

Analysis of Rhetorical Devices in the Poems “Hujan Bulan Juni” and “Aku Ingin” by Sapardi Djoko Damono: A Stylistic Study

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Abstract

Studies of Sapardi Djoko Damono's poetry have mostly focused on figures of speech and imagery, while rhetorical devices that operate systematically across poems have rarely been mapped comparatively. This study aims to identify the rhetorical devices in the poems “Hujan Bulan Juni” and “Aku Ingin”, to explain the relationship between their form, function, and meaning, and to compare the patterns of the two poems. It uses a qualitative approach with a descriptive-interpretive method within a stylistic framework. The data, consisting of words, phrases, lines, and stanzas, were collected through close reading and coded using operational criteria drawn from Keraf (2004), Leech (1969), and Pradopo (2010). Data validity was checked through theoretical triangulation, double coding, and peer discussion. The analysis yielded 29 coded data units in “Hujan Bulan Juni” and 19 in “Aku Ingin”. Personification and repetition are the most frequent categories in both poems; hyperbole and alliteration occur only in the first poem, whereas paradox occurs only in the second. A key finding is that negation (“tak ada”, “tak sempat”, “tak terucapkan”), passive constructions with natural agents, and enjambment form a shared pattern that builds what is called “silent rhetoric”. The study contributes to the development of stylistic research on Indonesian poetry and supports the teaching of poetry appreciation grounded in linguistic evidence..

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INTRODUCTION

Poetry is a form of discourse that condenses inner experience, thought, and imagery into carefully chosen, aesthetically charged language. In a poem, words do not merely point to objects; they carry echoes and resonances of meaning that often exceed their lexical reference (Luxemburg et al., 1992; Pradopo, 2010). Poetry combines a physical structure with an inner structure (Waluyo, 1991; Semi, 1993), so understanding a poem means tracing how linguistic form works to build meaning, atmosphere, and effects on the reader.

Sapardi Djoko Damono is known as a poet who makes linguistic simplicity an aesthetic strategy. His diction appears concise yet holds layers of meaning that invite readers to feel more than merely understand. Two of his poems in the anthology *Hujan Bulan Juni* (Damono, 1994), namely “Hujan Bulan Juni” (“June Rain”) and “Aku Ingin” (“I Want”), are among the most widely read. The first poem is built in three stanzas around a comparative frame, “tak ada yang lebih ... dari hujan bulan Juni” (“nothing is more ... than the June rain”), so that the rain is positioned as a figure who is steadfast, wise, and sage. The second poem repeats the line “Aku ingin mencintaimu dengan sederhana” (“I want to love you simply”) and pairs two sets of natural imagery, namely wood with fire and cloud with rain. Both poems show that simplicity of diction is in fact supported by careful arrangement of form.

This arrangement of form can be examined through stylistics, that is, the study of language use in literary works and its aesthetic effects (Leech, 1969; Simpson, 2004; Al-Ma'ruf, 2009). Leech (1969) positions deviation and recurring patterns as sources of prominence (foregrounding), namely the parts of a text that draw the reader's attention because they depart from the norm or because they are arranged regularly. Jakobson (1960) views the poetic function as the projection of the principle of equivalence from the axis of selection onto the axis of combination, which is visible in repetition and structural parallelism. Empirical research

shows that parts of a text made prominent in this way affect the reading experience (Miall & Kuiken, 1994). In the Indonesian context, Keraf (2004) regards figurative style as part of rhetoric and classifies it according to sentence structure and the directness of meaning. Pradopo (2010) distinguishes figurative language from rhetorical devices in the narrow sense. This study adopts a broader understanding: rhetorical devices are linguistic instruments chosen by the poet to produce poetic effects, including figures of speech, repetition, parallelism, emphasis, gradation, syntactic deviation, and the arrangement of lines.

Stylistic studies in national journals, including *Seloka*, have largely focused on figures of speech and imagery. Adiwijaya et al. (2020) examined figurative language and imagery in Sapardi's anthology *Perahu Kertas* through semiotic analysis and reported that imagery of movement is dominant and that figurative language and imagery are related. Mukhlis et al. (2018) examined the stylistic aspects of the anthology *Melipat Jarak* through heuristic and hermeneutic reading, and then used the results as literary enrichment material in senior high school. Kusumawardhani and Doyin (2019) focused on figurative language and imagery in a poetry collection, Yono and Mulyani (2017) and Udayana and Indiatmoko (2017) on figures of speech, imagery, and religious imagery in novels, Hasanah et al. (2019) on the style of Fadli Zon's poetry, and Hidayat and Supriyanto (2017) on paradox and hyperbole in a short story collection. At the international level, Khan et al. (2015) applied Leech and Short's checklist of linguistic and stylistic categories to a short story, highlighting repetition, parallelism, alliteration, consonance, assonance, and rhyme. That study shows that sound and structural patterns can be operationalized, but its object is English-language prose.

Based on the reported focus, these studies reveal three gaps. First, figures of speech and imagery are the main categories, while repetition, structural parallelism, syntactic deviation, and line arrangement are rarely treated as equal categories of analysis. Second, the objects of

study are generally anthologies or prose works, so an in-depth comparison between two poems from the same anthology is not yet available for Sapardi's best-known poems. Third, the basis for distinguishing categories, for example metaphor from personification or repetition from parallelism, is not always formulated as criteria that readers can verify. As a result, the claim that simplicity and silence characterize Sapardi's rhetoric still rests more on thematic interpretation than on linguistic evidence.

This study aims (1) to identify the rhetorical devices in the poems "Hujan Bulan Juni" and "Aku Ingin" based on operational criteria; (2) to explain the relationship between linguistic form, rhetorical function, and the meaning of these devices; and (3) to compare the patterns of the two poems in order to formulate the character of Sapardi's rhetoric. The novelty of the study lies in three aspects, namely a comparative mapping of rhetorical devices that goes beyond figures of speech and imagery, the formulation of operational criteria that can be retraced, and the testing of the idea of "silent rhetoric" through observable linguistic features. The results are useful for developing stylistic studies of Indonesian poetry and for teaching poetry appreciation, particularly in introducing figurative style to students (Tarigan, 2009).

METHODOLOGY

Research Approach and Type

This study uses a qualitative approach with a descriptive-interpretive method within a stylistic-rhetorical framework (Ratna, 2011). The qualitative approach was chosen because what is examined is the form, function, and meaning of language in the text, not statistical measurement. The objective view that places the text at the center of analysis (Wellek & Warren, 2014) is combined with linguistic analysis of language form (Short, 1996; Leech & Short, 2007; Jeffries & McIntyre, 2010). Frequency figures in this article are used only to describe the distribution of data and are not used for statistical testing.

Table 1. Operational criteria for identifying rhetorical devices

Data Sources and Research Data

The data sources are two poems by Sapardi Djoko Damono, namely "Hujan Bulan Juni" (three stanzas, twelve lines) and "Aku Ingin" (two stanzas, six lines) in the anthology *Hujan Bulan Juni* (Damono, 1994). The two poems were selected purposively because (a) they come from the same anthology, so the comparison is not affected by differences between books, (b) they are very well known, so the results are easy to compare with other readings, and (c) they display contrasting formal patterns, namely a three-stanza comparative frame in the first poem and a two-stanza parallel structure in the second. The data consist of words, phrases, lines, and stanzas that contain rhetorical devices. To maintain traceability, stanzas are coded S1–S3 and lines L1–L12 in "Hujan Bulan Juni", and S1–S2 and L1–L6 in "Aku Ingin".

Data Collection Technique

Data were collected through *close reading* and systematic note-taking with the following steps.

- 1) Reading both poems repeatedly to understand their thematic context and linguistic patterns.
- 2) Numbering the stanzas and lines, then marking data units that stand out formally.
- 3) Recording each data unit on a data card containing the poem code, stanza or line code, and a short quotation.
- 4) Assigning data units to rhetorical device categories based on the operational criteria (Table 1).

Operational Criteria of Rhetorical Devices

The operational criteria were formulated so that each category can be distinguished linguistically. The category definitions are drawn from Keraf (2004) for figurative style, Leech (1969) for deviation and foregrounding, and Pradopo (2010) for aesthetic evaluation. Table 1 presents the definitions and indicators used.

Category	Operational definition	Linguistic indicators examined	Source
Personification	Inanimate objects or natural phenomena are given human traits or actions.	Nonhuman subject + predicate or attribute that requires a human agent.	Keraf (2004)
Metaphor	Implicit comparison between two things without a comparison marker.	A phrase that joins two different semantic domains; no words such as <i>seperti</i> or <i>bagai</i> ("like").	Keraf (2004)
Hyperbole	A statement that exaggerates reality for emphasis.	Superlative form or universal negation (for example <i>tak ada yang lebih ...</i> "nothing is more ...").	Keraf (2004)
Repetition	Repetition of sounds, words, phrases, or lines.	Identical lexical elements at the beginning (anaphora), end (epistrophe), or middle of a line.	Keraf (2004)
Parallelism	Parallel grammatical structure across lines or stanzas.	The same pattern of syntactic functions (order and number of elements) in different units.	Keraf (2004); Jakobson (1960)
Gradation	A sequence of ideas that rises (climax) or falls (anticlimax).	A series of lexical items with an orderable scale of meaning.	Keraf (2004)
Paradox	A statement that seems contradictory but contains truth.	Two elements with opposite meanings in one proposition that remains coherent.	Keraf (2004)
Syntactic deviation	Departure of clause order from sentence norms.	Unusual element order, including passives with enclitic agents or agents placed after the verb.	Leech (1969)
Alliteration and assonance	Repetition of the same consonants or vowels.	Consonants or vowels repeated in neighboring words within one line.	Keraf (2004)
Enjambment	A sentence or phrase continues past the line boundary without a syntactic pause.	A line ends before the clause is complete; clause elements are separated by the line boundary.	Researcher's formulation

Because several categories are easily confused, the following distinguishing rules were set. Metaphor is recorded when two things are compared implicitly without a distinctively human predicate, whereas personification is recorded when a nonhuman subject is given a predicate or attribute that requires a human agent. Repetition is recorded when identical lexical elements recur, whereas parallelism is recorded when the same grammatical pattern

recurs even though the lexicon differs. Syntactic deviation is recorded when the order of clause elements departs from the usual order of standard Indonesian. One data unit may receive more than one code (multiple coding) if it meets the indicators of several categories.

As an illustration of the application, the phrase *dirahasiakannya rintik rindunya* ("the drizzle of its longing is kept secret") (L3) was examined element by element. The rain as agent

is given the predicate *merahasiakan* (“to keep secret”), which requires a human agent, so it is coded as personification. Longing is equated with drizzle without an explicit comparison marker, so it is coded as metaphor. The clause is passive with an enclitic agent and an object placed after the verb, so it is coded as syntactic deviation. The repetition of the consonant /r/ and the vowel /i/ in *rintik rindunya* is coded as alliteration and assonance. The line ends before the clause is complete, so it is coded as enjambment together with L4. Thus, one line receives five codes.

Data Analysis Technique

The analysis was carried out in four stages as shown in Figure 1. First, data units were

marked through close reading. Second, the data were coded based on Table 1. Third, each datum was analyzed through the sequence of form, function, and meaning. Form is the observable linguistic indicator, function is the rhetorical or aesthetic effect produced (for example emphasis, rhythm, contrast, or the holding back of meaning), and meaning is the contextual interpretation limited by evidence in that form. Interpretations that cannot be traced to a single coded form were not included as findings. Fourth, the results for the two poems were compared to find similarities and differences in pattern.

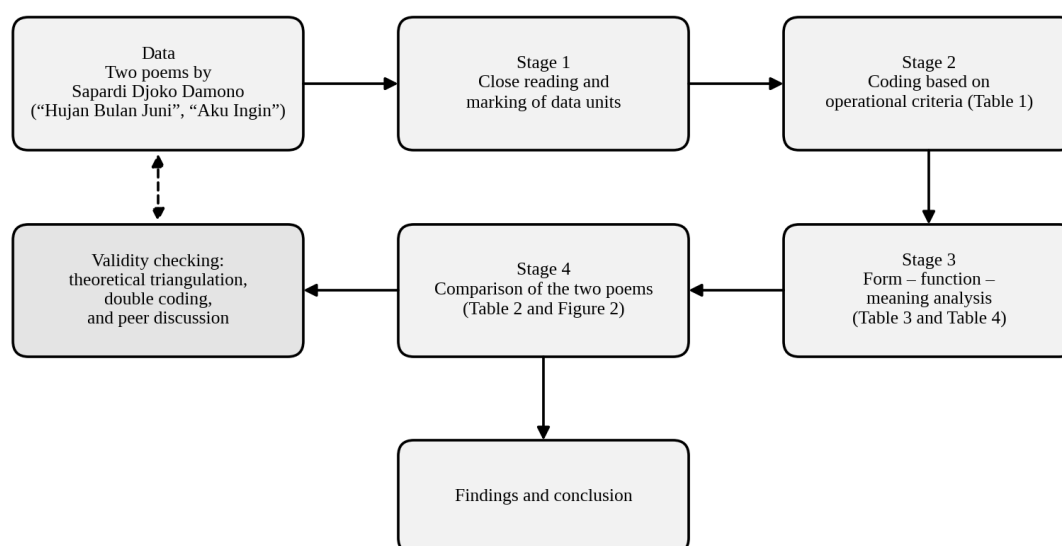


Figure 1. Flow of rhetorical device analysis

Data Validity

Data validity was maintained in three ways. First, theoretical triangulation: each category was defined by referring to more than one source, namely Keraf (2004) for the classification of figurative style, Leech (1969) and Jakobson (1960) for deviation and equivalence, and Pradopo (2010) for aesthetic evaluation, and the results were compared with previous studies in the discussion section. Second, double coding: two researchers coded the data separately, differences were discussed by referring to the

indicators in Table 1, and unresolved cases were brought to the supervising lecturer. Third, traceability: each finding was recorded with a stanza and line code so that readers can recheck the poem text. Interpretations that are still debatable are stated as interpretations, not as linguistic facts.

RESULTS AND DISCUSSION

Distribution of Rhetorical Devices

The coding results show 29 data units in “Hujan Bulan Juni” and 19 data units in “Aku Ingin”. This difference in number is consistent with the difference in text length, namely twelve lines versus six lines, so the figures are read as the

distribution of patterns and not as a measure of quality. Table 2 presents the complete distribution with locations, and Figure 2 presents the comparison.

Table 2. Distribution of rhetorical devices in the two poems

Rhetorical device	Hujan Bulan Juni (count and location)	Aku Ingin (count and location)
Personification	6 (L1, L3, L5, L7, L9, L11)	4 (L2–3, L3, L5–6, L6)
Metaphor	3 (L3, L7, L11–12)	2 (S1, S2)
Hyperbole	3 (L1, L5, L9)	0
Repetition	6 (anaphora L1, L5, L9; epistrophe L2, L6, L10)	4 (anaphora L1, L4; the phrase “tak sempat” L2, L5)
Parallelism	3 (S1–S3)	2 (S1–S2)
Gradation	1 (climax: tabah, bijak, arif)	1 (anticlimax: abu, tiada)
Paradox	0	2 (S1, S2)
Syntactic deviation	3 (L3, L7, L11)	2 (L2–3, L5–6)
Alliteration and assonance	1 (L3)	0
Enjambment	3 (L3–4, L7–8, L11–12)	2 (L2–3, L5–6)
Total data units	29	19

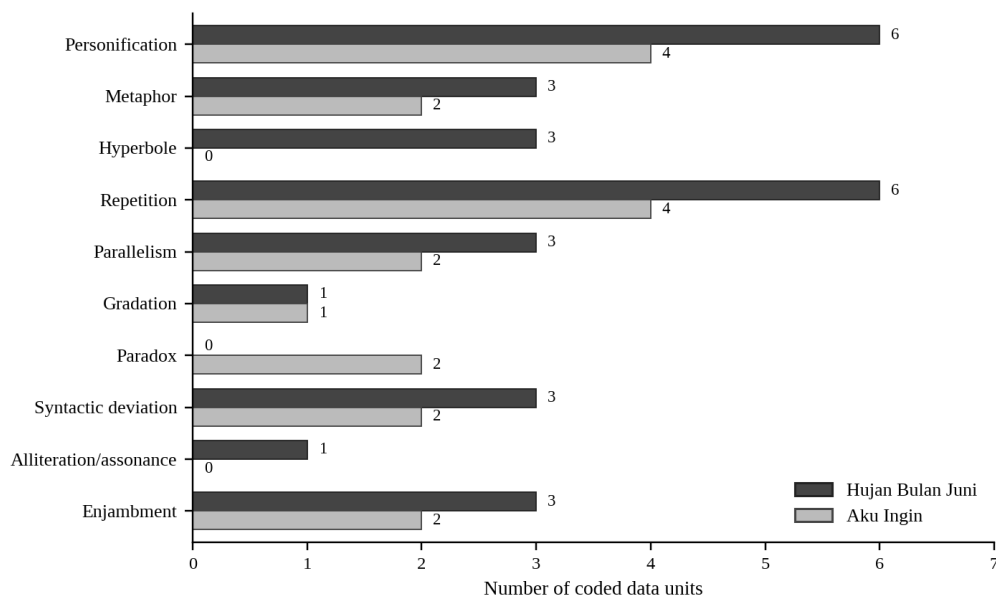


Figure 2. Comparison of the number of rhetorical device data units

Two things are clear. First, personification and repetition rank highest in both poems, with

identical counts within each poem (six in the first poem and four in the second). Second, distinctive

categories also exist: hyperbole and alliteration are found only in “Hujan Bulan Juni”, whereas paradox is found only in “Aku Ingin”. This pattern refutes the originally assumed division, namely that the first poem rests on personification and metaphor, while the second rests on parallelism and repetition. The data show that both poems use the same core devices and differ in their accompanying devices.

Rhetorical Devices in “Hujan Bulan Juni”

In “Hujan Bulan Juni”, the three-stanza frame is the most decisive rhetorical device. The opening line of each stanza uses the same pattern, namely “tak ada yang lebih” (“nothing is more”) followed by an adjective and the comparative phrase “dari hujan bulan Juni” (“than the June rain”). This pattern simultaneously meets the indicators of anaphora, parallelism, and hyperbole because it states that no comparison surpasses the rain. The adjectives that fill this position, namely *tabah* (steadfast), *bijak* (wise), and *arif* (sage), are arranged as an ascending gradation from self-restraint, to sound judgment, to mature wisdom. In other words, the repeated form not only emphasizes but also builds a ladder of values.

The third, seventh, and eleventh lines each contain a passive clause with the enclitic *-nya* as agent referring to the rain, namely *dirahasiakannya* (“kept secret by it”), *dihapusnya* (“erased by it”), and *dibiarkannya* (“left undisturbed by it”). This order departs from the

standard passive construction and is therefore coded as syntactic deviation. Functionally, placing the predicate first puts stress on the action of the rain rather than on the thing acted upon. At the same time, these three clauses make the rain an agent that hides, erases, and leaves things undisturbed, so personification here works through the predicate and not only through attributes.

At the level of meaning, the pattern “tak ada yang lebih” shifts the focus from the lyrical subject to the object of comparison. There is no first- or second-person pronoun in this poem, so all evaluation is conveyed through the rain and the things around it: the flowering tree in the first stanza, the traces in the second, and the roots in the third. The three can be read as a series of actions of the rain toward fragile things, namely covering feelings, erasing doubt, and absorbing the unspoken. This interpretation is interpretive in nature, but each step rests on forms that have been coded in Table 3.

At the level of sound and meaning, the phrase *rintik rindunya* (L3) meets the metaphor indicator because longing is equated with raindrops, and at the same time contains /r/ alliteration and /i/ assonance that imitate the sound of drizzle. Three enjambments (L3–4, L7–8, L11–12) postpone the completion of each clause to the next line, so the impression of holding something back appears in the form, not only in the content. A summary of form, function, and meaning is presented in Table 3.

Table 3. Analysis of form, function, and meaning of rhetorical devices in “Hujan Bulan Juni”

Form (data code)	Category	Rhetorical or aesthetic function	Meaning (interpretation)
“tak ada yang lebih <i>tabah</i> / <i>bijak</i> / <i>arif</i> ” (“nothing is more steadfast / wise / sage”) (L1, L5, L9)	Anaphora, parallelism, hyperbole, ascending gradation, personification (attribute)	Binds three stanzas to one pattern; asserts the superiority of the rain; raises value step by step	The rain becomes a model of conduct, from self-restraint toward wisdom
“dari hujan bulan Juni” (“than the June rain”) (L2, L6, L10)	Repetition (epistrophe)	Serves as a refrain that establishes the rain as the only point of comparison	Consistency and steadfastness

Form (data code)	Category	Rhetorical or aesthetic function	Meaning (interpretation)
“dirahasiakannya rintik rindunya” (L3)	Personification, metaphor, syntactic deviation, alliteration and assonance	Highlights the act of concealing; repeated sounds imitate drizzle	Longing that is held back and not expressed
“dihapusnya jejak-jejak kakinya” (“its footprints are erased by it”) (L7)	Personification, metaphor, syntactic deviation, reduplication	Highlights the act of erasing; reduplication emphasizes the many traces	The rain erases traces of doubt without judging
“dibiarkannya yang tak terucapkan” (“what is unspoken is left undisturbed by it”) (L11–12)	Personification, metaphor, negation, enjambment	Postpones completion of the clause; stresses what is unsaid	Silence is accepted and absorbed as part of life

Rhetorical Devices in “Aku Ingin”

In contrast to the first poem, “Aku Ingin” is built from two parallel stanzas. The opening lines of the first and second stanzas are identical (L1 and L4), so they are coded as anaphoric repetition. After that line, both stanzas follow the same grammatical pattern: the phrase *dengan* (“with”) + noun + negated relative clause *yang tak sempat* (“that never had the chance”) + passive verb, then a pair of natural nouns linked by *kepada* (“to”) and the clause *yang menjadikannya* (“that turns it into”) + final result. This similarity of pattern meets the parallelism indicator, while the repetition of the phrase *tak sempat* in L2 and L5 meets the phrase repetition indicator.

This parallel pattern does not mean the content of the two stanzas is the same. The final result in the first stanza is *abu* (“ash”), that is, a remainder that still exists, whereas in the second stanza it is *tiada* (“nothingness”), that is, complete absence. This change is coded as anticlimax. Here paradox is at work: the simplicity of love that is desired is realized precisely through imagery of transformation and loss. Wood, fire, cloud, and rain also act as agents

that speak, convey, and turn into, so personification occurs in four data units.

In addition, this poem contains an explicit speaking subject through the pronouns *aku* (“I”) and *-mu* (“you”). However, after the opening line, the actions in the poem are no longer performed by the “I” but by the wood, fire, cloud, and rain. This shift of agent is rhetorically important: the desire of the “I” is stated at the beginning, then realized through natural analogy. Thus, the “simple” love is not explained but shown through two natural events that end in ash and nothingness. This interpretation is defensible because the data on personification and passives with natural agents were coded separately.

As in the first poem, passives with natural agents (*diucapkan kayu*, “spoken by the wood”; *disampaikan awan*, “conveyed by the cloud”) and enjambment (L2–3 and L5–6) separate the verb from its agent across the line boundary. The agent appears only in the following line, so the utterance that “never had the chance” is formally held back before it is complete. A summary of form, function, and meaning is presented in Table 4.

Table 4. Analysis of form, function, and meaning of rhetorical devices in “Aku Ingin”

Form (data code)	Category	Rhetorical or aesthetic function	Meaning (interpretation)
“Aku ingin mencintaimu dengan sederhana” (“I want to love you simply”) (L1, L4)	Repetition (anaphora), parallelism	Centers the desire as the core of the poem and unites the two stanzas	Simplicity as a way of loving
“yang tak sempat diucapkan / disampaikan” (“that never had the chance to be spoken / conveyed”) (L2, L5)	Phrase repetition, negation, parallelism	Emphasizes that utterance is blocked	Love that does not pass through words
“diucapkan kayu kepada api” (“spoken by the wood to the fire”) (L2–3)	Personification, syntactic deviation, enjambment	Holds the agent back until the next line; the wood is given the ability to speak	Giving oneself without words
“yang menjadikannya abu” (“that turns it into ash”) (L3) and “yang menjadikannya tiada” (“that turns it into nothing”) (L6)	Personification, descending gradation, paradox	Shows shrinkage from remainder to nothingness	Sacrifice and release
“disampaikan awan kepada hujan” (“conveyed by the cloud to the rain”) (L5–6)	Personification, syntactic deviation, enjambment, metaphor	Makes the second stanza parallel to the first	Transience and change of form

Comparison of Rhetorical Devices in the Two Poems

The comparison of the two poems is presented in Table 5. Besides differences, the

table contains features shared by both poems, namely negation markers, passives with natural agents, and enjambment.

Table 5. Comparison of rhetorical devices in “Hujan Bulan Juni” and “Aku Ingin”

Aspect	Hujan Bulan Juni	Aku Ingin
Speaking subject	No explicit “I”; the rain becomes the figure	Explicit “I”; nature becomes the agent of action
Structural binder	Three-stanza anaphoric frame and phrase refrain	Repeated opening line and parallel two-stanza structure
Distinguishing devices	Hyperbole and alliteration	Paradox
Direction of gradation	Ascending: tabah, bijak, arif	Descending: abu, tiada
Negation markers	4 (tak ada ×3; tak terucapkan ×1)	2 (tak sempat ×2)

Aspect	Hujan Bulan Juni	Aku Ingin
Passives natural agents	with 3 clauses (L3, L7, L11)	2 clauses (L2–3, L5–6)
Enjambment	3	2
Dominant effect	Meditative assertion of value	Contemplative assertion of loss

Research Findings

Based on the results of the analysis, this study found the following five points.

- 1) Both poems use the same core devices. Personification and repetition are the two most frequent categories in both poems (6 data units each in “Hujan Bulan Juni” and 4 data units each in “Aku Ingin”). The initial assumption that the two poems are distinguished by the dominance of different categories is not supported by the data.
- 2) The difference lies in the accompanying devices. Hyperbole and alliteration are distinctive of “Hujan Bulan Juni”, whereas paradox is distinctive of “Aku Ingin”. The direction of gradation is also opposite: ascending in the first poem (tabah, bijak, arif) and descending in the second (abu, tiada).
- 3) There are three shared patterns that can be observed linguistically, namely six negation markers (*tak ada, tak sempat, tak terucapkan*), five passive clauses with natural agents that depart from the standard order, and five enjambments that postpone the completion of clauses. Together they cause human speech to be negated or deferred and shift the agent to nature. This pattern is what this article calls “silent rhetoric”, an analytical construct formulated from the data, not a standard category in theory.
- 4) The structure of both poems works as the main rhetorical device. In “Hujan Bulan Juni”, the anaphoric frame turns three stanzas into a ladder of values. In “Aku Ingin”, two-stanza parallelism

combined with paradox and anticlimax turns the idea of simplicity into the idea of loss.

- 5) The operational criteria in Table 1 proved usable for distinguishing easily confused categories, for example anaphora from parallelism, or personification from metaphor, and can be used as an instrument for examining other poems.

Discussion

The findings above are consistent with Leech’s (1969) idea that foregrounding arises from deviation and regularity of pattern. In both poems, regularity (anaphora, parallelism, refrain) and deviation (passives with enclitic agents, enjambment) are present together, so simplicity of diction does not mean simplicity of form. The three-stanza pattern in “Hujan Bulan Juni” and the two-stanza pattern in “Aku Ingin” also reflect Jakobson’s (1960) principle of equivalence: equivalent elements from the same paradigm are placed in parallel syntagmatic positions. So far, this study has not tested effects on readers. Therefore, the relationship between foregrounding and reading experience as reported by Miall and Kuiken (1994) can only be proposed as a hypothesis for reader-response research.

A reading of rhetoric in the classical sense, for example through ethos, pathos, and logos, is not used as the main framework because neither poem constructs persuasion aimed at a particular audience. Keraf (2004) positions figurative style as a choice of form that produces certain effects, not merely a persuasion strategy. In this study, “rhetoric” is used in the sense of the arrangement of utterance form for effect, and the effect produced by both poems is a calm assertion, not persuasion. This choice ensures that classical

terms are not attached to the poems without linguistic evidence.

The results of this study complement, rather than replace, the findings of earlier studies of figures of speech and imagery. Adiwijaya et al. (2020) and Mukhlis et al. (2018) emphasize figurative language and imagery in other anthologies by Sapardi. This study shows that in the two poems examined, nonfigurative categories such as repetition, parallelism, syntactic deviation, and enjambment are equal to or even exceed figurative categories in number. If these categories are not recorded, the picture of Sapardi's style will be lopsided. The application of a linguistic checklist to a short story by Khan et al. (2015) also strengthens the idea that sound and structural patterns deserve to be treated as categories of analysis in their own right, and this study extends that idea to Indonesian-language poetry.

The concept of "silent rhetoric" in this study should be understood in a limited way. It is formulated from three observable features, not from an interpretation that Sapardi's poetry is generally spiritual or philosophical. Such an interpretation may be valid but requires additional evidence from semantic or semiotic studies. The approach proposed here limits interpretation to what can be traced to form, so it is easier for other researchers to test and challenge.

From a pedagogical perspective, Tables 1, 3, and 4 can be used as poetry appreciation worksheets: students identify forms, determine categories, and then interpret their functions. This sequence keeps appreciation from becoming impressionistic and is consistent with efforts to introduce figurative style in teaching (Tarigan, 2009; Supriyanto, 2011). The limitations of this study are the small amount of data (two poems), coding that still depends on the researchers' interpretation, and the absence of reader-response data. Further research can extend the corpus to the entire anthology or compare Sapardi with contemporary poets.

CONCLUSION

This study found that the rhetorical devices in the poems "Hujan Bulan Juni" and "Aku Ingin" can be mapped systematically through operational criteria. There are 29 data units in the first poem and 19 data units in the second. Personification and repetition are the most frequent categories in both poems. Hyperbole and alliteration are distinctive of "Hujan Bulan Juni", whereas paradox is distinctive of "Aku Ingin", and the directions of gradation in the two are opposite.

In "Hujan Bulan Juni", the anaphoric frame, refrain, hyperbole, and ascending gradation form a ladder of values that makes the rain a model of conduct. In "Aku Ingin", two-stanza parallelism, paradox, and anticlimax make the simplicity of love appear as loss. The two poems share three linguistic patterns, namely negation, passives with natural agents, and enjambment, which together form "silent rhetoric". This concept serves as an analytical construct based on evidence of form, not as a standard category.

Theoretically, this study shows that stylistic studies of Sapardi's poetry need to treat repetition, parallelism, syntactic deviation, and line arrangement as categories equal to figures of speech and imagery. Practically, the operational criteria and the form-function-meaning analysis tables can be used as instruments for poetry appreciation in schools and universities. Future research is advised to extend the corpus to the entire anthology, compare Sapardi with other poets, and test the effect of these patterns through reader-response research.

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