh no(7),

ugh(1), ow(1), damn(1), wow(4), shit(1), my gosh(1). And from the classification of interjections function, there are 10 functions of interjections found, they are: Seeking attention (13), surprise (14), joy (7), wonder (8), fear (6), disgust (1), pain (2), anger (1), irritation (1) and pleasure (1). Based on the result of analysis, the writer concludes that the most of utterances that use interjections have a function to express surprise. It can be seen from the utterances of the all characters in uttering interjections to express their feeling when they get something surprising or unpredictable for them.

3. The research done by Peni Hamidah Kinasih, the titke is *"Interjection in Nanny Mcphee Movie"* Hasanuddin University 2013. In that research, the research is aimed to identify the kinds of utterances that belonged to the interjections in *Nanny McPhee* movie.The results of data analysis indicate that there are various meanings of interjections *in Nanny McPhee* movie. They are shock, fright, surprise, pity, regret, worry, pain, hesitation, agreement, astonishment, wonder, disagreement, abjuration, disgust, enthusiasm, delight, triumph, pleasure, command, and welcome. Besides, there are four functions of interjections in *Nanny McPhee* movie. They are emotive interjection, cognitive interjection, conative interjection and phatic interjection. The emotive interjection is more dominant than the other functions of interjections.

C. Conceptual Framework

Interjection as a word or sound thrown into a sentence to express some feeling of the mind. Many the form of interjection we use in daily conversation and each the form of interjection that uttered is have meaning.

In this research the researcher choose interjection in Tangled movie script, the researcher was analyzed the tangled movie script because in this movie consist of many interjection of this movie and this movie have a moral value, and life lesson. In this research, the researcher determined to find out the form of interjection used in *Tangled* movie script, and to identify the meaning of interjection used in *Tangled* movie script.

Based on the reason above, the researcher will help the readers and other researcher to get deep understanding about part of speech especially interjection. And the researcher believed that some of the problems can be solved.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Method that used in this research is qualitative method with descriptive analysis. According to Moleong (2013:6), "Qualitative research is research that aims to understand the phenomenon of what is experienced by the subject of the study such behavior, perception, motivation, action, holistically, and by way of description in the form of words and language, in a specific context that is naturally and by utilizing a variety of natural methods". It means the method description concerning the fact and the features of research data.

This research is accumulation of basic data in descriptive way, not explains about correlation or hypothesis testing. It means that descriptive studies are designed to obatin information that concerns the status of phenomena. They are directed toward determining the nature of situation, as existing at the time of study. By using this method, the researcher would like to collect, to find out and analyze the interjection of *Tangled* movie script

B. Source of Data

The Source of data in this research were obtained from internet. The data of this research is the script movie *Tangled* , The researcher took all dialogues to analyze the interjections from the movie *Tangled*.

C. The Techniques of Data Collection

In this study the data are collected though documentation. Documentation is the method used in scientific research in order to collect the data by using document. According to Guba and Lincoln : document is all of written substance or film, Moleong (2013: 216). This method used because it can be made to examine and interpreting something (Moleong, 2013: 217). From this script, the researcher collecting data that needed. In this research, the researcher has done steps to collecting data.

The necessary steps of collecting data are as follows

1. Searching and downloading the movie script

2. Watching the movie

3. Trancribing the script movie

4. Reading and observing the dialogue from the script

5. Underlining the dialogue from the script

D. The Techniques of Data Analysis

The systematic procedure in conducting the analysis are as folows

1. Finding the form of Interjection from the dialogue in the script

2. Identifying the meaning of interjection in every utterance based on the theory of meanings of interjection

3. Finding the dominant type of meaning of interjection

4. Making conclusion based on analyzing the data

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of this research were collected from the transcription in the m ovie *Tangled* (2010). The researcher took all dialogues. This research find 115 form of interjection as a data.

Table 4.1

The Forms of Interjections

No	Form
1	*Oh,* you see that old woman over there?
2	*Well*, conturies passed,
3	*Ah,* I told you she'd be important
4	*All right,* you get the gist
5	*Ha!* Hmm, well,
6	*Hmm, well* I guess pascal's not hiding out here…
7	*Gotcha!* That's twenty-two for me
8	*Okay,* well,
9	*Yeach,* I don't think so.
10	*Oh, come on* pascal , it's not bad in there
11	*Wow!* I could get used to view like this
12	*Yup,* I'm used to it
13	*Oh,* hay fever?
14	*Yea.* [realizes there has been intruder]

15	*Huh?* Hey, wait!
16	*Hi,* welcome home mother
17	*Uh,* Rapunzel!
18	*Oh ,* it's nothing
19	*Okay,* so mother, as I wasing saying, tomorrow…
20	*Oh!* Ofcourse, mother
21	It's my birthday! Uh *Tada!*
22	*Okay,* rapunzel,
23	*Ah,* I want to see the floating lights
24	*Uh-huh.* What?
25	*Oh. Well,* I was hoping you would take me to see the floating lights
26	*Oo.* You mean the stars
27	*Shhh!* Trust me..
28	*Agh!*
29	*No!*
30	*Ah!*
31	*Uh,* I love you very much
32	*Agh!* Oh no..
33	*Uh?* I just- I can't believe that after all we've been through together
34	You don't trust me? *Ouch*
35	*Ugh!* come on, fleabag, forward!
36	*Ha!*
37	*Ahhhh!*

38	*Ah!* [fearfully hides, approaches, Flynn- no respons]
39	*Oh.* [flicks flynn's hair , uncovering his face. Approaches]
40	*Huh?*
41	I'VE GOT A PERSON IN MY CLOSET! Haha! *Uh!*
42	[discovers satchel & crown] *Huh?*
43	[gaps] *Oh!*
44	*Uh,* I do too!
45	*Oo,* I bet my surprise is bigger!
46	*Ugh,* great. Now I'm the bad guy
47	*Well,* that is a very long trip, Rapunzel. Almost three days' time
48	*Ugh.* You're sure you'll be all right on your own?
49	[opens closet, Flynn falls out] *Uh?*
50	*Agh!Huh?Uh?* [struggles] is this hair?
51	*Huh?*
52	*Aha*
53	*Ugh!* Who else knows my location, Flynn Rider?
54	*Huh.* Okay, Flynn Rider, I'm prepared to offer you a deal.
55	*Okay,* Flynn Rider, I'm prepared to offer you a deal.
56	*Well,* tomorrow evening they will light the night sky with these lanterns.
57	*Yeah.* No can do.
58	*Ugh!*
59	*All* right, listen, I didn't want to have to do this
60	*Really?* Oops
61	*Uh-huh,* yeah, that's probably be best.

62	*Yeach*, that's probably be best.
63	*Huh!*
64	*Uh,* a Palace horse.
65	*Well,* I do like duckling
66	*Yay!*
67	*Agh!*
68	*Agh!*
69	*Aw!.* Now they're just being mean
70	*Whoa!* Okay, I don't know where I am
71	*Whoo-oo!* Sorry, blondie, I don't do back-story
72	*Ah ah*
73	*Uh. Huh,* well… uh, Flynn… Flynn…
74	*Oh mama* I have got to get me one of these!
75	*Ha!*
76	*Ha!* You should see your faces because you look…
77	[just before they were closed in the cave] *Aghhhh!*
78	[underwater, as Rapunzel's hair glows] *Whoa!*
79	*Agh!*
80	[gasps in horror] Aah
81	No! Yes. *Ugh!* It's complicated.
82	*Hah.* So, Eugene Fitzherbert, huh?
83	*Ah*. We wouldn't want that.
84	*Hey*
85	*Hello dear*

86	*Hey uh*… can I ask you something?
87	*Oh!* Sorry, yes. Just, em, lost in thought, I guess.
88	*Aghhh..!*
89	*Aww,* you are such a good boy! Yes you are. Ho-ho.
90	*Look.* Today is kind of the biggest day of my life
91	*Oom!*
92	*Wow!*
93	*Well* best day of your life,
94	*Huh?*
95	*Okay*
96	*Ah* there you are.
97	*What!*
98	*Uh,* I was starting to think you ran off with the crown and left me.
99	No, please–no! *No!*
100	*Look!*
101	[hand on his neck] *Oh*
102	*Huh.* I really did try, Rapunzel
103	[realizes she was the lost princess] *Agh!*
104	Old lady… [apprehended by guards again] *Agh!*
105	[pushes away Gothel] *Ugh!*
106	*Errgh!*
107	*Arrrggghhh!*
108	*Oh*
109	Max! *Wahhhh…*

110	Rapunzel, I thought I'd never see you again. *Huh?*
111	*Oh,* I'm so sorry. Everything is gonna be okay–
112	*Shh,shh,shh*
113	*Shh,shh*
114	*Hey*. It's gonna be all right.
115	*Whoa!*

B. **Data Analysis**

After reading and observing script movie, the types of meaning of interjection were identified. The tables below show the types of meaning of interjection.

Table 4.2
The Forms and Meanings of Interjections

No	Data	Types of Meaning																											
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
1	*Oh,* you see that old woman over there?																														✓
2	*Well,* conturies passed,	✓																													
3	*Ah,* I told you she'd be important									✓																					
4	*All right,* you get the gist	✓																													
5	*Ha!* Hmm, well,																											✓		
6	*Hmm, well* I guess pascal's not hiding out here…	✓																													
7	*Gotcha!* That's twenty-two for me																											✓		
8	*Okay,* well,	✓																													

		1	2	3	24	5	36	7	48	9 5	10	16	12	17	14	85	16	917	18	109	20	121	22 1223	2413 25	264	27	285	29	16
9	*Yeach*, I don't think so.	√																											
10	*Oh, come on* pascal , it's not bad in there													√															
11	*Wow!* I could get used to view like this			√																									
12	*Yup,* I'm used to it	√																											
13	*Oh,* hay fever?																											√	
14	*Yea.* [realizes there has been intruder]	√																											
15	*Huh?* Hey, wait!																								√				
16	*Hi,* welcome home mother														√														
17	*Uh,* Rapunzel!									√																			

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
18	*Oh* , it's nothing	✓																												
19	*Okay,* so mother, as I wasing saying, tomorrow…	✓																												
20	*Oh!* Ofcourse, mother	✓																												
21	It's my birthday! Uh *Tada!*																					✓								
22	*Okay,* rapunzel,	✓																												
23	*Ah,* I want to see the floating lights			✓																										
24	*Uh-huh.* What?											✓																		
25	*Oh. Well,* I was hoping you would take me to see the floating lights	✓																												

#	Text	1	2	3	24	5	36	7	48	8	95	10	116	12	13	14	85	16	97	18	109	20	1121	22	1223	2413	25	2614	27	2815	29
26	*Oo.* You mean the stars																														√
27	*Shhh!* Trust me..																							√							
28	*Agh!*																										√				
29	*No!*														√																
30	*Ah!*																				√										
31	*Uh,* I love you very much	√																													
32	*Agh!* Oh no..																										√				
33	*Uh?* I just- I can't believe that after all we've been through together																										√				
34	You don't trust me? *Ouch*																				√										

#	Dialogue																															
35	*Ugh!* come on, fleabag, forward!												√																			

| | | 1 | 2 | 3 | 24 | 5 | 3 6 | 7 | 4 8 | 9 5 | 10 | 1 6 | 12 | 1 3 | 14 | 8 5 | 16 | 9 7 | 18 | 1 9 | 20 | 1 21 | 22 1 23 | 24 13 25 | 2 4 | 27 | 2 5 | 29 | 16 |

#	Dialogue	1	2	3	24	5	3 6	7	4 8	9 5	10	1 6	12	1 3	14	8 5	16	9 7	18	1 9	20	1 21	22 1 23	24 13 25	2 4	27	2 5	29	16
36	*Ha!*																									√			
37	*Ahhhh!*													√															
38	*Ah!* [fearfully hides, approaches, Flynn- no respons]													√															
39	*Oh.* [flicks flynn's hair , uncovering his face. Approaches]			√																									
40	*Huh?*							√																					
41	I'VE GOT A PERSON IN MY CLOSET! Haha! *Uh!*									√																			
42	[discovers satchel & crown] *Huh?*							√																					

#	Line	1	2	3	24	5	36	7	4 8	9 5	10	16	12	13	14	85	16	17	18	109	20	1121	22 1223	2413 25	264	27	285	29	16
43	[gaps] *Oh!*																							√					
44	*Uh,* I do too!	√																											
45	*Oo,* I bet my surprise is bigger!	√																											
46	*Ugh,* great. Now I'm the bad guy																						√						
47	*Well,* that is a very long trip, Rapunzel. Almost three days' time					√																							
48	*Ugh.* You're sure you'll be all right on your own?													√															
49	[opens closet, Flynn falls out] *Uh?*																							√					
50	*Agh!Huh?Uh?* [struggles] is this hair?																							√					
51	*Huh?*							√																					

#		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
52	*Aha*							√																						
53	*Ugh!* Who else knows my location, Flynn Rider?										√																			
54	*Huh.* Okay, Flynn Rider, I'm prepared to offer you a deal.																						√							
55	*Okay,* Flynn Rider, I'm prepared to offer you a deal.	√																												
56	*Well,* tomorrow evening they will light the night sky with these lanterns.					√																								
57	*Yeah.* No can do.	√																												
58	*Ugh!*			√																										
59	*All* right, listen, I didn't want to have to do this	√																												

#	Utterance	1	2	3	24	5	36	7	48	9	5	10	16	12	17	14	85	16	917	18	109	20	1121	22	1223	2413	25	264	27	285	29	16
60	*Really?* Oops												√																			
61	*Uh-huh,* yeah, that's probably be best.												√																			
62	*Yeach,* that's probably be best.	√																														
63	*Huh!*																										√					
64	*Uh,* a Palace horse.																						√									
65	*Well,* I do like duckling					√																										
66	*Yay!*																			√												
67	*Agh!*														√																	
68	*Agh!*														√																	

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
69	*Aw!*. Now they're just being mean							√																						
70	*Whoa!* Okay, I don't know where I am	√																												
71	*Whoo-oo!* Sorry, blondie, I don't do back-story									√																				
72	*Ah ah*	√																												
73	*Uh. Huh,* well… uh, Flynn… Flynn…											√																		
74	*Oh mama* I have got to get me one of these!			√																										
75	*Ha!*																									√				
76	*Ha!* You should see your faces because you look…																											√		
77	[just before they were closed in the cave] *Aghhhh!*													√																

#		1	2	3	24	5	36	7	48	95	10	16	12	13	14	85	16	17	18	109	20	121	22 1223	2413	25	264	27	285	29	16
78	[underwater, as Rapunzel's hair glows] *Whoa!*																								√					
79	*Agh!*																	√												
80	[gasps in horror] Aah										√																			
81	No! Yes. *Ugh!* It's complicated.							√																						
82	*Hah.* So, Eugene Fitzherbert, huh?																						√							
83	*Ah.* We wouldn't want that.	√																												
84	*Hey*														√															
85	*Hello dear*														√															
86	*Hey uh…* can I ask you something?														√															

#		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
87	*Oh!* Sorry, yes. Just, em, lost in thought, I guess.																								√					
88	*Aghhh..!*													√																
89	*Aww,* you are such a good boy! Yes you are. Ho-ho.			√																										
90	*Look.* Today is kind of the biggest day of my life						√																							
91	*Oom!*																			√										
92	*Wow!*			√																										
93	*Well* best day of your life,	√																												
94	*Huh?*							√																						
95	*Okay*	√																												

#		1	2	3	24	5	36	7	48	95	10	16	12	17	14	85	16	97	18	109	20	121	2212 23	2413 25	264 27	285	29	16
96	*Ah* there you are.																							✓				
97	*What!*																							✓				
98	*Uh*, I was starting to think you ran off with the crown and left me.																			✓								
99	No, please–no! *No!*													✓														
100	*Look!*						✓																					
101	[hand on his neck] *Oh*													✓														
102	*Huh.* I really did try, Rapunzel																									✓		
103	[realizes she was the lost princess] *Agh!*																								✓			
104	Old lady… [apprehended by guards again] *Agh!*																			✓								

#	Dialogue	1	2	3	24	5	36	7	48	9 5	10	16	12	17	14	85	16	97	18	109	20	121	22 1223	2413 25	2614 27	285 29	16
105	[pushes away Gothel] *Ugh!*		√																								
106	*Errgh!*		√																								
107	*Arrrggghhh!*													√													
108	*Oh*																						√				
109	Max! *Wahhhhh…*																								√		
110	Rapunzel, I thought I'd never see you again. *Huh?*																			√							
111	*Oh,* I'm so sorry. Everything is gonna be okay–													√													
112	*Shh,shh,shh*																						√				
113	*Shh,shh*																						√				
114	*Hey.* It's gonna be all right.														√												

115	Whoa!																								✓				
	Total Number	24	2	6	1	3	2	7	0	4	2	4	1	13	5	0	0	0	1	6	0	1	6	3	0	16	0	4	1	3

Note :

1	: Acceptance	15	: Impatience
2	: Anger	16	: Indignation
3	: Admiration	17	: Irritation
4	: Annoyance	18	: Joy
5	: Approval	19	: Pain
6	: Attention	20	: Pity
7	: Confusion	21	: Pleasure
8	: Contempt	22	: Relief
9	: Delight	23	: Silance
10	: Disgust / Horror	24	: Sorrow
11	: Dismay	25	: Surprise
12	: Enthuasiasm	26	: Sympathy
13	: Fear	27	: Triumph
14	: Greeting	28	: Upset
		29	:Wonder

C. Findings

After analyzing all the data obtained in the script movie. The finding of this research showed that , There were various of interjection used in the *Tangled* movie script. The total number of interjection used in *Tangled* movie script is 115 forms and 22 types of meaning, The dominants type of meaning is acceptance. The tables show the total number of types of meaning of interjection.

Table 4.3

The types of meaning of interjection

No	Types of Meaning	Total	Percentage
1	Wonder	3	2.60
2	Acceptance	24	20.87
3	Delight	4	3.48
4	Triumph	4	3.48
5	Fear	13	11.30
6	Admiration	6	5.22
7	Surprise	16	13.91
8	Greeting	5	4.35
9	Pleasure	1	0.87

10	Dismay	4	3.84
11	Silence	3	2.60
12	Pain	6	5.22
13	Entusiasm	1	0,87
14	Confusion	7	6.09
15	Relief	6	5.22
16	Approval	3	2.61
17	Disguist	2	1.74
18	Annoyance	1	0.87
19	Joy	1	0.87
20	Upset	1	0.87
21	Attention	2	1.74
22	Anger	2	1.74
	Total number	115	100 %

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

Having analyzed the data the conclussions can be drawn as the following.

1. The total number of interjection in the *Tangled* movie script is 115 forms and 22 types of meanings of interjection. They are; Wonder (3), Acceptance (24) , Delight (4), Triumph (4), Fear (13) , Admiration (6), Surprise (7), Greeting (8), Pleasure (1) , Dismay (4), Silance (3), Pain (6), Enthusiasm (1) , Confusion (7), Relief (6), Approval (3), Disguist (2), Annoyance (1), Joy (1), Upset (1), Attantion (2) , Anger (2).

2. The most dominant type of meaning of interjection is Acceptance .

B. Suggestion

In relation to the conclusions, some suggestions can be staged as in the following:

1. For the teachers, should use some different media and method to attract the students' attention in learning English. this research might become a meaningful contribution in teaching part of speech especially interjection, it can use movie as media in order to overcome to boredom of the students.

2. For the students, this research can be used to study interjection, not only from their handbook but also from movie.

3. For the next researcher who put interest in doing this kind of research that relates to part of speech, should be more comprehended and understand the object and the study well in order to make it easier in analyzing the data

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