

A Functional Typology Perspective on Exclamative Sentences in Sundanese Folktales

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ABSTRACT (11pt)

This study analyzes exclamatory constructions in Sundanese folktales (narrative genre), 9,005 tokens from 30 texts through corpus-driven and functional-typological frameworks. Findings reveal that directive particles (*hayu*), intensifiers (*pisan*, *teuing*), and interjections (*duh*, *yeuh*)—not generic emotional terms—dominate exclamatory usage, reflecting communal pragmatics. The particle *hayu* (7 instances), as in “*Hayu urang buru embe!*” (“Let’s chase the goat!”), merges mobilization with collective urgency through syntactic patterns: direct action, metaphorical appeals (“*paganteng-ganteng tunangan!*” = “most handsome fiancés!”), and elliptical structures. Intensifiers like *pisan* (29 instances) amplify affective states (“*Haus pisan!*” = “So thirsty!”), while reduplication (*alus-alus teuing* = “so beautiful!”) heightens emotive emphasis. Interjections (*duh*, *yeuh*) anchor climactic moments through performative incompleteness (“*Duh, Gusti...*” = “Oh, God...”). Hybrid interrogative-exclamatives (“*Naha anjeun teu éra...?!?*” = “How dare you?!?”) and imperative-exclamatives (“*Kudu make akal!*” = “Use your brain!”) blur grammatical boundaries, prioritizing cultural intent over syntax. These constructions challenge Eurocentric mood models, instead encoding communal ethics, moral critique, and oral tradition aesthetics. The study underscores exclamatives as cultural-linguistic acts vital to sustaining Sundanese narrative identity, advocating context-sensitive approaches in indigenous language pedagogy and folklore preservation.

Keywords: *Corpus Analysis; Exclamative Sentences; Functional Typology Analysis; Narrative Genre; Sundanese Folktales.*

INTRODUCTION

Exclamative sentences, as syntactic constructions that express heightened emotion, emphasis, or evaluation, have long intrigued linguists due to their cross-linguistic diversity and communicative richness. Traditionally categorized alongside declarative, interrogative, and imperative moods, exclamatives occupy a unique position in typological research. In typological studies, English exclamatory sentences are commonly introduced by the words “how” and “what”, functioning to highlight strong feelings or emotional reactions, especially when followed by an adjective or noun phrase. Indonesian similarly uses “*alangkah*” and “*betapa*”, which often co-occur with adjectives marked by the suffix *-nya*, such as in “*Betapa bahagianya hati ini!*” or

“Alangkah cerahnya hari ini!”. These linguistic devices parallel the exclamatory constructions in English, as seen in “How beautiful this place is!” or “What a terrible idea!”, where the emotional stance of the speaker is foregrounded.

A number of typological studies have investigated how exclamative constructions are expressed across different languages, revealing both structural variation and similar expressive purposes. For instance, Soriano (2012) found that intonation helps distinguish exclamatives from regular statements in the Bari dialect of Italian. Wan and Yu (2020) observed that in Mandarin Chinese, exclamative mood often appears alongside declarative clauses, showing flexibility in mood combinations. In Spanish, Villa-García (2024) noted that exclamatives involve complementizers like *que* and subject-verb inversion, features also found in interrogatives. Villalba (2001) explained that in Catalan, adjectives in exclamatives are part of a special clause structure. Gao and Lee (2018) analyzed exclamative constructions in Mandarin Chinese social media and identified their strong association with emotional expression, particularly fear. Meanwhile, Ekasani (2016) compared English and Indonesian, showing that while translations keep the core meaning, the exclamative tone often changes through different word choices or sentence structures. Overall, these studies contribute to understanding how exclamatives differ typologically, though they mostly focus on structural aspects rather than the way such expressions function in real communication.

Functional typology, as advocated by scholars such as Greenberg (1963), Givón (1979), and more recently Pleshak and Polinsky (2023), views linguistic structures as shaped by communicative needs and usage patterns. Functional typology emphasizes how linguistic forms are motivated by their communicative functions, diverging from formal approaches that prioritize syntactic structures irrespective of usage. In this view, sentence types such as exclamatives are analyzed not only for their syntactic features but also for their role in interpersonal communication. Exclamatives, in particular, reflect the speaker's evaluative stance, often signaling surprise, admiration, indignation, or intensity. They typically exhibit syntactic markedness, prosodic prominence, and lexical cues that distinguish them from statements or questions (Gao & Lee, 2018; Soriano, 2012). Exclamative constructions are semantically characterized by factivity, scalar implicature, and emotive expressivity (Zanuttini & Portner, 2003; Villalba, 2001). These constructions presuppose the truth of the embedded proposition and evaluate it as exceeding an expected threshold. For example, “How tall he is!” presupposes that he is tall and expresses the speaker's amazement at the degree of height. This functional-semantic integration underpins the typological study of exclamatives.

All language-based communication relies on complex grammatical systems that define how a language functions. These systems can be analyzed through two primary approaches: (1) traditional grammar, which focuses on structural relationships within sentences or clauses, and (2) functional grammar, which emphasizes meaning (Emilia, 2014). Traditional grammar, as discussed by Chomsky, examines linguistic competence (the underlying knowledge of language) versus performance (actual

language use). In contrast, Halliday's Systemic Functional Linguistics (SFL) adopts a functional perspective, viewing language as a system of meanings that serve various purposes in human interaction. SFL integrates both structure and meaning, analyzing how speakers select and realize meanings in specific contexts, along with the factors influencing those choices Thompson, (2014).

This study contributes to language typology from an SFL perspective, where typology involves comparing linguistic similarities and differences across languages. Scholars such as Greenberg (1966), (1978), Comrie (1981), Shopen (1985), Payne (1997), and Whaley (1997) have advanced this field. The research merges systemic functional linguistics with typology, forming systemic functional typology (SFT), primarily based on Caffarel, Martin & Matthiessen (2004) and Martin (1990), with additional insights from Gumilar (2009) and Michaelis & Lambrecht (1996). SFT examines both the unique functional aspects of individual languages and broader linguistic patterns, comparing structural elements across languages to identify similarities and differences.

In practice, Systemic Functional Typology (SFT) can be applied to various languages, including Sundanese, a regional language of Indonesia. While SFL broadly distinguishes language from other semiotic systems as a tri-stratal, metafunctional framework (or "high-order semiotics"), it does not inherently differentiate between language variants. Instead, it requires detailed linguistic descriptions, particularly in identifying the three metafunctions: ideational, interpersonal, and textual meaning Caffarel, Martin & Matthiessen (2004). Martin's (1990) work further elaborates on interpersonal meaning within this framework.

Studies on Sundanese are often limited to specific linguistic areas, such as morphology, syntax, pragmatics, or analyses from structural perspectives. Among the few studies that focus on Sundanese, the most notable ones examine interrogative constructions Gumilar, (2009); Kurniawan & Davies, (2015) and finiteness, with additional research exploring other structural aspects of the language Hardjadibrata, (1985); Kurniawan, (2013). Despite this, expressive sentence types remain relatively underexplored. One such type is exclamative constructions, which play a significant role in Sundanese.

A corpus-based study by Samsi, Lukmana & Sudana (2021) investigated these forms through a functional typological framework, highlighting their unique features. This study found that exclamative expressions in Sundanese commonly include lexical items like *meuni* ('such') and *teuing* ('so' with a negative or emphatic nuance), and are often introduced by interjections such as *ih* or *ah*. These elements usually accompany adjectives to convey strong emotional responses, functioning similarly to *alangkah* and *betapa* in Indonesian. For instance, expressions such as "*Ih, meuni so sweet nyusulan ka dieu!*" ('It's so sweet that [they] came here!') "*Ah, meuni rariweuh sagala!*" ('Ah, how messy everything is!') "*Ari maneh bedegong-bedegong teuing!*" ('You're so incredibly stubborn!') show the diversity in structure. Some begin with an interjection + exclamative + adjective (e.g., *ih, meuni lila!*), while others take on more declarative patterns but functionally serve an exclamatory role. These constructions are analyzed

as carrying interpersonal meaning, expressing the speaker's emotional stance rather than merely conveying propositional content. Samsi, Lukmana & Sudana (2021) categorize the Sundanese exclamative structures into several types: IEDAP (Interjection-Exclamative-Degree-Adjective-Predicate), IEAA (Interjection-Exclamative-Adjective-Adverb), NEADCNI (Noun-Exclamative-Adjective-Degree-Conjunction-Noun-Interjection), DNAI (Determiner-Noun-Adjective-Interjection).

Functionally, these constructions align with what Michaelis & Lambrecht (1996) refer to as Abstract Exclamatory Constructions (AEC) and what-a exclamative forms. While structurally diverse, the core function remains: to project the speaker's emotional evaluation, either positively or negatively, toward a referent or situation. Importantly, the study confirms that despite surface differences, the interpersonal function of exclamatives in Sundanese parallels those in English and Indonesian. This includes the use of expressive particles, interjections, and degree markers that intensify emotional content. Moreover, the omission of explicit subjects in some Sundanese exclamatory clauses aligns typologically with subject-less exclamations in English ("How lovely!") and Indonesian ("Betapa indahnyanya!").

Samsi, Lukmana & Sudana (2021) have significantly contributed to the understanding of exclamatory sentence constructions in Sundanese by employing a corpus-based approach within a functional typology framework. Their research successfully identified linguistic patterns such as the use of *meuni*, *teuing*, and various interjections (e.g., *ih*, *ah*) which typically co-occur with adjectives to convey strong interpersonal meanings. However, the data used in their study were drawn from general online articles covering various genres, with no specific focus on particular text types.

This represents a notable research gap. Folktales (*dongeng*) as a narrative genre hold distinctive linguistic and cultural features. They often involve dramatic events, emotional tension, and vivid character portrayals, all of which provide fertile ground for the use of exclamatory expressions. Yet, to date, there has been no in-depth investigation into how exclamatory sentences are constructed and function specifically within Sundanese folk tales. This lack of genre-specific analysis leaves questions unanswered about how emotional expression is shaped by narrative context, character voice, and cultural storytelling conventions in traditional Sundanese discourse.

Therefore, the present study seeks to fill this gap by examining the typological and functional features of exclamatory constructions in Sundanese folk tales, aiming to determine whether the patterns found in general discourse as reported by Samsi, Lukmana & Sudana, (2021) are also present in narrative texts, or whether folk tales exhibit unique structures and functions. Folktales employ exclamations in distinct ways, serving as narrative devices to emphasize emotional climaxes, character dialogue, or moral lessons which may not appear in casual speech. By shifting the focus to traditional storytelling, this research aims to uncover unique patterns of exclamations in Sundanese narratives, contributing to a more comprehensive understanding of their role across different genres. In doing so, this research not only builds upon existing literature but also extends it by incorporating genre-based

variation as a crucial dimension in the typology of exclamatives. In response to the identified gaps, the following research questions are proposed: 1) How are Sundanese exclamatory sentences structured in traditional narrative texts (folktales)? 2) What interpersonal functions do these exclamations serve in Sundanese storytelling.

METHOD

This study adopts a qualitative research approach rooted in functional typology to examine the forms and communicative functions of exclamatory sentences within traditional Sundanese folktales. The investigation seeks to understand how these constructions are deployed in narrative discourse to encode emotion, construct interpersonal meaning, and reflect socio-cultural values of the Sundanese community Eggins, (2004); Martin, (1992).

Research Design

The study follows a descriptive-qualitative design that emphasizes naturalistic data and inductive analysis. In line with Tracy (2025), qualitative inquiry is suitable when the aim is to explore meaning-making practices within cultural texts, particularly where emotional nuance and context are central.

Research Procedures

The study follows a systematic research process beginning with identifying a significant gap in existing scholarship regarding functional-typological examinations of exclamative constructions within regional oral traditions, with particular attention to Sundanese narratives. This initial stage leads to the careful assembly of an authentic folktale corpus drawn from reputable online databases and openly accessible story collections. The compiled texts then undergo thorough processing using AntConc software, which facilitates the preliminary detection of relevant lexical and syntactic patterns.

Moving to the analytical phase, researchers conduct detailed functional-typological examinations of each identified exclamative structure. To ensure methodological rigor, the study implements a comprehensive validation process that cross-references AntConc-generated data Anthony, (2024) with meticulous manual text analysis and theoretical coding according to established linguistic frameworks. The final stage synthesizes these multifaceted findings to develop substantive conclusions about the diverse communicative functions exclamatives serve within Sundanese storytelling practices.

Data Collection

The research utilizes a carefully selected corpus consisting of 30 Sundanese folktales containing 9,005 tokens, obtained from authoritative digital archives and educational resources. The analytical process incorporates KWIC (Key Word in Context) searches targeting distinctive exclamative elements including lexical items such as *meuni*, *pisan*, *teuing*, *aduh* and *euleuh*, along with expressive particles such as *ah* and *ih*, etc.

Corpus Analysis Using AntConc

The AntConc software (Version 4.3.1) facilitates multiple layers of textual analysis. The examination begins by establishing quantitative measures of exclamative marker frequency, documenting the occurrence of interjections, intensifiers, and degree adverbs. Subsequent analysis explores lexical relationships surrounding exclamatory terms to map their associated semantic domains, particularly focusing on emotional and evaluative contexts. The software generates precise concordance lines that situate exclamative structures within their immediate textual environments, enabling nuanced qualitative interpretation. Additionally, comparative keyword analysis reveals distinctive stylistic and functional variations between exclamative passages and neutral narrative segments.

This integrated analytical approach, as advocated by Baker (2025), proves particularly valuable for uncovering subtle linguistic patterns that might escape conventional manual analysis, thereby strengthening the study's empirical foundation and interpretive validity.

Functional Typology Analysis

The interpretive framework draws upon established functional typology principles Martin, (1992); Pleshak & Polinsky, (2023) to investigate the relationship between grammatical form and communicative purpose across different linguistic contexts. Analysis focuses on three interconnected dimensions: the syntactic manifestation of exclamatives through distinctive word ordering, wh-elements, or interjections; their emotional payloads including expressions of surprise, admiration, disappointment, or joy; and their narrative functions such as creating dramatic tension, characterizing speaker voice, or fostering audience engagement.

The following table summarizes the analysis model:

	Exclamatory Sentence	Syntactic Form	Emotional Function	Narrative Role
Ind Eng Sun	" <i>Wah, hebat sekali anak itu!</i> " " <i>Wow, that kid is amazing!</i> " " <i>Wah, pinter pisan budak éta!</i> "	Interjection + adjective	Admiration	Highlights character's virtue
Ind Eng Sun	" <i>Astaga, dia benar-benar gila!</i> " " <i>Oh my God, he's/she's totally insane!</i> " " <i>Duh Gusti, manéhna bener-bener gélo!</i> "	Interjection + clause	Shock	Expresses narrator's evaluative stance
Ind Eng Sun	" <i>Aduh, kasihan sekali dia.</i> " " <i>Oh dear, poor him/her.</i> " " <i>Aduh, karunya pisan ka manéhna.</i> "	Interjection + adjective	Sympathy	Creates reader empathy
Ind Eng Sun	" <i>Betapa indahna tempat ini!</i> " <i>How beautiful this place is!</i> " <i>Wah, alusna tempat ieu!</i> "	Wh-exclamative (Ind, Eng) Interjection + adj (Sun)	Awe	Builds narrative atmosphere

This typological approach aligns with Haspelmath (2022), who emphasizes the importance of integrating semantic maps and cross-linguistic patterns in sentence-type analysis.

Thematic Coding and Interpretation

Thematic coding is employed to categorize exclamatory sentences according to emergent semantic domains. Coding categories include emotional tone (e.g., joy, sorrow, anger), narrative function (e.g., climax, character dialogue, turning point), and cultural expression (e.g., idioms, religious references).

FINDINGS AND DISCUSSION

The study examined concordance lines containing characteristic Sundanese exclamatory markers, including lexical items (teuing, pisan, etc.) and interjections (hey, ah, etc.), which were typically punctuated with exclamation marks. The sample term "hayu," is presented below with its frequency distribution evident in the concordance hit results and surrounding collocates appearing on both left and right sides of the search term, as visually represented in the accompanying displays.

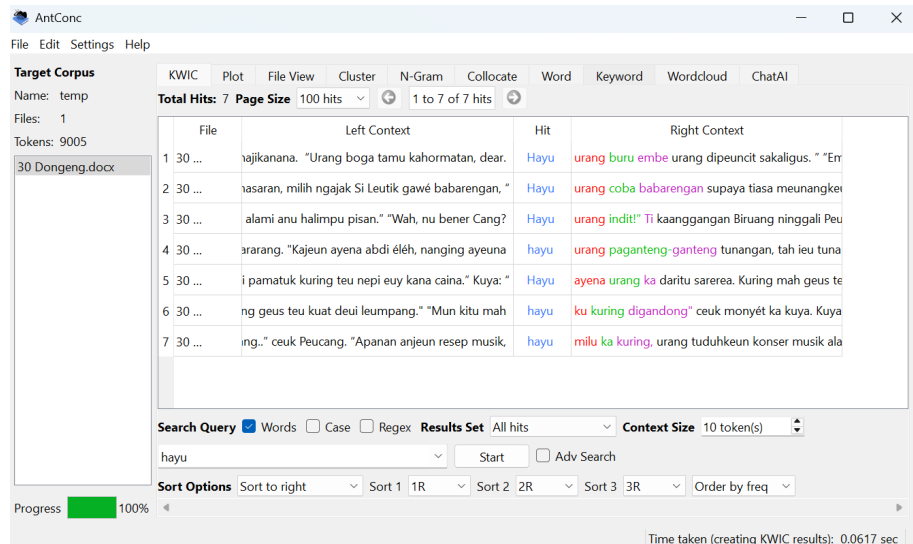


Figure 1. The concordance lines result of "hayu" in KWIC

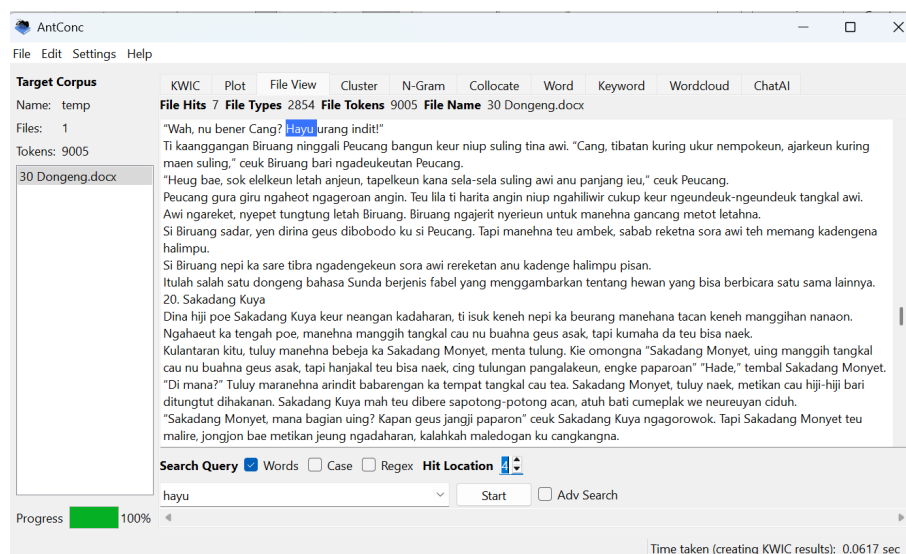


Figure 2. The sample of "hayu" in the whole context

No.	Words or particles	KWIC	Excl	Sentences
1.	Hayu	7	7	<p>"Hayu urang buru embe urang dipeuncit sakaligus."</p> <p>"Hayu urang coba babarengan supaya tiasa meunangkeun buahna."</p> <p>"Hayu urang indit!"</p> <p>"Kajeun ayena abdi éléh, nanging ayeuna <u>hayu</u> urang paganteng-ganteng tunangan, tah ieu tunangan abdi"</p> <p>"Hayu ayeuna urang ka daritu sarerea."</p> <p>"Mun kitu mah <u>hayu</u> ku kuring digandong"</p> <p>"Apanan anjeun resep musik, <u>hayu</u> milu ka kuring."</p>
2.	Pisan	29	2	<p>"Kuring mah geus teu kuat yeuh nahan hanaang, haus <u>pisan</u>!"</p> <p>"Nuhun <u>pisan</u> sakadang sireum, kuring geus ditulungan ku anjeun, leupas tina balai."</p>
3.	Paling	5	2	<p>"Katincakan mah <u>paling</u> ge pejet!"</p> <p>"Saha anu <u>paling</u> panjang buukna, manehna anu menang!"</p>
4.	Teuing	5	2	<p>"Meureun moal panasaran <u>teuing</u>!"</p> <p>"Leuh aya manuk alus-alus <u>teuing</u>."</p>
5.	Naha	4	2	<p>"Naha make reuwas sakadang beurit, kawas boga dosa!"</p> <p>"Naha anjeun teu éra nyarios omong kosong sapertos kitu!"</p>
6.	Kudu	19	1	<p>"<u>Kudu</u> make akal!"</p>
7.	Meuni	2	1	<p>"Heuh bener, abong-abong awak urang laetik <u>meuni</u> teu dibere cai, teu kawas sakadang banteng."</p>
8.	Hey	3	3	<p>"<u>Hey</u> Biruang.."</p> <p>"<u>Hey</u>, dulur-dulur!"</p> <p>"Keur naon maneh <u>hey</u> sakadang kuya, sakadang hayam?" (interrogative, exclamative)</p>
9	Yeuh	2	2	<p>"Kuring mah geus teu kuat <u>yeuh</u> nahan hanaang, haus pisan!"</p> <p>"Ker pararusing <u>yeuh</u>, teu kaharti kuring ka sakadang buaya."</p>
10	Duh	2	2	<p>"Duh, hampura Abah," ceuk Kabayan.</p> <p>"<u>Duh</u>, Gusti... mun paparin abdi beunghar, meureun dahar nanaon oge bisa.. "</p>
11.	Hah	1	1	<p>"<u>Hah</u>, nu bodo mah nangka atuh, geus kolot teu apal jalan balik."</p>
12.	Kop	1	1	<p>"<u>Kop</u> tah cokot deui."</p>
13.	Alah	1	1	<p>"Alah maneh mah ngareureuwas!"</p>
14.	!	3	3	<p>"Embe?!" pamajikan Si Kabayan ngageroan.</p> <p>"Asak, Bapa!"</p> <p>"<u>Tulung</u>, <u>tulung</u>, ieu kuring rek tikerelep, tulungan..!"</p>
	Total		30	

The Structure of Sundanese Exclamatory Sentences

Sundanese exclamatory sentences exhibit a rich interplay of lexical, syntactic, and pragmatic elements, as evidenced by corpus analysis. The particle *hayu* emerges as a central exclamatory marker, occurring seven times in the dataset, exclusively in contexts that blend directive intent with communal urgency. For instance, the sentence "*Hayu urang buru embe urang dipeuncit sakaligus!*" ("Let's chase the goat we released earlier!") illustrates how *hayu* functions as a mobilizing force, combining with action verbs (*buru* = "chase") and inclusive pronouns (*urang* = "we") to convey collective resolve. Similarly, "*Hayu urang coba babarengan supaya tiasa meunangkeun buahna!*" ("Let's work together to get the fruit!") demonstrates its role in rallying participants toward shared goals, syntactically framed by imperative structures but pragmatically charged with exclamatory emotion. The particle's versatility extends to metaphorical directives, as seen in "*Mun kitu mah hayu ku kuring digandong*" ("If so, let

me carry you”), where *hayu* softens a request into a collaborative appeal, reflecting its adaptability across narrative contexts.

In contrast to *hayu*’s action-oriented function, particles like *pisan* and *teuing* serve as intensifiers, amplifying emotional states or evaluations. The exclamation “*Haus pisan!*” (“So thirsty!”) exemplifies *pisan*’s role in heightening adjectival force (*haus* = “thirsty”), while “*Leuh aya manuk alus-alus teuing!*” (“There’s a very beautiful bird!”) combines reduplication (*alus-alus* = “beautiful”) with *teuing* (“very”) to create emphatic descriptions. Unlike *hayu*, which precedes verbs, *pisan* and *teuing* typically follow adjectives or adverbs, anchoring their syntactic positioning to emotional rather than directive purposes. This distinction underscores the functional diversity of Sundanese exclamatory markers, where lexical choice directly shapes pragmatic intent.

Structurally, *hayu* operates within three recurring patterns. The first involves direct mobilization, as in “*Hayu urang indit!*” (“Let’s go!”), where the particle merges with a verb to signal urgency, reinforced by terminal exclamation marks. The second pattern incorporates metaphorical or aspirational action, exemplified by “*Kajeun ayeuna abdi éléh, nanging ayeuna hayu urang paganteng-ganteng tunangan!*” (“Yesterday I lost, but now let’s be the most handsome fiancés!”). Here, reduplication (*paganteng-ganteng* = “most handsome”) amplifies the emotional stakes, transforming a directive into a performative exclamation. The third pattern employs elliptical subjects, as in “*Apanan anjeun resep musik, hayu milu ka kuring*” (“Since you like music, join me!”), where contextual cues replace explicit pronouns, a hallmark of informal Sundanese speech.

Cross-linguistically, *hayu* shares functional parallels with English “let’s” but diverges in its emotive depth. For example, “*Hayu milu ka kuring!*” (“Join me!”) transcends a mere invitation, embedding cultural nuances of solidarity and shared experience absent in its English counterpart. Additionally, Sundanese exclamatives uniquely integrate reduplication, as seen in “*alus-alus teuing*” (“very beautiful”), a strategy rarely employed in non-reduplicative languages like English for emotional emphasis.

Theoretical implications arise from sentences like “*Meureun moal panasaran teuing!*” (“Maybe I won’t be too curious!”), where *teuing* modifies a verb phrase rather than an adjective. This challenges rigid typological categorizations, supporting Michaelis & Lambrecht’s (1996) assertion that exclamatory force often emerges from pragmatic context rather than fixed syntax. Similarly, “*Kudu make akal!*” (“Use your brain!”), though structurally imperative, functions as an exclamation due to its narrative role in expressing frustration, further blurring sentence-type boundaries.

Corpus-driven insights reveal *hayu*’s clustering in dialogic folktale segments involving negotiation or collective action, such as “*Hayu ayeuna urang ka daritu sarerea!*” (“Let’s all go there now!”). Its consistent pairing with exclamation marks and inclusive pronouns underscores its dual role as a grammatical marker and cultural device for fostering narrative cohesion. Meanwhile, interjections like *duh* and *yeuh* complement this system, as in “*Duh, Gusti... mun paparin abdi*

beunghar” (“Oh God, if You make me rich...”), where spiritual exclamation merges with personal aspiration.

In summary, Sundanese exclamatory grammar thrives on the synergy of form and function. Particles like *hayu* and *teuing* operate within flexible syntactic frameworks, their meanings shaped by reduplication, context, and cultural pragmatics. This dynamic system resists rigid classification, instead privileging the interplay of emotion, community, and narrative tradition—a testament to the language’s unique capacity to encode interpersonal meaning through exclamatory artistry.

Functional Analysis of Exclamatory Clauses in Sundanese Narratives

Sundanese exclamatory sentences in traditional folktales (*dongeng*) serve as vital mechanisms for emotional storytelling and cultural transmission, blending syntactic flexibility with pragmatic urgency. The corpus, drawn from 30 Sundanese folktales, reveals how exclamative particles, interjections, and reduplication patterns are strategically deployed to heighten narrative tension, convey moral lessons, and reflect communal values. For instance, the particle *hayu*—occurring seven times exclusively in exclamatory contexts—transforms imperative directives into collective emotional appeals. In the folktale example “*Hayu urang buru embe urang dipeuncit sakaligus!*” (“Let’s chase and catch the goat together!”), *hayu* shifts from a mere directive to a rallying cry, uniting characters (and listeners) toward a shared goal. This reflects the communal ethos embedded in Sundanese oral traditions, where collective action is often framed as emotionally charged exclamations rather than neutral commands.

The intensifier *pisan*, appearing 29 times across the corpus, adapts to diverse emotional registers within folktales. In “*Haus pisan!*” (“So thirsty!”), spoken by a parched protagonist, *pisan* amplifies physical suffering into a visceral lament, while “*Nuhun pisan sakadang sireum!*” (“Thank you so much, ants!”) from a tale where ants aid a hero, elevates gratitude into a moral acknowledgment of non-human helpers. These examples illustrate how *pisan* operates as a gradable emotional marker, adapting its function to context—a hallmark of Givón’s (1990) functional typology. Similarly, reduplicated constructions like “*alus-alus teuing!*” (“so beautiful!”) in “*Leuh aya manuk alus-alus teuing!*” (“There’s such a beautiful bird!”) employ poetic repetition to evoke wonder, a common device in Sundanese storytelling to emphasize aesthetic or moral ideals.

Interjections such as *duh* and *yeuh* anchor climactic moments in folktales, foregrounding characters’ emotional states. In “*Duh, hampura Abah!*” (“Oh, forgive me, Father!”), a repentant character’s plea, *duh* crystallizes remorse, while the ellipsis in “*Duh, Gusti...*” (“Oh, God...”) from a scene of desperation conveys unspoken despair, relying on performative context to complete the emotional message. These interjections function as MOOD elements in Systemic Functional Linguistics (Martin, 1990), prioritizing affective intent over syntactic completeness. Similarly, *yeuh* in “*Kuring mah geus teu kuat yeuh nahan hanaang!*” (“I can’t endure this

hunger anymore!”) amplifies a character’s plight, directing listener empathy toward their suffering.

Hybrid structures in folktales, such as interrogative-exclamatives, blur grammatical boundaries to serve narrative goals. The rhetorical “*Naha anjeun teu éra nyarios omong kosong?!?*” (“How dare you spout nonsense?!”) uses *naha* (“why”) not to seek answers but to chastise, merging question and rebuke. Likewise, “*Keur naon maneh hey sakadang kuya?!?*” (“Why act like a turtle?!”) combines *hey* with a metaphorical insult, critiquing slowness through exasperated humor. These constructions align with Michaelis & Lambrecht’s (1996) theory of pragmatic blending, where form follows emotional function rather than rigid syntax.

The imperative-exclamative “*Kudu make akal!*” (“Use your brain!”), recurring 19 times, exemplifies how folktales encode wisdom through exclamatory force. In one narrative, an elder admonishes a reckless youth with this phrase, transforming a directive into a moral lesson. Here, *kudu* (“must”) transcends obligation, becoming a vehicle for cultural critique—a pattern observed across Austronesian oral traditions (Martin, 1990). Rare particles like *kop* in “*Kop tah cokot deui!*” (“Grab another cup!”) and *alah* in “*Alah maneh mah ngareureuwas!*” (“Ugh, you’re so annoying!”) further root exclamatives in daily Sundanese life, reflecting rituals (e.g., communal coffee-sharing) and social friction.

This study demonstrates that Sundanese exclamatory constructions in folktales are not mere grammatical forms but cultural-linguistic strategies for encoding emotion, morality, and communal identity. By prioritizing pragmatic intent over syntactic rigidity—such as imperative-to-exclamatory shifts (*hayu*), reduplication for emphasis (*alus-alus teuing*), and interjections (*duh*) as emotional anchors—these constructions challenge Eurocentric models of mood categorization. Psychologically, they reveal how emotion in collectivist societies is mediated through shared linguistic performance, where exclamatives act as tools for reinforcing social bonds and moral norms. The folktale corpus underscores that Sundanese exclamatives are embodied cultural acts, where language and emotion co-evolve within oral traditions. For linguistic theory, this affirms the necessity of context-driven frameworks like functional typology and SFL to capture non-Western communicative practices. For psychology, it highlights the role of narrative in shaping emotional cognition, offering a counterpoint to individualist models of affect by centering communal expression. Ultimately, these findings position Sundanese folktales not just as stories, but as living archives of emotional grammar, preserving and transmitting cultural wisdom through every exclamatory utterance.

CONCLUSION

This study demonstrates that Sundanese exclamatory sentences function as dynamic linguistic tools for encoding emotional intensity and cultural values, bridging syntactic form with pragmatic intent. By analyzing folktales through a functional-typological lens, the research reveals that Sundanese exclamatives prioritize

interpersonal meaning over grammatical rigidity, often adopting declarative structures while operating exclamatorily through contextual markers like reduplication (*tulung-tulung*), interjections (*duh, alah, kop, hah, yueh, hey*), and particles (*hayu, kudu, naha, teuing, paling, pisan*). These constructions challenge traditional mood categorizations, showing that emotional expression in Sundanese is not confined to syntactic exclamatives but emerges through strategic lexical and prosodic layering.

Psychologically, this finding underscores the role of language in mediating emotional cognition, where cultural norms shape how speakers encode and perceive affective states. The interplay of repetition, intonation, and shared context in Sundanese exclamatives highlights the importance of *embodied communication*, a concept where linguistic forms are inseparable from their performative and communal contexts. This advances cross-cultural psychology by illustrating how non-Western oral traditions offer unique insights into emotion-language interactions, particularly in collectivist societies where communal expression dominates individual articulation. Practically, the study advocates for culturally sensitive frameworks in emotion research, emphasizing that linguistic diversity is critical to understanding universal and culture-specific patterns of affective expression.

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