

Implementing the Kumon 4.0 Method as an Interactive Medium for Learning Mandarin Vocabulary in the Mandarin Language Education Study Program at UM

Deva Fitri Anggraini^{1*}; Aiga Ventivani²; Li Jiaman³

¹ Universitas Negeri Malang, Indonesia, devafitri.2102426@students.um.ac.id

² Universitas Negeri Malang, Indonesia, aiga.ventivani.fs@um.ac.id

³ Guangxi Normal University, China, 2100335949@qq.com

**Corresponding author:*

E-mail:

devafitri.2102426@students.um.ac.id

Abstract

This study aims to describe the form and type of interjection based on its function in a Mandarin comic entitled 非人哉 [Fēi rén zāi] by 一汪空气 [Yī Wāng Kōng Qì]. The analysis of this study uses the theory according to Liu Yuehua, Pan Wenyu, dan Gu Wei. The method used is a qualitative method using a library research approach. Data collection techniques are carried out through documentation and notes. Data analysis techniques are carried out in three stages (1) selection, (2) reduction, (3) interpretation. The main data source in this study is the comic 非人哉 [Fēi rén zāi] Karya 一汪空气 [Yī Wāng Kōng Qì]. The data analyzed were taken from chapters 1 to 50. The results found 15 forms of interjections in 8 types of interjections based on their function of use, namely expressions expressing feelings of satisfaction, pride, pleasure, or happiness, expressions expressing anger, sighs, and sadness, expressions expressing admiration and envy, expressions expressing surprise, expressions expressing disapproval, complaining, and reprimanding, expressions expressing expressions of understanding or comprehension, expressions expressing exclamations and answers, expressions expressing expressions of asking the same thing and unexpected things. This study is expected to contribute to strengthening Linguistic studies in Mandarin literature and help students understand the meaning and function of interjections more deeply.

Keywords: *Interjections, Chinese Comic, Learning Media*

Introduction

In Mandarin, there is a classification of word classes. According to Chandra (2016), word classes in Mandarin can be classified into two main groups based on the type of meaning: lexical meaning and grammatical meaning. Lexical meaning is the inherent meaning possessed by a word that remains relatively unchanged, as seen in words that refer to objects or actions. Meanwhile, grammatical meaning relates to the functional role of words within the language structure and their contribution to conveying attitude and contextual meaning. In relation to this, one example of a grammatical word is the interjection. Interjections in Mandarin predominantly possess grammatical meaning because

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they do not refer to specific objects, and their interpretation is highly determined by the speech context. Therefore, interjections function as pragmatic markers that express the emotions and responses of the speaker, rather than as components that form sentence structures. According to Lu Shuxiang and Ding Shengshu (2012) in the Modern Chinese dictionary 现代汉语词典 (Xiàndài Hànyǔ Cídiǎn), an interjection or 叹词 (tàncí) is defined as a word class that expresses spontaneous emotions such as astonishment, sadness, or sudden understanding, often standing alone with tone variations that affect its meaning. Interjections are highly context-dependent, as a single interjection can have multiple functions or meanings, or a single feeling can be expressed through various interjections. As explained by Fromkin et al. (2014), although interjections are often considered minor words in sentence structures, they actually play a major role in conveying emotions or adding nuance to communication. Overall, interjections help speakers express emotions or reactions quickly and clearly, accompanied by the appropriate intonation.

According to Liu Yuehua et al. (2015, pp. 439-440), 叹词 (tàncí) as Mandarin interjections possess unique linguistic features that distinguish them from other word classes. Interjections do not have a fixed meaning and do not contain grammatical definitions like other word classes. Structurally, interjections stand independently outside the sentence structure and do not form syntactic or semantic relationships with other elements in the sentence. Nonetheless, each interjection still conveys a specific meaning, thereby maintaining a semantic connection to the sentence as a whole. Furthermore, 叹词 (tàncí) are generally placed at the beginning of a sentence and followed by punctuation such as a comma or an exclamation mark, although in some cases they may also appear in the middle or at the end of a sentence. Interjections are used to express the speaker's complex feelings, and Mandarin features various types of interjections with significantly different meanings. In fact, the exact same interjection can express different meanings and emotions when used in different situational contexts and intonations. Interjections also lack standardized writing rules, meaning a single form of interjection can have variations in pronunciation. As explained by Li Dejin and Cheng Meizhen (2016, p. 146) regarding the characteristics of 叹词 (tàncí), they tend to be positioned at the beginning of a sentence, function independently without grammatical ties to other elements, and do not carry concrete meaning—instead, they merely convey emotion or attract attention.

To interpret an interjection, one must pay attention to the speaker's intonation in direct conversation. If the interjection is found within a sentence, the reader needs to consider the overall linguistic context of the sentence, since a single interjection can hold diverse meanings (M. Diky, 2018). For example, in Indonesian, if the word 'Ah' is spoken with a high pitch, it signifies surprise; however, if uttered with a low or falling intonation, it signifies a lament. Interjections can appear in various conditions, whether in a conversation or within a medium or text. By utilizing the internet and gadgets alongside the rapid development of communication technology, the reading industry has transformed into a prime driver of change in the comic world (Zulqoidah, 2019).

Interjections frequently appear in instructional textbooks within dialogues and sentences, as well as in conversations or stories within books used for classroom learning. In addition, lecturers have also presented material on interjections, namely 哎呀 [Āiyā], 啊 [a], and 哦 [ó], and often use them when explaining material during the classroom learning process. During the pre-research phase, the researcher identified problems faced by

Mandarin Education students in learning interjections or exclamations in the Chinese Comprehensive course. Specifically, the sentences or example sentences used in instructional textbooks are overly formal, making it difficult for students to understand and practice them in daily conversation. Furthermore, students struggle to grasp the contextual meaning of interjections, as they often have different meanings and functions despite sharing the same word form, depending on the context and situation of use. In teaching the Chinese Comprehensive course, various media have been utilized by lecturers to provide a more contextual and engaging understanding for students. Some of these media include novels, films, dramas, and animations. Each medium presents the use of interjections in different contexts, allowing readers or learners to understand how interjections are used in various situations.

One effective medium for expressively showcasing the use of interjections in the learning process is comics. This aligns with the opinion put forward by Richard E. Mayer (2001) that learning is more effective when information is presented through a simultaneous combination of text and images. Comics are a form of literary work that combines visual elements and text to convey a story or message. In language learning, particularly regarding interjections, comics serve as a highly supportive medium because they can depict emotions and expressions through character illustrations. In comics, the use of interjections is crucial so that readers can understand the intent and expression conveyed by the speaker, such as expressions of fear, surprise, confusion, and so on. Interjections in comics also function to bring the characters' expressions to life in every event that occurs within the story.

The comic 非人哉 (Fēi Rén Zāi) is one of the comics created by Yi Wang Kong Qi. It is a two-dimensional comic that tells the story of mythological creatures adapting to lead a normal life in the modern era. The comic 非人哉 (Fēi Rén Zāi) is a well-known Mandarin-language comic that is highly popular among 漫画 (màn huà) readers. This is evidenced by a total rating of 9.9 stars from 51,762 reviews on the SQ-SQ Online Comics - Tencent Comics website. This popularity stems from its lighthearted and comedic story, which is interwoven with minor tales of mythological creatures and gods, as well as festivals in China. Beyond its appeal as a comic, 非人哉 (Fēi Rén Zāi) also serves as an effective learning tool for students of the Mandarin Language Education Study Program to understand the use of interjections. This is because the comic is rich in unique interjections, beautifully packaged through a combination of language, text, and illustrations that mutually support the meaning of the characters' speech. These considerations form the basis for the researcher's selection of the data source.

The story of the comic 非人哉 (Fēi Rén Zāi) presents a unique, enjoyable, and highly engaging narrative, where language and illustrations complement each other to reveal the meaning of the characters' dialogues. In terms of language proficiency level, the comic 非人哉 (Fēi Rén Zāi) matches the HSK level of students in the Chinese Comprehensive 3 and 4 courses, as it utilizes vocabulary and sentence structures generally found at the intermediate level, namely HSK 3 to 4. This level is appropriate for the language proficiency of the 2023 cohort of students taking the Chinese Comprehensive 3 and 4 courses. As a visual and linguistic aid, this comic provides concrete examples of interjection usage in real situations. Consequently, learners can easily identify and analyze the pragmatic and emotional functions of each interjection used by the characters in the comic. This is supported by the Pragmatic Theory explained by Levinson (1983), which states that language functions not only as a tool for communicating information but also as a means to regulate social

interaction and convey specific intentions. In this context, interjections act as markers of specific communicative intent depending on the situation.

The researcher has reviewed various relevant prior studies to obtain references and to compare similarities and differences with the current study. A relevant study was conducted by Narissa (2022) titled "An Analysis of the Functions and Meanings of Mandarin Interjections in the Animation *Mo Dao Zu Shi* by Mo Xiang Tong Xiu." The similarity with this study lies in the discussion of Mandarin interjection usage. Meanwhile, the difference lies in the subject; the prior study used the animation *Mo Dao Zu Shi*, whereas this study utilizes the comic medium. Another study was conducted by Marieska (2023) titled "An Analysis of the Use of 叹词 TÀNCÍ (Interjections) in the Comic 她们的故事 TĀMEN DE GÙSHÌ (Their Story) Episodes 1-25 by Tán Jiǔ." The similarity also lies in the discussion of Mandarin interjection usage, while the difference rests on the specific media used. Another relevant study was conducted by Novianti Cahyani (2023) titled "Korean Interjections in the Webtoon *Dark Moon: The Blood Altar*." The similarity is in the discussion of interjections, whereas the difference lies in the language, as that study focused on Korean while this study focuses on Mandarin. Compared to these three studies, the distinct focus of this research lies in its data source, namely the comic 非人哉 (Fēi Rén Zāi) by Yi Wang Kong Qi. This study is expected to make a substantial contribution to linguistic studies, particularly in the realm of Mandarin, while expanding insights into the types, functions, and meanings of interjections.

Although previous studies have examined Mandarin interjections in animation, comics, and other media, most of them primarily focus on identifying the forms, meanings, or functions of interjections without discussing their contextual role in contemporary Chinese comics as authentic learning resources. Furthermore, previous studies generally employ different comic genres or audiovisual media, leaving the pragmatic use of interjections in the contemporary comic *Fei Ren Zai* insufficiently explored. Therefore, there remains a need for research that examines how Mandarin interjections are realized in contemporary Chinese comics and how they contribute to emotional expression within visual narratives.

This study addresses this gap by analyzing the forms and functions of Mandarin interjections in the contemporary Chinese comic *Fei Ren Zai*. Unlike previous studies, this research focuses on a comic that represents everyday conversational Mandarin through the integration of verbal expressions and visual contexts. The findings are expected to enrich studies on Mandarin pragmatics, particularly interjections, while providing authentic learning materials for Mandarin language education.

This study aims to describe the forms and types of interjections based on their functional usage in the comic 非人哉 (Fēi Rén Zāi) by Yi Wang Kong Qi, grounded in the theories of Liu Yuehua, Pan Wenyu, and Gu Wei. The research questions for this study are: (1) What are the forms of Mandarin interjections found in the comic 非人哉 (Fēi Rén Zāi) by Yi Wang Kong Qi? (2) What are the functions of each Mandarin interjection in the comic 非人哉 (Fēi Rén Zāi) by Yi Wang Kong Qi?

Method

This study is qualitative in nature and employs a literature review or library research approach. According to Widi (2010:57), qualitative research primarily aims to describe situations, phenomena, problems, or events under investigation. In line with Sugiyono (2013), the library research method is a data collection technique conducted through the

process of gathering, reading, and analyzing various literatures relevant to the studied topic. This method is applied in the research to obtain a deep and comprehensive understanding of the context of the issues being examined. In this study, the library research method is implemented by intensively analyzing the dialogues in the comic to identify and examine the use of *tàncí* (叹词) or interjections in the literary work. The primary subject of this research is the comic *Fēi Rén Zāi* (非人哉) by Yī Wāng Kōng Qì (一汪空气). The data source for this study is the digital comic *Fēi Rén Zāi*, from which the researcher selected data spanning from chapters 1 to 50. Data selection was carried out purposively by filtering dialogues between characters that contain Mandarin interjections. Data were gathered through documentation and textual observation techniques. Documentation was performed by collecting and reading all designated episodes, followed by identifying dialogues containing interjections. Textual observation was conducted to record the forms of interjections, translate the sentence contexts into Indonesian, and examine their functions and meanings based on the interjection theory by Liu Yuehua, Pan Wenyu, and Gu Wei.

The data collection technique in this study utilizes documentation, which is employed because it allows the researcher to record, transcribe, and classify interjections along with their context of use within the comic panels. Arikunto's (2010) viewpoint supports this, defining documentation as a technique for extracting data from documents, visual images, or reading materials related to the object of study. Through this technique, the obtained data becomes structured, complete, and suitable for analysis. Subsequently, the researcher analyzed the data using the theory by Miles and Huberman (2018), in which this qualitative data analysis approach emphasizes planned and systematic data processing to obtain accurate results. According to Miles and Huberman's (2018) theory, the qualitative data analysis process consists of three stages: data reduction, data display, and conclusion drawing/verification. This study also utilizes the documentation method to collect data in the form of interjection words appearing in the dialogues of the comic *Fēi Rén Zāi* (非人哉) by Yī Wāng Kōng Qì (一汪空气). To validate the data, the researcher employed triangulation of findings. This strategy verifies results by comparing different sources or methods, reducing bias, and increasing accuracy. According to Creswell (2014), combining perspectives provides a holistic understanding. The comic data were compared with Mandarin dictionaries, literature on *tàncí* or interjections, and discussions with Mandarin language lecturers for cultural context verification. This strengthens the credibility of the research.

Results

In the analysis of the comic *Fēi Rén Zāi* (非人哉) by Yī Wāng Kōng Qì (一汪空气), conducted by the researcher over a period from June to August, a total of 15 forms of interjections were identified, namely: *hāhā* (哈哈), *āi* (唉), *hāi* (嗨), *a* (啊), *èng* (嗯), *āiyā* (哎呀), *ó* (哦), *yō* (哟), *yí* (咦), *āiyā* (哎呀), *a* (啊), *èng* (嗯), *āi* (哎), *éng* (恩), and *a* (啊). These interjections were classified in accordance with the theory of Liú Yuèhuá, Pān Wényú, and Gù Wěi. The specific forms of interjections found in the comic *Fēi Rén Zāi* (非人哉) by Yī Wāng Kōng Qì (一汪空气) are as follows:

Forms of Interjections in the Comic *Fēi Rén Zāi* (非人哉)

1. 哈哈 *Hāhā*

The Mandarin interjection *hāhā* (哈哈) is often polysemic, meaning that its function or meaning heavily depends on the context of its usage. In the comic *Fēi Rén Zāi* (非人哉), the word *hāhā* appears in contexts of mocking followed by laughing, which reflects a sarcastic tone. In contrast to the mocking context found in *Fēi Rén Zāi*, Khoirun Nisa (2018, p. 30) discovered that in the novel *Wēi Wēi Yī Xiào Hěn Qīng Chéng* (微微一笑很倾城) by Gù Mǎn, *hāhā* occurs in a context of joy mingled with embarrassment rather than derision. This is evident from a situation where a student, whose face flushes due to the stares of his peers, nervously says while scratching his head in embarrassment: "... 挠挠头 · 很窘迫地说: '哈哈, 三嫂, 我摸扎他啊'" (...scratching his head, saying in embarrassment: 'Haha, Third Sister-in-law, I...') to cover up his awkwardness.

2. 唉 *āi*

The Mandarin interjection *āi* (唉) exhibits polysemic properties, where its meaning is heavily influenced by narrative and emotional contexts. In the comic *Fēi Rén Zāi* (非人哉), the word *āi* appears within contexts of sadness and pity. In contrast to the somber nuance found in *Fēi Rén Zāi*, Khoirun Nisa (2018, p. 31), in her analysis of the novel *Wēi Wēi Yī Xiào Hěn Qīng Chéng* (微微一笑很倾城) by Gù Mǎn, notes that the interjection *āi* functions as a sigh used to draw attention, occurring in a context aimed at making someone angry and jealous. This is exemplified in the expression: "唉, 比不上老三啊, 现在美酒在手 · 美人环绕" ("Ah, we can't compare to Third Brother; now with fine wine in hand and beautiful women surrounding him").

3. 嗨 *hāi*

The Mandarin interjection *hāi* (嗨) exhibits a variation of meanings that depend on the narrative context, reflecting its flexibility as an emotional expression. In the comic *Fēi Rén Zāi* (非人哉), the word *hāi* appears within a context of astonishment. In contrast to the context of astonishment found in *Fēi Rén Zāi*, Elisa Churota'ayun (2017, p. 30), in her analysis of the translated novel of Disney's *Frozen Bīngxuě Qíyuán* (冰雪奇缘) by Chéng Zhé, states that the interjection *hāi* is used in a context of pretending as if nothing happened. This is exemplified in the sentence: "嗨 · 呃 · · · · 没有 · 我没有 · 她勉强回答道" ("Hi, uh... no, I didn't. She forced herself to answer"), which indicates a forced denial.

4. 啊 *a*

The Mandarin interjection *a* (啊) exhibits a strong polysemic nature, where its function and meaning are heavily determined by the emotional and situational contexts within the narrative. In this study, *a* appears within the contexts of complaints and entreaties. Conversely, Narissa (2022) analyzes *a* in the animation *Mó Dao Zǔ Shī* (魔道祖师) as an expression of surprise, as exemplified in the sentence: "啊 这就是" ("Ah, this is...").

5. 嗯 *ng*

The Mandarin interjection *ng* (嗯) possesses a prominent polysemic character, where its interpretation heavily depends on narrative and emotional contexts. In this study, *ng* emerges within a context of admiration. Conversely, Khoirun Nisa (2018, p. 32), in her analysis of interjection usage in the novel *Wēi Wēi Yī Xiào Hěn Qīng Chéng* (微微一笑很倾城

) by Gù Mǎn, observes that *ng* appears within a context of interest in participating in a preferred activity. This is demonstrated in the expression: “嗯·忽然觉得很好玩·不过我是想着玩玩的啦·一时新血来潮” (“Hmm, suddenly I find it very fun, but I'm just thinking of playing around; it was just a sudden whim”).

6. 哎呀 āiyā

The Mandarin interjection *āiyā* (哎呀) exhibits a distinctive polysemic nature, where its meaning is significantly influenced by the narrative context. In this study, *āiyā* emerges within a context of surprise. Meanwhile, Narissa (2022) analyzes *āiyā* in the animation *Mó Dao Zǔ Shī* (魔道祖师) as an expression of surprise accompanied by recognition. This is exemplified in the sentence: “哎呀 这不是宋道长吗” (“Ah, isn't this Daoist Master Song?”), in which the word *āiyā* appears in a context of surprise that is intertwined with recognition.

7. 哦 ó

The Mandarin interjection *ó* (哦) reflects a prominent polysemic nature, where its meaning is heavily influenced by narrative context and emotional dynamics. In this study, it emerges within a context of surprise followed by elation. Conversely, Narissa (2022) analyzes *ó* in the animation *Mó Dao Zǔ Shī* (魔道祖师) as a marker of sudden awareness or comprehension, as exemplified in the sentence: “哦 原来如此” (“Oh, so that's how it is”).

8. 哟 yō

The Mandarin interjection *yō* (哟) exhibits a distinctive polysemic nature, where its meaning is significantly determined by the narrative context. In this study, *yō* (哟) emerges within the context of mild surprise. In contrast, Narissa (2022), in *Functions and Meanings of Mandarin Interjections in Mo Xiang Tong Xiu's Mo Dao Zu Shi Animation*, observes that the interjection *yō* (哟) appears in the context of casual greetings, as exemplified in the sentence 哟 又上香去啊 (‘Oh, going to worship again?’)

9. 咦 yí

The Mandarin interjection *yí* (咦) reflects a prominent polysemic nature, with its meaning heavily influenced by both narrative context and sensory perception. In this study, *yí* (咦) emerges within the context of surprising and unusual events. Meanwhile, Narissa (2022), in her study on the animation *Mo Dao Zu Shi*, states that *yí* (咦) occurs in contexts of astonishment upon witnessing something unusual, as exemplified in the sentence 咦...凶灵靶呢 (‘Eh, where is the fierce spirit target?’)

10. 哎呀 āiyā

The Mandarin interjection *āiyā* (哎呀) exhibits a rich polysemic nature, with its meaning heavily dependent on emotional nuances and narrative contexts. In the present study, *āiyā* (āiyā) emerges within the context of mild disappointment, conveyed through a lighthearted or humorous tone. Conversely, in Narissa's (2022) study on interjection functions in the animation *Mo Dao Zu Shi*, the word *āiyā* (āiyā) appears as a spontaneous reaction to an undesirable situation, as exemplified in the sentence 哎呀 别杀我 (‘Ah, don't kill me!’).

11. 啊 a

The Mandarin interjection 啊 (a) exhibits a significant polysemic nature, with its meaning heavily influenced by the cognitive and emotional contexts within the narrative. In the present study, 啊 (a) emerges in contexts where an individual suddenly realizes or understands something after experiencing it. Conversely, Khoirun Nisa (2018, pp. 37-39), in *Analysis of the Use of Interjections in Gu Man's Novel Wei Wei Yi Xiao Hen Qing Cheng*, notes that the interjection 啊 (a) appears in contexts of surprise, as exemplified in the sentence 啊！真的吗？肖奈！！ ('Ah! Really? Xiao Nai!!').

12. 嗯 Ng

The Mandarin interjection 嗯 (ng) exhibits a prominent polysemic nature, with its meaning heavily dependent on interactional contexts and emotional tones. In the present study, 嗯 (ng) emerges within the context of providing answers or responses to questions, functioning as an initial response marker prior to explaining something. Conversely, in Narissa's (2022) study on interjection functions in the animation *Mo Dao Zu Shi*, the word 嗯 (ng) appears in the context of an answer but is delivered with a cynical tone, as exemplified in the sentence 嗯 依手法看应 es 同一人所为 ('Yeah, judging by the technique, it must be the work of the same person.').

13. 哎 Āi

The Mandarin interjection 哎 (āi) exhibits a significant polysemic nature, with its function heavily influenced by interactional contexts and speaker intentions. In the present study, 哎 (āi) frequently emerges within the context of calling or addressing someone to draw their attention to the conversation or direction. Conversely, in Narissa's (2022) study on interjection functions in the animation *Mo Dao Zu Shi*, the word 哎 (āi) appears in a context of enthusiasm, as demonstrated in the following sentence: 哎，有啦 ('Ah, I've got an idea!').

14. 嗯 Ng

The Mandarin interjection 嗯 (ng) exhibits a rich polysemic nature, with its function heavily influenced by narrative cognitive and emotional contexts. In the present study, 嗯 (ng) emerges during moments of contemplation prior to proposing a solution or an idea. Conversely, in Narissa's (2022) study on interjection functions in the animation Mo Dao Zu Shi, the word 嗯 (ng) appears within the context of comfort or relaxation, as exemplified in the sentence 嗯 不过不急 ('Hmm, but there is no need to rush.')

15. 啊 a

The Mandarin interjection 啊 (a) exhibits a significant polysemic nature, with its function heavily dependent on communicative contexts and sensory perceptions. In the present study, 啊 (a) emerges within the context of confusion or auditory lack of clarity, utilized to request repetition. Conversely, in Narissa's (2022) study on interjection functions in the animation *Mo Dao Zu Shi*, the word 啊 (a) appears in a context of surprise, as exemplified in the sentence 啊 你说什么 ('Huh? What did you say?').

The number of interjection types identified aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei, which categorizes interjections into eight distinct types based on their functional usage: expressions of satisfaction, pride, pleasure, or happiness;

expressions of anger, sighing, and sadness; expressions of admiration and envy; expressions of surprise; expressions of disapproval, complaint, and reprimand; expressions of understanding or comprehension; expressions of calling and answering; and expressions of inquiring about identical or unexpected matters. Among these, the most frequently occurring type is the expression of admiration and envy featured in the interjection 啊 (a), with 32 instances found within the comic. Conversely, the least frequent type is the expression of disapproval, complaint, and reprimand represented by the interjection 哎呀 (āiyā), which appears only once. The following section provides a detailed analysis of the interjections found in the comic *Fei Ren Zai* by Yi Wang Kong Qi."

Discussion

Classification of Interjections Based on Functional Usage

1. Expressions of Satisfaction, Pride, Pleasure, or Happiness

In Mandarin, interjections can function to express various positive emotions, such as satisfaction, pride, pleasure, and happiness. These expressions typically emerge spontaneously in daily conversations to signal the speaker's emotional state. Interjections representing satisfaction or happiness are frequently characterized by a lighter, more cheerful vocal tone, or are even accompanied by nonverbal cues such as smiles and laughter. For instance, the use of the interjection 哈哈 (hāhā) signifies laughter, indicating joy or a sense of satisfaction regarding a specific matter. The following section presents the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50

a. 哈哈 Hāhā

According to the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015), the interjection 哈哈 (hāhā) is classified under the expressions of satisfaction, pride, pleasure, or happiness. In Mandarin, 哈哈 (hāhā) functions to represent the sound of laughter, specifically elicited by something humorous or during moments of joy. This interjection commonly appears in daily conversations; for instance, when replying to text messages or commenting on social media platforms upon witnessing something funny, speakers spontaneously employ the word 哈哈 (hāhā). Conversely, it rarely, if ever, occurs in formal contexts. The interjection 哈哈 (hāhā) was found in the data, as exemplified in the following sentence: 难道你最近才发现?除你之外大家早就知道了呀你还真是迟钝呢,情商堪忧啊你。龙果然都是笨蛋哈哈哈哈哈! ('Did you only find out recently? Everyone has known for a long time except you. You are truly slow; your EQ is concerning. Dragons really are idiots, hahahaha!').

2. Expressions of Anger, Sighing, and Sadness

In Mandarin, interjections also function to express various negative emotions, such as anger, fatigue, and sadness. These expressions emerge spontaneously in everyday conversations, allowing listeners to comprehend the speaker's emotional state without requiring lengthy explanations. For instance, the interjection 唉 (āi) is utilized to express a sigh or concern; its pronunciation tone tends to be prolonged and falling, as if releasing an emotional burden through an exhalation of breath. The following section details the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50.

a. 唉 āi

The Mandarin interjection 唉 (*āi*) functions to express complaints (accompanied by a sigh) as well as sadness or pity. In Indonesian, 唉 (*āi*) is frequently translated as “*aduh*”, “*ah*”, or “*duh*”, heavily depending on the context of its usage. This elaboration of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). Within the examined comic, only a single instance of the interjection 唉 (*āi*) was identified. The contextual application is exemplified in the following sentence: 唉! 我帮你找一个 暖和的东西捂着 ('Ah! I will find you something warm to hold.')

b. 嗨 *hāi*

The Mandarin interjection 嗨 (*hāi*) is an exclamatory word used to express complaints accompanied by a long sigh, dissatisfaction, or annoyance. In Indonesian, 嗨 (*hāi*) is frequently translated as “*hai*”, “*hei*”, or “*halo*”, depending on the context of its usage. This explanation of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A single instance of the interjection 嗨 (*hāi*) was identified within the comic, as exemplified in the following sentence: 嗨观音, 你又在喝咖啡? ('Hi Guanyin, are you drinking coffee again?').

3. Expressions of Admiration and Envy

Feelings of admiration or envy can arise when an individual perceives an object or a person that captures their attention. Such emotions are typically articulated through various linguistic expressions. Within the category of interjections, there are diverse lexical forms capable of depicting a person's admiration or envy, with 哎 (*āi*) serving as an example. The following section outlines the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50.

a. 啊 *a*

The Mandarin interjection 啊 (*a*) is employed to express a variety of the speaker's emotional attitudes, such as surprise, admiration, confusion, emphasis, or tone softening, with its semantic value heavily contingent upon context and intonation. In Indonesian, the function of 啊 (*a*) is relatively comparable to interjections such as “*ah*”, “*oh*”, or “*ya*”, which are utilized to convey spontaneous emotions like astonishment. However, its usage in Indonesian is not as versatile as in Mandarin, since it relies less on intonation to differentiate grammatical meanings and more on the sheer expression of the speaker's feelings. Here, the interjection 啊 (*a*) leans toward manifesting a specific affect or expression depending on the context, balanced with an exhalation or a sigh. This functional description aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of 32 instances of the interjection 啊 (*a*) were identified within the comic, as exemplified in the following sentence: 啊。。。。为什么 红薯烤不熟啊 ('Ah..... why won't the sweet potato cook through?').

b. 嗯 *ng*

The Mandarin interjection 嗯 (*ng*) is a highly common expression utilized to signal agreement, comprehension, hesitation, or simply to serve as a conversational filler. Its semantic value is strictly contingent upon intonation and context. In Indonesian, 嗯 (*ng*)

shares identical communicative functions with “hmm”, “uh-huh”, “ya”, or “iya”. Fundamentally, 嗯 (*ng*) operates as a flexible expression that adapts its meaning based on tone, duration, and conversational context. This functional elaboration aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). Two instances of the interjection 嗯 (*ng*) were identified within the comic, as exemplified in the following sentence: 嗯没错· 请小心一点 ('Yes, that's right; please be careful.').

4. Expressions of Surprise

Feelings of surprise frequently arise when an individual encounters the unexpected. The interjections 哎呀 (*āiyā*) and 噢 (*yí*) serve as prime examples of lexical tokens utilized when someone is startled by an event or situation. The intonation accompanying interjections of surprise typically features a rising and heightened pitch, reflecting the speaker's lack of preparedness in receiving a startling stimulus. These interjections can denote both positive and negative surprise, contingent upon the context and the specific intonation employed. The following section outlines the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50.

a. 哎呀 *āiyā*

The Mandarin interjection 哎呀 (*āiyā*) is employed to express spontaneous and relatively intense emotional reactions, such as surprise, annoyance, regret, worry, or admiration. This interjection typically appears at the beginning of a sentence, reflecting the speaker's immediate response to a given situation. In Indonesian, 哎呀 (*āiyā*) is equivalent to interjections such as “*aduh*”, “*wah*”, or “*astaga*”, which similarly function to convey spontaneous emotional reactions. It is more frequently used in casual, everyday discourse and can encapsulate a broader range of emotional nuances merely through shifts in intonation. This functional description aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of four instances of the interjection 哎呀 (*āiyā*) were identified within the comic, as exemplified in the following sentence: 哎呀烈烈! 你看九月酱的新造型超可爱的吧 ('Oh my gosh, Lielie! Look at Jiu Yue-jiang's new look, isn't it super cute?').

b. 噢 *ó*

The Mandarin interjection 噢 (*ó*) is employed to express surprise regarding information that has just been received. The semantic value of 噢 (*ó*) is heavily influenced by intonation: a rising tone can indicate surprise or interest, whereas a flat tone denotes neutral comprehension. In Indonesian, 噢 (*ó*) is translated as “*oh*”, “*ya*”, or “*begitu*”, which function to state that the speaker has understood or become aware of new information. This explanation of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A single instance of the interjection 噢 (*ó*) was identified within the comic, as exemplified in the following sentence: 噢这些真的全部送给我吗! 超级感谢!! ('Oh, are all of these really for me?! Thank you so much!!')

c. 哟 *yō*

The Mandarin interjection 哟 (*yō*) functions to express mild surprise, astonishment, or the speaker's attention toward something unexpected, often accompanied by a sense of

familiarity or a casual tone. Prevalent in daily and informal conversations, 哟 (yō) can denote admiration, teasing, or even subtle irony, heavily relying on the specific context and intonation employed. In Indonesian, 哟 (yō) is translated as “lho”, “wah”, or “eh”. This functional elaboration aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A single instance of the interjection 哟 (yō) was identified within the comic, as exemplified in the following sentence: 哟这不是狐狸妹嘛? ('Oh, isn't this the fox girl?')

d. 咦 Yí

The Mandarin interjection 咦 (yí) functions to express astonishment, a sense of oddity, or mild confusion when the speaker encounters something that does not align with their expectations or prior knowledge. This interjection generally appears sentence-initially or at the beginning of an utterance, and it can even stand alone as an independent expression. In Indonesian, 咦 (yí) is translated as “loh?”, “kok?”, or “eh?”. This functional elaboration aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of seven instances of the interjection 咦 (yí) were identified within the comic, as exemplified in the following sentence: 咦,等等,这么多鸡 哪里来的?! ('Eh? Wait a minute, where did all these chickens come from?!')

5. Expressions of Disapproval, Complaint, and Reprimand

Expressions of disapproval, complaints, and reprimands typically arise when a speaker intends to signal rejection, discomfort, or issue a warning to the interlocutor without the need for lengthy explanations. Interjections such as 唉 (āi) or 哎呀 (āiyā) are generally uttered with a prolonged and falling tone, signifying fatigue, annoyance, or a sense of helplessness toward the encountered situation. Consequently, these interjections function not only as emotional markers but also as effective communicative tools to convey the speaker's stance directly. The following section details the forms of interjections identified in the comic Fei Ren Zai by Yi Wang Kong Qi from chapters 1 to 50.

a. 哎呀 Āiyā

The Mandarin interjection 哎呀 (āiyā) functions to express feelings of complaint or grumbling. This interjection typically occurs in the sentence-initial position and is followed by an explanatory utterance that reinforces the meaning of the complaint. In Indonesian, 哎呀 (āiyā) is translated as “aduh”, “ih”, or “ya ampun”. This functional description of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A single instance of the interjection 哎呀 (āiyā) serving this specific function was identified within the comic, as exemplified in the following sentence: 哎呀,果然 不出所料 ('Oh dear, just as expected.')

6. Expressions of Condescension, Dissatisfaction, and Anger

This study found no empirical evidence or data indicating the use of 叹词 (tàncí) or interjections that express emotions of anger, sighing, and sadness within the analyzed corpus.

7. Expressions of Comprehension

Interjections signaling comprehension typically arise when an individual understands the information provided or when a previously confusing matter becomes clear. These

expressions are deployed spontaneously to demonstrate that the speaker has grasped the interlocutor's intended meaning without requiring lengthy explanations. The following section outlines the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50.

a. 啊

The Mandarin interjection 啊 (*a*) can be utilized to express comprehension or the sudden realization of something, particularly when the speaker has just processed information delivered by the interlocutor. The interjection 啊 (*a*) typically appears as a brief utterance or at the end of a sentence, characterized by a relatively level or slightly rising intonation to mark understanding. In Indonesian, 啊 (*a*) is translated as “oh”, “ah”, or the phrase “*ya, saya paham*” (yes, I understand), which serves to indicate that the speaker has acknowledged newly received information. This functional description of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of three instances of the interjection 啊 (*a*) serving this function were identified within the comic, as exemplified in the following sentence: 啊, 戳到手了 ('Ah, I poked my hand').

8. Expressions of Vocative Calls and Responses

Expressions of vocative calls and responses enable a speaker to capture the interlocutor's attention or react to them spontaneously. A prime example is the interjection 嗯 (*èn*), which is typically uttered with a brief and firm intonation, indicating that the speaker is present or prepared to respond. The following section outlines the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50.

a. 嗯

The Mandarin interjection 嗯 (*èn*) functions to express that the speaker hears, acknowledges a call, and is prepared to respond to the interlocutor's utterance. In this usage, 嗯 (*èn*) is typically uttered briefly with a rising or level intonation, serving as a marker that the speaker is actively listening. In Indonesian, *Explicitly*, 嗯 (*èn*) can be interpreted as “*ya?*”, “*hm?*”, or “*iya*”, which are utilized to answer calls or questions, signaling that the speaker is paying attention and ready to proceed with the conversation. This functional description of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of three instances of the interjection 嗯 (*èn*) serving this function were identified within the comic, as exemplified in the following sentence: 嗯。 。 。 。 因为夏天有些热, 就去宠物店剃了尾巴毛... ('Hmm... Because it's a bit hot in the summer, I went to the pet shop to shave my tail fur...')

b. 哎

The Mandarin interjection 哎 (*āi*) is utilized as an expression to signal calls, attract attention, or issue mild reprimands, particularly to engage the interlocutor within informal conversational settings. Generally, 哎 (*āi*) functions as an interactional marker that signals utterance initiation, whether to address someone, interrupt a conversation, or deliver an indirect warning or reprimand. This interjection typically features in the sentence-initial position. In Indonesian, 哎 (*āi*) is translated as “*hei*”, “*eh*”, or “*woi*”, which are deployed to call, draw attention, or admonish someone. This functional elaboration of the interjection

aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of two instances of the interjection 哎 (*āi*) were identified within the comic, as exemplified in the following sentence: 哎, 你这表情能不能自然点! ('Hey, can you make that expression look a bit more natural?').

9. Expressions for Repetitive Inquiries and Unexpected Events

Expressions used to inquire about the same matter or to convey unexpected events function as crucial interactional resources in discourse. Interjections deployed when asking about the same or repetitive matters typically arise when a speaker seeks to confirm information or solicit validation from the interlocutor. The following section outlines the forms of interjections identified in the comic *Fei Ren Zai* by Yi Wang Kong Qi from chapters 1 to 50

a. 嗯 *ńg*

The Mandarin interjection 嗯 (*ńg*) functions as a pragmatic marker that indicates confusion, uncertainty, or the speaker's curiosity regarding the received information. The nuance of its meaning is heavily determined by intonation and duration: a level or slightly rising tone can signal a question or hesitation, whereas a higher or prolonged pitch denotes surprise or disbelief. In Indonesian, 嗯 (*ńg*) can be interpreted as “*eh?*”, “*ya?*”, or “*kok bisa?*”, which are utilized to mark inquiries about previously mentioned information or to express astonishment toward an unexpected event. This elaboration of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, dan Gu Wei (2015). A total of two instances of the interjection 嗯 (*ńg*) serving this function were identified within the comic, as exemplified in the following sentence: 嗯.....交给我,我想 到一个好办法! ('Hmm... Leave it to me, I've thought of a good idea!').

c. 啊 *a*

The Mandarin interjection 啊 (*a*) functions to express instances where a speaker fails to hear clearly, prompting them to ask the interlocutor back in order to obtain clearer information. This interjection is typically positioned sentence-finally or immediately following the word or phrase intended for emphasis. The nuance of its meaning is heavily determined by its phonetic delivery: a rising or prolonged intonation often signals surprise or astonishment, whereas a level tone remains more neutral and is employed to inquire about prior information. Within this specific category, a level intonation contour is the appropriate phonetic realization. This elaboration of the interjection aligns with the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015). A total of two instances of the interjection 啊 (*a*) serving this function were identified within the comic, as exemplified in the following sentence: 啊?你说啥呢没听清。啥? ('Huh? What did you say? I couldn't hear you clearly. What?').

Conclusion

Based on the analysis of 叹词 (*tàncí*) or interjections within the character dialogues of Yi Wang Kong Qi's comic *Fei Ren Zai* (Chapters 1-50), frameworked under the theory proposed by Liu Yuehua, Pan Wenyu, and Gu Wei (2015), it can be concluded that there are 15 distinct

forms of interjections. These forms are categorized into eight types based on their pragmatic and communicative functions. Notably, the study found a complete absence of interjection tokens within the category of expressions denoting condescension, dissatisfaction, and anger.

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