

INTERJECTION IN THE ANTHOLOGY OF SHORT STORIES DREAMING OF THE ORANGE SHADOW BY SANIE B. KUNCORO AS TEACHING MATERIAL FOR INDONESIAN LANGUAGE LESSONS

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Abstract

This study aims to identify the form and analyze the function and implications of interjection in the anthology of the short story *Mimpi Bayang Jingga* by Sanie B. Kuncoro on Indonesian language learning. Using a descriptive qualitative research method with a see-and-take technique, this study found eight types of interjections with a total of 80 appearances that reflected various emotional expressions of the characters, such as astonishment, annoyance, sadness, joy, and invitation. Analysis using matching methods and PUP techniques shows that interjection in texts serves not only as a linguistic element, but also as a stylistic device that reinforces the characterization and atmosphere of the story. The results of this study have implications for Indonesian language learning, especially in the use of literary texts as an authentic learning resource to train students' ability to recognize, understand, and use interjection in real contexts, as well as foster appreciation of literature and character values through expressive and reflective language.

Keywords: *interjection, anthology, short story Mimpi Bayang Jingga, teaching materials, Indonesian lessons*

INTRODUCTION

Language in literary works functions as a means of conveying messages, reflecting the characters' expressions, emotions, and inner experiences. One of the linguistic aspects that often appears in short stories is interjection, which is a short word or phrase that represents the speaker's emotional response. Sanie B. Kuncoro in a short story anthology *Mimpi Bayang Jingga* many feature interjections as a reinforcement of character characterization and the inner atmosphere of the story. This is in line with the opinion Khaerunnisa et al., (2024) in *Jurnal Klitika* which states that interjection is not only present in the basic form, but also in the form of derivatives that function to animate the dialogue and reflect the intensity of the character's emotions.

Other research results by Fitriyah & Ulfah, (2023) about deep interlocation Novel *Sirkus Pohon* by Andrea Hirata, work also found that interexercise serves to emphasize emotions, such as awe, surprise, and anger. They emphasized that the use of interjection helps readers get closer to the inner experience of the character. This proves that interjection in literary works, in addition to linguistic aspects, also has an aesthetic role that strengthens the plot and meaning of the story. Furthermore, Fitriana (2022) In his study of the variation of interjection in post-reform Indonesian novels, it was found that interjection was used by the author as a strategy to present the spontaneity of the characters' emotions. According to him, without interjection, dialogue in literary works will feel rigid and less expressive. These findings confirm that interjection is a vital linguistic element in creating conversational realism. The same thing is also affirmed by Maulidah (2022) In his research on oral discourse, interjection functions as a marker of emotional closeness between the speaker and the listener.

Thus, the analysis of interjection in Kuncoro's short stories is important because it can open up insights into how women writers use expressive language to build atmosphere. From the pedagogical side, the results of this research can be integrated in Indonesian learning, especially in language materials and literary appreciation. As affirmed by Khaerunnisa et al., (2024), interjection studies can be used in learning to train students to understand the emotional context, while improving writing and speaking skills more expressively. Language and literature are an inseparable unit. Through language, an author's feelings can be expressed in writing. With language, it can be known the purpose that will be conveyed by the author in a literary work by readers or literary connoisseurs. Through language, the good and bad of a literary work can be assessed. Keraf (in Fitriyah & Ulfah, 2023) saying that feelings

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and hearts can be expressed through words or sentences. Thus, language is a means of literary expression. In language and literature learning, you will learn about the process of word formation or what is commonly called morphology. According to Safitri et al. (2022), morphology is a branch of linguistic study that describes the basic units of language as grammatical units. The Mulyati (2021) states that morphology is a branch of linguistics that describes the structure of words and the influence of changes in word structure on their type and meaning. So, morphology is a branch of linguistics that studies the formation of words that can distinguish meanings. Chaer (2015) stated that in learning morphology there are two classifications of words, namely the open word class and the closed word class. Closed word classes are words whose members are limited and the possibility of increasing or decreasing because they have no effect on morphological processes is very minimal. One of the ones that includes the closed word class is the interjection class.

Interjection in language life is considered the oldest, because not everyone can know the language system that it looks like it does now. Interjection appears as an expression of verbal feelings in a conversation (Sipayung et al., 2025). Kridalaksana (2009) explains that interjection is a speech that functions to express the speaker's feelings and is not connected to other words in speech. As for the Chaer (2015), interjection is a word that can express a person's inner feelings. Interjection is divided into two, namely interjection with short words (oh, ah, nah, ha, o), and interjection with ordinary words (aduh, celaka, gila, amboi, alhamdulillah). The use of interjection is not only limited to everyday communication, but also often appears in literary works, including short stories. In the field of literature, interjection is able to strengthen the atmosphere, add depth to the character, and give emotional nuances to the story (Rahmadhani et al., 2024). Interjection can be used to express complex feelings, such as joy, sadness, shock, or anger, directly and spontaneously (Laeman, 2024). In short stories, interjection also serves as a stylistic element that enriches dialogue and narrative, allowing the reader to feel a deeper emotion from each scene (Salafudin & Sofyaningrum, 2024).

Short stories as a form of short prose have a characteristic in presenting dense and direct stories. Short story writers often make use of interjection to create a deep emotional impact within a limited narrative space. In short stories, the use of interjection can give color and depth of emotion to dialogue and narrative, so that it can strengthen the delivery of messages to readers. In this case, the use of interjection is not only an additional element, but also serves as an integral part of the language style used by short story writers. Kuncoro is one of the short story writers known for his distinctive language style and his ability to depict the complexity of human emotions. In his short story anthology *Mimpi Bayang Jingga*. Kuncoro packs three meaningful stories about love, dreams, ego, separation, and loss. The first short story, *The Desert Dreams*, tells the story of a husband who faces infidelity due to a sense of flatness in his household, but highlights that love has a selfish nature and does not want to be divided. The second short story, *Jingga*, tells the story of a woman who finds a 'shortcut' to achieve her dreams, but has to face love without commitment. Meanwhile, *Mimpi Bayang* chooses a supernatural approach to convey the complexity of ego and love, which are difficult to unite.

The use of language in *Mimpi Bayang Jingga*, especially through interjection, is an important part in building emotions and characters in the story. The interjections that appear in dialogue or narrative become a tool to convey the inner conflict and the dynamics of relationships between characters, which corresponds to the major themes of this work. This shows how Kuncoro is able to utilize simple language elements to create a strong emotional impact on the reader. Current research is not the only research on interjection. Previous studies have been conducted by Efendi & Monica (2022). From the results of this study, it was found that the interjection used was in the form of *asyiik*, *oi*, *ai*, *nah*, *oh*, *ah*, *mantap*, *aduh*, *ayo*, *amboi*, *wai*, *jeh*, *hei*, *masyaallah*, *ojeh*, *luar biasa*, *alhamdulillah*, and *wallahualam*. The interjections are classified according to their type based on the expression of the feelings shown. The types of interjections found are divided into eight types, including (1) irritation interjection there are 4 citations. (2) the interjection of satisfaction or admiration there are 6 quotes. (3) The interjection of gratitude has 2 quotes. (4) Astonishment interjection there are 18 citations. (5) Shock interjection there are 5 citations. (6) Invitation interjection there are 4 citations. (7) call interjection there are 8 citations. (8) The interjection of the node has 9 citations.

Research from Tobing et al. (2023) examined the interjection in the digital broadcast of the Youtube video "Umay Shahab Karirnya Hancur and juga Sukses Semua karena Iqbaal!" with a viewing duration of 26 minutes and 13 seconds. This research produced 26 interjections, then classified based on Hasan Alwi's Interjection theory in the book "Tata Bahasa Baku Bahasa Indonesia" and found 1 interjection of disgust, 2 interjections of annoyance, 6 interjections of admiration, 2 interjections of gratitude, 1 interjection of hope, 5 interjections of astonishment, 4 interjections of surprise, 1 interjection of invitation, 1 interjection of call, and 3 interjections of conclusions. Other research from Azwar & Agustina (2019) aims to describe the forms of interjection, types of interjection and interjection functions in the talk show *Pagi-Pagi Pasti Bahagia (PPPH)* on Trans TV. This type of research is a qualitative research using a descriptive method by explaining the meaning behind the presenter's speech related to

interjection. The results of this study are first, the form of interjection in PPPH consists of two forms of interjection, namely the basic form and the derivative form. The types of interjection in the PPPH program on Trans TV consist of three types of interjections, namely attitude, positive, and neutral. Third, the interjection function found consisted of eight functions, namely as exclamation, astonishment, pain, sadness, disappointment, admiration, relief, and disgust. The novelty of this research lies in the focus of the study of the use of interjection in literary works, especially the anthology of short stories *Mimpi Bayang Jingga* by Kuncoro, which raises the theme of love, dreams, ego, separation, and loss. In contrast to previous studies that examined interjection in oral communication such as YouTube shows or talk shows on television, this study linked interjection to the construction of emotions, characters, and themes in short stories. This research also offers a new perspective by combining linguistic analysis and literary aesthetics to understand the role of interjection in constructing narratives and emphasizing emotional conflicts in literary works.

METHODS

This study uses a descriptive qualitative approach with the object of study in the form of written language (Risyanto & Juandi, 2022), especially the form and type of interjection in short stories *Mimpi Bayang Jingga* by Kuncoro. This research is not a field research, but focuses on the analysis of literary texts whose results are presented in the form of descriptions based on the linguistic phenomena found. The subject of the study is the form and type of interjection contained in the short story. The research data is in the form of language units, sentences, or quotes in short stories that contain elements of interjection, while the sole source of data is the text of the short story *Mimpi Bayang Jingga* by Kuncoro. The data collection technique is carried out by the observation method and the recording technique (Efendi & Monica, 2022). The researcher reads and listens to the text of the short story carefully, then notes sentences that contain interjections. The collected data is coded for easy grouping, including original interjections, interjections derived from ordinary words, and interjections derived from expressions. Data analysis used a referential matching method with the technique of *Pilih Unsur Penentu* (PUP). This method focuses on determining the meaning of interjection based on non-linguistic referents, while the PUP technique is used to determine the linguistic elements that determine the function and type of interjection. The results of the analysis are presented descriptively by explaining the form, function, and meaning of interjection in the context of short stories.

RESULTS AND DISCUSSION

Forms of Interjection in the Anthology of Orange Dreams

Interjection is one of the linguistic elements that functions to express feelings or emotions spontaneously. In literary works, especially short stories, interjection plays an important role in strengthening expression, creating realistic nuances in dialogue, and adding psychological depth to the characters. Sanie B. Kuncoro's anthology of *Mimpi Bayang Jingga*, which consists of three short stories titled *The Desert Dreams*, *Jingga*, and *Mimpi Bayang Jingga*, features various forms of interjection that enrich the atmosphere and characterization of the characters. This analysis aims to identify and explain the forms of interjection used in the anthology. The results of the analysis of the *Anthology of Short Stories Mimpi Bayang Jingga* by Kuncoro show that there are various forms of interdependence spread in the three main short stories, namely *The Desert Dreams*, *Jingga*, and *Mimpi Bayang Jingga*. The interjections that appear in this anthology have the function of strengthening the characters' emotions, emphasizing the inner situation, and bringing the dynamics of the conversation in the narrative to life. In the short story "*Mimpi Bayang Jingga*", several interjections are found that mark the spontaneous expression of the main character. For example, the word "O" (p. 8) used to show a sense of admiration and sudden awareness of the emotional experiences experienced by the character. In addition, there is also an interjection of "Ah" (p. 28) which expresses subtle rejection and indifference, as well as "Aha" (p. 28) which contains the meaning of admiration or the discovery of something new. These three forms of interjection describe the inner struggle of the character in dealing with emotional situations and self-reflection.

Meanwhile, in the short story "*Jingga*", the use of interjection seems more dynamic and contextual. The interjection of "astaga" (p. 93) appears as a reaction to a shocking event, reflecting the character's shock and distrust of the situation at hand. Then, the interjection "Ugh" (p. 102) is used to express disgust or irritation at an unpleasant situation. Other forms such as "maaf" (p. 79), although it is generally an act of apology for forgiveness, in the context of standing sentences it functions as a social interjection that marks a sense of politeness and spontaneous regret. In addition, the interjection of "Woyla" was also found (p. 80) which the character said to show a sense of surprise and spontaneity towards unexpected events. The interjection form "Ha" (p. 95) marks a moment of surprise and sudden awareness when the character realizes something important. As for the short story "*Mimpi Bayang Jingga*", the form of interjection that appears is generally reflective and is used to emphasize the character's speech or conclusion. For

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example, the interjection "Nah" (p. 187) is used to mark an affirmation or conclusion of a previous statement, while "begitu?" (p. 103) serves to confirm and provoke further clarification in the dialogue. These two forms of interjection show the writer's tendency to use interjections as a subtle but powerful means of transitioning discourse. Overall, the forms of interjection found in this anthology not only serve as markers of emotion, but also become part of Kuncoro's poetic and introspective narrative style. The use of interjections such as "O," "Ah," "Astaga," "Nah," and "Begitu?" adds an expressive element to the speech, reinforces the dramatic atmosphere, and emphasizes the psychological depth of the characters. Thus, interjection in *Mimpi Bayang Jingga* does not only play a role as a linguistic element, but also as an aesthetic device that enriches meaning and emotion in the entire work.

Table 1. Forms of Interxation in the Anthology of Orange Dreams Dreams

Yes	Short Story Title	Shape	Types of Interfusion
1	The Desert Dreams (2009: 8)	O	Expressive – expressing admiration and sudden awareness
2	The Desert Dreams (2009: 28)	Ah	Expressive – shows gentle rejection or aversion
3	The Desert Dreams (2009: 28)	Aha	Expressive – expressing a sense of admiration and discovery
4	Jingga (2009: 79)	Maaf	Social – expressing spontaneous politeness or regret
5	Jingga (2009: 80)	Woyla	Expressive – expressing astonishment or surprise
6	Jingga (2009: 93)	Astaga	Expressive – shows surprise or disbelief
7	Jingga (2009: 95)	Ha	Imitative – imitating a spontaneous sound when realizing something
8	Jingga (2009: 102)	Ugh	Expressive – expressing disgust or disgust
9	Mimpi Bayang Jingga (2009: 103)	Begitu?	Fatis – marking confirmation or request for clarification
10	Mimpi Bayang Jingga (2009: 187)	Nah	Fatis – emphasizing conclusions or shifting topics

Based on the table above, it can be seen that the use of interjection in the Anthology of Short Stories of the *Mimpi Bayang Jingga* by Sanie B. Kuncoro is spread across the three main short stories, namely *The Desert Dreams*, *Jingga*, and *Mimpi Bayang Jingga*. Each short story features a variety of different forms and functions of interjection according to the emotional context and speech situation of the characters. In the short story *The Desert Dreams*, the interjections that appear are dominated by expressive forms, such as O, Ah, and Aha. These three forms mark the spontaneous expression of the main character in the face of changes in the inner mood. For example, the interjection "O" is used to describe a sense of amazement and sudden awareness of something that touches the character's emotions, while "Ah" indicates a resigned attitude or gentle rejection of the situation. Meanwhile, "Aha" signifies the moment when the character discovers or realizes something that was previously vague. The use of interjection in this short story highlights the reflective and contemplative atmosphere that is characteristic of Kuncoro's storytelling style. The short story "Jingga" shows the most diverse and emotional use of interjection. Interexercises such as "Astaga", "Ugh", dan "Ha" reinforce the dramatic nuances and inner intensity of the characters. The word "Oh my gosh" indicates deep shock, while "Ugh" is used to denote disgust or disgust at an unpleasant situation. The "Ha" functions as a marker of sudden awareness or a reflex reaction to something that the character has just realized. In addition, the interjections of "Maaf" and "Woyla" add to the diversity of functions: "maaf" acts as a social interjection that expresses spontaneous manners, while "Woyla" shows a sudden astonishment. This variation of form depicts the psychological dynamics of the characters and enriches the emotional aspects of the narrative. Meanwhile, in the short story "Mimpi Bayang Jingga", the interjections that appear are more fatis, such as "nah" and "Begitu?". These forms are used to emphasize the meaning of speech, mark conclusions, or provoke confirmation from the interlocutor. The use of fatis interjection in this short story shows the tendency of reflective and rational speech styles that characterize the climactic phase of the story. Thus, interjection in this short story not only serves as an emotional expression, but also as a marker of logic and natural conversation flow. From all these findings, it can be concluded that the most dominant form of interjection in this anthology is expressive interjection, which appears six times out of ten data found.

This shows that Kuncoro uses interjection to describe the emotional and psychological reactions of characters, not just as an additional element of language. Meanwhile, fatistic and social interjection is used to provide a variety of communicative functions and enrich the interpersonal dimension in dialogue between characters. Expressive interjection is a word or expression used to express the speaker's spontaneous emotions or feelings towards a situation or event. The emotions in question can be in the form of admiration, sadness, anger, surprise, disappointment, or happiness. This type of interjection reflects a direct psychological reaction without going through a long thought process. Fatis interjection is used to establish, maintain, or facilitate social relationships and communication between the speaker and the counter-speaker. Its function is not to convey new information, but to maintain the continuity of the conversation or mark the transition of the topic of conversation. Social interjection serves to show good manners, respect, or ethical values in social interactions. It is usually used to greet, beg, or express respect to the interlocutor. Imitative interprojection is an interjection that mimics natural sounds, sounds, or expressions of humans and the surrounding environment. It usually appears to describe a spontaneous sound that reflects the speaker's physical or psychological reaction to something. Thus, the use of interjection in the Anthology of Short Stories *Mimpi Bayang Jingga* shows that the author not only uses exclamation words as a spontaneous expression, but also as part of an aesthetic language style that supports the depth of meaning and strengthens the characterization of characters in each short story.

Types of Interxation in the Anthology of Short Stories of Dreams of Orange Shadows by Sanie B. Kuncoro

In the study of language ontology, interexcise is understood as a class of words that function to express feelings or emotions spontaneously (Tobing et al., 2023), without going through complex grammatical processes. According to Maulidah (2022), interjection is a direct expression of the speaker's emotions that stand alone syntactically speaking. In the anthology of short stories *Mimpi Bayang Jingga* Kuncoro's work, the forms of interjection were found to be diverse and reflected the characters' emotions and strong psychological dynamics. The use of interjection in the text plays an important role in building the atmosphere and deepening the characterization (Ali et al., 2021). The first prominent form of interfusion is the interjection of astonishment and awe. This type is used to express the character's surprise or admiration for a certain situation. For example, in the quote "Woyla! Apa yang tidak mungkin di dunia ini?" (p. 80), Woyla's interjection! It becomes a spontaneous expression of the character's wonder and amazement at things beyond logic. In addition, there are also shapes such as "Wah, indah sekali!" (p. 188) which shows Frangi's admiration for the flowers the author sees. These two examples show how Kuncoro uses interjection to create a lively and natural emotional effect in the dialogue and narrative of his characters.

Furthermore, there is also an interjection of regret and sadness that strengthens Sanie's typical melancholic atmosphere. For example in the quote "Maaf, aku hanya terlalu ingin tahu..." (p. 187), the word apology is used not just as a formal apology, but as a spontaneous expression of self-remorse. Other forms like "Oh, begitu rupanya..." showing a soft and heartfelt tone of disappointment. This kind of interjection enriches the layers of psychological meaning in the text, as it marks a shift in the inner emotions of the character from guilt to acceptance. In addition, interjections of aggravation and anger are also often used to display inner conflict and the intensity of relationships between characters. An example is found in the sentence "Tidak!" (p. 123) which Orange said as a form of emotional rejection of a stressful situation, as well as the cry "Kau gila!" (p. 123) which signifies an outpouring of spontaneous anger. This type of interjection serves to emphasize the dynamics of tension in conversation and create a dramatic effect in narrative discourse.

In addition to the above forms, there are also interjections of greetings and invitations such as Ya, Frangi memastikan" and "Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi" (p. 188). Interjection is a kind of ya and ayo show the social and pragmatic dimension of language in the interaction between characters. This form shows that interjection in addition to expressing emotions, also serves to build interpersonal relationships. Thus, ontologically, interjection in Kuncoro's work does not stand solely as a linguistic element, but also as a means of revealing the existence of the characters' feelings and consciousness in the face of their emotional reality. The following is a table of findings of interjection forms in the anthology of the short story *Mimpi Bayang Jingga* by Kuncoro, which is compiled based on the results of the analysis of the content of the text that has been presented. This table contains the types of interjections, quotations, pages, contextual meanings, and their linguistic functions.

Table 2. Types of Interexcise in Anthologies Short Story Dream Orange Shadow Kuncoro's work

No.	Types of Interfusion	Excerpts from the Text	Page	Contextual Meaning	Linguistic/Emotional Function
1	Amazement / Admiration	“Woyla! Apa yang tidak mungkin di dunia ini?”	80	Showing amazement at something unexpected.	Expressing the character's surprise and spontaneous admiration.
2	Amazement / Admiration	“Wah, indah sekali!”	188	Admiration for the beauty of flowers.	Build an atmosphere of awe and emotion.
3	Regret / Sadness	“Maaf, aku hanya terlalu ingin tahu...”	187	Deep regret for the actions of the figure.	Shows spontaneous expressions of guilt and sadness.
4	Regret / Sadness	“Oh, begitu rupanya...”	187	Acceptance of bitter reality.	Describe the character's awareness and self-reflection.
5	Anger / Irritation	“Tidak!”	123	Strong rejection of emotional situations.	Creating intensity and tension in the dialogue.
6	Anger / Irritation	“Kau gila!”	123	Emotional outbursts towards the behavior of others.	Showing conflicts and conflicts between characters.
7	Greetings/Social Responses	“Ya, Frangi memastikan.”	181	Confirmation and agreement in conversation.	Show approval and acceptance of the interlocutor's speech.
8	Solicitation / Encouragement	“Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi.”	188	A call to action or to do something.	Convey positive encouragement and build social interaction.

Based on the table above, it can be seen that Kuncoro uses interjection not only as a tool of spontaneous expression, but also as an aesthetic and psychological device. The dominance of interjections of the types of astonishment, regret, and anger indicates the author's tendency to depict the inner conflict and emotional depth of the female characters, which are characteristic of her narrative. In addition, the existence of interjections of greetings and invitations shows that there are social nuances that strengthen the relationship between characters.

The Function of Interxation in the Anthology of Short Stories of Dreams of Orange Shadows by Sanie B. Kuncoro

Ontologically, interexcise serves as a direct representation of human emotional awareness. In the context of literary works, the function of interjection is not only limited to the expression of spontaneous feelings, but also a means for the author to animate the inner atmosphere of the character and strengthen the emotional presence in the text. In the anthology of short stories *Mimpi Bayang Hingga*, Kuncoro uses interjection as a form of realization of emotional spontaneity, a manifestation of psychological honesty that does not go through the process of rational thinking first. Thus, the function of interjection in this work is not only aesthetic, but also psychological and existential. First, interjection serves as a direct depiction of the character's emotions. For example, in the sentence “Ah! Begitu ya...” (p. 151), the expression Ah! showing feelings of disappointment mixed with resignation. Likewise in the sentence “aduh!” which appears when the character feels emotional pressure, functions to convey inner pain without the need for additional narrative. Sanie B. Kuncoro uses this form of interjection to reveal the hidden

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emotional layers of her characters, especially women who are often unable to express their feelings explicitly in restrictive social contexts. Second, interexrcise has a dramatic and stylistic function. Use of exclamations such as "tidak!" (p. 123) and "kau gila!" marks the culmination point of the character's inner conflict. Interjection here becomes the culmination of emotional expression that brings narrative tension to life. Sanie does not use interjection simply as a rhetorical element, but as a marker of changes in the atmosphere and dynamics of conflict. Thus, interjection plays a role in moving the emotional flow of the story and marking the psychological turning point of the characters.

Third, pragmatic and social functions are seen through interjections used in the interactions between characters, such as "'Ya, Frangi memastikan" or "Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi" (p. 188). The interjection ya and ayo here shows acceptance and invitation that signifies social relationships between characters. Sanie uses interexrcise as a means to build emotional closeness and solidarity, showing that the language in his text is not only communicative, but also affective, reflecting the relationship between souls. Finally, the interjection function in this work is also symbolic, depicting a deeper state of mind. Interjections like "Oh..." (p. 187) is often used in reflective or contemplative moments, showing the transition between consciousness and feeling. In this case, Sanie B. Kuncoro positions the interjection as a mirror of the character's soul, reflecting their inner struggle against love, loyalty, and loss. Thus, interjection in the Mimpi Bayang Jingga not only functions as a linguistic element, but also as an existential medium that voices the honesty of human emotions in the deepest inner space.

Table 3. The Function of Interinjection in the Anthology of Short Stories Dream of Orange Shadows by Kuncoro

No.	Function of Interjection	Text Quotes	Page	Emotional Context	Implications for Story/Character
1	Showing Admiration and Amazement	"Woyla! Apa yang tidak mungkin di dunia ini?"	"Woyla! Apa yang tidak mungkin di dunia ini?"	The character's admiration and surprise for things beyond logic.	Bring the atmosphere of awe to life and open up the imaginative dimension of the story.
2	Building an Aesthetic and Beauty Atmosphere	"Wah, indah sekali!"	"Wah, indah sekali!"	A sense of awe at the beauty of the flowers that Frangi saw.	Presenting a poetic feel and strengthening the sensitive character of the character.
3	Expressing Regret and Grief	"Maaf, aku hanya terlalu ingin tahu..."	"Maaf, aku hanya terlalu ingin tahu..."	Deep regret and self-reflection of the character.	Showing the introspective side and inner morality of female characters.
4	Showing Acceptance and Resignation	"Oh, begitu rupanya..."	"Oh, begitu rupanya..."	The awareness and submission of the characters to reality.	Marking the character's psychological transition from conflict to acceptance.
5	Asserting Rejection or Anger	"Tidak!"	"Tidak!"	Spontaneous reaction to emotional distress.	Brings up the climax of the conflict and reinforces the narrative tension.
6	Showing Emotional	"Kau gila!"	"Kau gila!"	Anger and frustration at	Marking the character's

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No.	Function of Interjection	Text Quotes	Page	Emotional Context	Implications for Story/Character
	Outbursts or Protests			the actions of others.	resistance and clarifying the relationship between the characters.
7	Demonstrate Social Approval and Response	“Ya, Frangi memastikan.”	“Ya, Frangi memastikan.”	Polite responses and signs of acceptance to the conversation.	Demonstrate interpersonal communication and harmonious social relationships.
8	Giving Positive Encouragement or Invitation	“Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi.”	“Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi.”	Motivation and enthusiasm entertain the interlocutor.	Marking empathetic characters and reinforcing emotional solidarity between characters.
9	Marking Inner Reflection and Contemplation	“Ah... begitu ya...”	“Ah... begitu ya...”	Feelings of disappointment and self-awareness.	Shows the inner depth of the character and the reflective narrative style.
10	Creating Rhythmic and Poetic Effects	“O, tentu saja itu tawaran yang tidak pernah kulewatkan...”	“O, tentu saja itu tawaran yang tidak pernah kulewatkan...”	Soft tones full of feeling and narrative rhythm.	Providing the effect of language musicality that is Sanie's characteristic.

Based on table 3, the interjection function in the short story *Mimpi Bayang Jingga* can be grouped into three main domains, namely expressive, pragmatic, and aesthetic and symbolic functions. Expressive functions are seen in the use of interjection to express the character's spontaneous emotions, such as admiration, anger, rejection, or resignation, for example in the interjection “Woyla!”, “Maaf,” and “Tidak!”. The pragmatic function is seen when interjection is used as a means of response, greeting, or invitation in social interactions between characters, such as “ya” and “ayo”. The aesthetic and symbolic function is reflected in the use of interjection that strengthens Kuncoro's typical poetic and reflective nuances, such as “Ah...” and “O...” which function to build the inner atmosphere of the character. Thus, the interjection in this work not only plays a linguistic role, but also reflects the psychological, social, and aesthetic dimensions that emphasize the subtlety of expression and the depth of the inner reflection of the characters.

Characteristics of the Anthology Writer of the Orange Dream Dream by Sanie B. Kuncoro

Sanie B. Kuncoro is known as a writer who has a soft, poetic, and emotional style of language. Her ontology as a writer is rooted in the exploration of women's inner minds and complex psychological realities. In the context of linguistics, one of the distinctive features that stands out in his works, including the anthology *Mimpi Bayang Jingga*, is the use of interjection as a psychiatric expression and poetic tool. Interjection in Kuncoro's work does not only function as a spontaneous call, but as a form of representation of the character's awareness and emotional depth. The forms of interjection used are not excessive, but are subtly present and blend with a reflective narrative flow. Kuncoro often uses interjection with a soft and contemplative tone, which reflects the introspective and emotional character of his characters. For example, in the quote “Oh, begitu rupanya...” (p. 187), the oh interjection is not used as a sign of loud shock, but rather as an expression of deep self-awareness, a form of resigned and calm acceptance of reality.

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This characteristic shows that Kuncoro interprets interjection not as a momentary emotional outburst, but as a marker of inner reflection that arises from subtle emotional experiences. This is in line with his ontological style that places language as a path to human self-understanding. In addition, the interjections used by Kuncoro are often shrouded in nuances of beauty and silence, which strengthens the poetic atmosphere in his work. An example can be seen in the use of the word "Ah..." and "aduh..." in various parts of the text that mark the struggle of the female characters' feelings between regret and love. In the sentence "Ah! Begitu ya..." (p. 151), the interjection of ah in addition to containing a sense of tiredness or resignation, also contains an aesthetic of silence, a characteristic of Kuncoro's narrative that always places the subtlety of taste as the main strength of storytelling. The interjection in his hand becomes a rhythmic instrument, regulating the tempo of the reader's emotions and establishing a psychological resonance with the character.

Another characteristic that emerged was Kuncoro's tendency to combine interjection with metaphorical diction. This is evident in sentences like "O, tentu saja itu tawaran yang tidak pernah kulewatkan..." (p. 4), where the interjection of O is not just a sign of agreement, but a symbolic opening. This form shows that interjection in the Kuncoro style in addition to conveying feelings, also opens up a new space of meaning that is reflective and imaginative. Thus, Kuncoro positions interjection as part of the language of the soul, in addition to the rhetorical device. With all these characteristics, it can be concluded that the interjection in Kuncoro's work reflects the author's poetic, reflective, and feminine style. The author uses interjection not just to show spontaneous reactions, but to voice the inner silence and emotional honesty of the characters. This characteristic is what makes *Mimpi Bayang Hingga* not only of literary value, but also of linguistic and philosophical value, because in it language works as a bridge between consciousness and taste. The typical Kuncoro style in using interjection is not only as a linguistic device, but also as a psychological reflection, narrative aesthetic, and philosophy of language.

Table 4. Characteristics of Kuncoro's Use of Interjection in Short Story Anthology Dream of Orange Shadow

No.	Distinctive Features of the Use of Interlocation	Quotes / Example Sentences	Page	Meaning and Characteristics of Kuncoro Language Style
1	Soft and reflective interjection	"Oh, begitu rupanya..."	187	Kuncoro uses soft-toned interjection as a symbol of self-awareness and acceptance. The tone of the sentence is calm, reflecting the introspective character of the female character.
2	Interjection as an expression of the mind and not an overflow of emotions	"Ah... begitu ya..."	151	The interjection is not spoken explosively, but rather in a contemplative tone, showing inner sensitivity and emotional wisdom.
3	Interjection with aesthetic and poetic nuances	"O, tentu saja itu tawaran yang tidak pernah kulewatkan..."	4	Interjection is used as a rhythmic opening sentence, reinforcing the beauty of the narrative style. The language feels musical and lyrical.
4	Interjection as a psychological means to mark the emotional shift of the character	"Tidak!" / "Kau gila!"	123	Kuncoro uses special loud interexercise at critical moments, to mark the dramatic emotional changes of the characters and create inner tension.
5	Interjection as a marker of social and interpersonal relationships	"Ya, Frangi memastikan."	181	Interxation is used to emphasize politeness, agreement, and connectedness between characters, showing social sensitivity in the narrative.

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No.	Distinctive Features of the Use of Interlocation	Quotes / Example Sentences	Page	Meaning and Characteristics of Kuncoro Language Style
6	Interjection is used to smooth out conflicts	"Maaf, aku hanya terlalu ingin tahu..."	187	Kuncoro displays inner conflict not with harsh words, but through subtle interjections that describe guilt and regret.
7	Interjection that creates emotional silence (inner silence)	"Ah..." / "Oh..."	151, 187	The use of ellipsis (...) indicates an inner pause, depicting the emotional silence typical of Kuncoro's prose.
8	Interjection as part of feminine characterization	"Ayo, kutunjukkan sesuatu yang akan mengusir gelisahmu pergi."	188	Interjection is a tool to show empathy, tenderness, and warmth of female characters in responding to others.
9	Interuuity as a symbol of the character's existential consciousness	"Woyla! Apa yang tidak mungkin di dunia ini?"	80	Spontaneous expressions that reflect the character's self-awareness of the absurdity of life, a form of existential reflection typical of Kuncoro.
10	Interjection combined with narrative metaphor	"Aduh... dinginnnya menusuk tulang." (in the opening narrative)	2	Interjection becomes part of the atmosphere metaphor that, in addition to marking pain, it also depicts the inner atmosphere and the weather at the same time.

The distinctive feature of Kuncoro's use of interjection shows a strong tendency towards subtlety of taste and psychological depth. Unlike other writers who use interjection for explicit emotional outbursts, Kuncoro actually makes interjection an inner pause, a space where readers can feel the silence and emotional struggles of the characters. In addition, Kuncoro also combines interjection with poetic and metaphorical narrative styles, so that each call has an aesthetic weight and symbolic meaning. The interjections ah, oh, and o often appear in contemplation and regret, reinforcing the characterization of the female character who is gentle, wise, yet full of inner wounds. This distinguishes the work from conventional realism: the language is not only telling, but also livening feelings.

The Application of Anthology Interception of the Orange Shadow Dream Book by Sanie B. Kuncoro as a Teaching Material in Junior High School

The results of the analysis of eighty interjection data in *Mimpi Bayang Jingga* show that Kuncoro places interjection as an important part of the psychological construction of the characters, especially the female characters. Of the eight types of interjections found, astonishment/surprise, annoyance/anger, sadness/regret, joy/admiration, doubt/consideration, affirmation/approval, subtle supplication/rejection, and call/invitation, most of them appear in the context of dialogue or monologues of female characters who think reflectively, carefully, and subtly. The use of interjections such as ah, hm, yes, and oh marks the presence of a woman who is emotionally sensitive, not verbally reactive, but expresses the depth of feelings through a gentle and measured form of speech. The dominance of interjection of affirmation/approval and doubt/consideration strengthens the image of women who are rational and intuitive. Sanie's female characters do not assert themselves in a harsh way, but rather through gentle affirmations such as ya, baikkah, or tentu, which show social awareness and empathy in communicating. On the other hand, interjections such as hm or ah, entahlah describe doubt that is not weak, but reflective, a form of contemplation that reflects inner depth and the ability to think before acting. In this case, interjection serves as a subtle language of women's emotions, where silence and pause have the most powerful meaning.

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Through the use of interjection, Kuncoro presents women as conscious, gentle, but empowered subjects. They express their emotions not through an explosion of words, but through the silence of speaking. Interjections such as *oh please* or *ah sudahlah* already show subtle rejection that still maintains dignity, while *wah* and *aha* show honest joy without losing elegance. Thus, the interjection in *Mimpi Bayang Hingga* becomes a representation of the feminine speaking style, a language that combines logic, empathy, and aesthetics of taste, while affirming the strong female character in tenderness. The results of the research on interjection in Kuncoro's *Buku Mimpi Bayang Hingga* have direct relevance to Indonesian learning, especially in linguistic aspects (word structure and function) and literary appreciation. The discovery of eight types of interjection, ranging from astonishment, affirmation, to subtle rejection, provides an authentic example of how linguistic elements are used contextually in modern literary works. This is in line with the text-based learning approach in the Independent Curriculum, which emphasizes understanding the meaning of language in a social context, not just mastering grammatical forms.

In learning, the results of this research can be used as a source of teaching materials for the analysis of linguistic elements in literary works, where teachers can use interjection quotes from this novel as real examples to discuss the form and function of interlocation in Indonesian, the difference in emotional meaning of various types of interjection such as *ah*, *oh*, *hm*, *wah*, *ya*, and *hei*, as well as the use of interjection in the social sphere and character formation, especially to train students to understand the relationship between language choice and speaker personality; Learning activities can be carried out through the analysis of dialogue between characters, rewriting scenes with variations in the use of interjections, or discussions about changes in the meaning of emotions that occur when certain interjections are replaced with other interjections. In addition, in terms of literary appreciation, this research can help students recognize the language style of female authors and relate them to the expression of gender identity in modern Indonesian literary works. Through interjection analysis, students in addition to learning the structure of language, also learn to understand the emotions, politeness, and communication culture contained in the text. Thus, this research does not stop at the descriptive level, but becomes a bridge between linguistic theory, literary analysis, and communicative, contextual, and humanist language learning practices.

The scope of Indonesian teaching materials based on the analysis of interjections in this literary work is designed as *Lembar Kerja Peserta Didik (LKPD)* for grade VIII junior high school based on the Independent Curriculum and remains compatible with the 2013 Curriculum. Teaching materials include learning objectives, competencies, sequential activities, examples of worksheets, assessments, differentiation, and reflective and authentic assessments, so that they can be used flexibly by teachers. The main competency targeted is the ability of students to understand and use interjection in oral and written discourse and analyze the function of interjection in the formation of character and emotional nuances of literary texts. Specifically, students are expected to be able to identify interjections in novel dialogues, classify interjections based on their functions, explain the relationship between interjection choices and character characters (especially female characters), produce dialogue variations with interjection changes, and compile short quizzes related to the function of interjection.

The allocation of learning time is designed for 2–3 meetings (45–90 minutes per meeting) or developed into a two-week module for in-depth. Teaching materials include snippets of the short story dialogue *Mimpi Bayang Hingga*, whiteboards, student worksheets, and supporting devices such as voice recorders. Teachers are also provided with a summary of the types of interjection and a list of examples for reference. At the first meeting, learning was focused on the recognition and identification of interjections. The activity began with perception through examples of interjections that are familiar to students, followed by a brief presentation of the meaning and types of interjection based on the results of the research. Students then practice identifying and labeling the interjections in dialogue pieces in pairs, then conclude with classical discussion and feedback. The second meeting focused on the pragmatic function of interjection and its relation to the character of female characters. Through dialogue readings, guided discussions, and group work, students analyze the frequency and interjection functions used by female characters and draw conclusions about their character or personality. The results of the analysis were presented briefly and given feedback by the teacher.

The third meeting was directed at text production and reflection. Students rewrite dialogue with interjection variations to build different characters, conduct peer-to-peer assessments using simple rubrics, and reflect on how interjection affects readers' perceptions of characters. This activity emphasizes creativity as well as understanding the linguistic context. The student worksheets are arranged in three main forms, namely an interjection identification sheet, a female character analysis sheet, and a dialogue rewriting sheet. Each worksheet contains structured assignments that train students from the introduction, analysis, to language production stages with a focus on the function and meaning of interjection. The assessment is carried out formatively and summatively using practical rubrics. The assessment includes the accuracy of interjection identification, the depth of function analysis, the ability to relate interjection to the character character, and the creativity of using interjection in dialogue. The final score is

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converted according to the class assessment scale. To strengthen understanding, an example quiz question is provided along with a short key that tests the difference in the function of interjection, the ability to change interjection to change the nuances of emotion, and the withdrawal of character evidence from the text. These questions can be used as light evaluations or warm-up discussions. This teaching material is also equipped with differentiation strategies for various levels of student ability. In the lower grades, the focus is given to simple identification and role-playing, while in the higher grades the activities are extended to discourse analysis and critical essay writing about interjection and the identity of female characters.

In closing, learning is strengthened with affective assessment, life skills, and authentic projects in the form of reconstruction of female characters' inner voices through interjection. Teachers are given implementation notes to always emphasize context, maintain gender sensitivity, and facilitate students' creativity, so that interjection learning is not only linguistic, but also critical, reflective, and meaningful. The research findings on interexercise in the Dream of the Orange Shadow provide a rich authentic source for Indonesian teaching materials: strengthening language learning (forms-functions) while improving literary appreciation skills and emotional literacy. The module that I compiled above is ready to be used directly, the teacher only needs to insert text excerpts that have been given permission to use or shortened according to copyright regulations.

CONCLUSION

Based on the results of the research, in the anthology of short stories *Mimpi Bayang Jingga* by Sanie B. Kuncoro, eight main types of interjections were found with a total of 80 appearances spread across dialogues and character monologues, namely interjections of astonishment or surprise (Astaga, Wah, Oya, Aha, Oh), annoyance or anger (Bah, Ugh, Ah), sadness or regret (Ah, Sudahlah, Oh), joy or admiration (Wah, Wow, Aha, Ah), doubt or consideration (Hm, Ah, Ya, O), affirmation or approval (Ya, Oke, Iya, Baiklah, Oh tentu), subtle plea or rejection (Oh please, Ah tidak, Oh baiklah, Ah sudahlah), and a call or invitation (Hei, Ssst). The diversity of the forms of interjection shows the complexity of the character's emotional expression, ranging from spontaneity to contemplation, as well as reflecting the sensitivity of the author's language in presenting an inner atmosphere, especially the female character who is portrayed as gentle, reflective, and empowered. The function of interjection in this work is not only limited as a linguistic element, but also acts as a stylistic means and a means of expressing meaningful communication. In the context of Indonesian learning, interjections in the short story *Mimpi Bayang Jingga* can be used as an authentic teaching resource to help students understand the form, meaning, and function of interjections in the use of real language. Through literary text excerpts, students can learn how interjection expresses emotions, understand the role of context in determining the meaning of interjections, and recognize how interjection choices reflect the personality of the character and the social situation that surrounds it.

The implications of the results of interjection analysis on Indonesian learning are relatively broad and applicable. From a linguistic perspective, the findings of this research can be used as the basis for the development of teaching materials and LKPD that train students' abilities to identify, classify, and use interjection appropriately. In terms of literary appreciation, this study emphasizes that language is a reflection of emotions, culture, and identity, including the representation of strong female characters through subtle and reflective language. Thus, the results of this research provide an important pedagogical contribution, namely enriching linguistic materials, deepening students' understanding of modern Indonesian literary works, and fostering awareness of polite, expressive, and empathetic language. The research on interjection in the Anthology of Short Stories of *Mimpi Bayang Jingga* is still open to further development by the next researcher, among others, by expanding the study on the prosodic and intonation aspects of interjection in speech, comparing the use of interlocation between female and male authors, and associating it with pragmatic and sociolinguistic studies that include social context, speaker status, and cultural norms of politeness; Indonesian language teachers, the results of this research can be used as contextual teaching materials through the integration of interjection analysis into teaching modules or LKPD based on literary texts, the use of literary quotations to interpret the emotions and characters of the characters, as well as dialogue rewriting activities with interjection variations to foster expressive skills and language empathy; Meanwhile, for policymakers and curriculum developers, the findings of this research can be used as a reference in the development of contemporary literature teaching materials at the high school/vocational school level so that Indonesian learning not only focuses on language structure, but also emphasizes literacy, empathy, gender equality, and emotional intelligence in line with the direction of the Independent Curriculum.

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