



Stylistic Features in Sapardi Djoko Damono's Poetry Anthology Hujan Bulan Juni and Their Relevance as Teaching Materials for Middle School

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Abstract: This study aims to identify and interpret stylistic devices and their meanings in Sapardi Djoko Damono's anthology Hujan Bulan Juni and to analyze its potential as a literary teaching resource at the junior high school level. The analysis in this study focuses on six stylistic aspects according to Al-Ma'ruf (2022), namely sound style (phonemes), word style (diction), sentence style (syntax), discourse style, figurative language, and imagery. This study employs a qualitative descriptive approach using document analysis on 17 poems in the anthology Hujan Bulan Juni, yielding 17 stylistic data points. The analysis was conducted through heuristic and hermeneutic readings based on Michael Riffaterre's semiotics to uncover the poems' meanings, while the assessment of their relevance as teaching materials referred to Rahmanto's (1988) criteria, which encompass linguistic, psychological, and cultural background aspects. The results of the study show that these six stylistic aspects shape the aesthetic character of the poetry, which is simple, reflective, and rich in meaning. A hermeneutic reading reveals that these stylistic devices not only function as aesthetic elements but also represent the meanings of patience, solitude, loyalty, the search for identity, and reflections on life. The research findings also indicate that the use of communicative language and the depth of meaning in the poems make this anthology a potential resource for teaching literature in junior high schools, in accordance with linguistic, psychological, and cultural criteria.

Keywords: Middle School Teaching Materials; Poetry; Style; Semiotics; Stylistics

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Introduction

Literary works serve not only as entertainment but also as a means of broadening one's horizons and understanding of life through language (Purenta, 2023). Therefore, literature is always rich in ideas, themes, and moral messages that serve as a foundation of values for its readers (Suwarsono et al., 2021).

One form of literature rich in meaning is poetry, which conveys ideas and emotions in a concise and symbolic manner. The meaning of a poem lies not only in its content but also in the way the poet crafts the language. Poetry differs from prose in its ability to blend reality and imagination, thereby presenting both fictional experiences and the meaning of life (Praveen et al., 2022). Furthermore, poetry serves as an artistic space where writers and readers can jointly interpret life experiences (Ferraz de Arruda et al., 2022). In education, poetry offers affective, social, and cognitive benefits because it encourages students to feel, discuss, and reflect on meaning (Creely et al., 2022), as well as expand their understanding across time and space (Shafer, 2022). Through the use of figures of speech and symbolic meaning, poetry is also effective in developing students' critical and creative thinking skills in understanding language more deeply. In stylistic studies, language style is a crucial element because, through word choice, sentence structure, sound, and the use of figures of speech and imagery, the poet creates both beauty and depth of meaning (Huda, 2018). Therefore, analyzing language style is an essential step toward interpreting the meaning of a poem more comprehensively.

In addition to stylistic analysis, this study also employs a semiotic approach to uncover the deeper meaning of the poems. This study adopts Michael Riffaterre's semiotics (as cited in Al-Ma'ruf, 2009), which views poetry as a system of signs whose meaning cannot be fully understood through a literal reading. Riffaterre proposes two stages of reading: heuristic reading to understand meaning based on linguistic rules, and hermeneutic reading to interpreting the hidden poetic meaning through the relationships between signs within the text. This approach is necessary because poetry is replete with linguistic deviations, symbols, and indirect meanings that cannot be explained solely through stylistic analysis. Therefore, stylistics and semiotics complement each other in explaining the relationship between linguistic form and the meaning constructed in poetry.

Several previous studies have demonstrated significant progress in the field of stylistics. Earlier studies have shown that stylistic analysis not only plays a role in revealing the linguistic characteristics of literary works but also contributes to the development of contextual and practical teaching materials (Setyananda, 2025; Mualifah, 2022; Rumanti, 2021). The results of this study indicate that stylistic analysis can be used to enhance students' understanding of literary works while linking linguistic elements to cultural values and the learning of the Indonesian language.

Other studies have also shown that stylistic elements such as diction, metaphor, hyperbole, repetition, and contrast play a crucial role in building emotional intensity, deepening meaning, and enhancing the aesthetic value of literary works (Juwati, 2017; Agus, 2019). In



addition, stylistic studies have shown that variations in literary style can support a more interactive approach to learning poetry while also serving as a means of conveying social criticism and character values in literary works (Hidayatullah, 2018; Hasanah, 2019; Syamsiyah, 2020).

However, these studies generally focus on identifying types of stylistic features and their use as teaching materials. The analysis has not yet examined the interrelationships among the six aspects of stylistics, namely sound style, word style, sentence style, discourse style, figurative language, and imagery, as a unified whole in constructing the meaning of poetry. Furthermore, these studies have not yet integrated a semiotic approach to uncover the meaning behind the use of stylistic devices.

In the context of learning, the selection of teaching materials is crucial. Rahmanto (1988) states that literary teaching materials must consider linguistic, psychological, and cultural background aspects of students. This aligns with Hernawan's (2012) view, who emphasizes that teaching materials should not only contain content but also foster students' cognitive, affective, and imaginative development. Literature instruction in schools still tends to focus on literal comprehension, thereby failing to sufficiently foster students' interpretive and appreciative abilities. Therefore, instructional materials are needed that can provide aesthetic experiences while simultaneously encouraging deeper interpretation.

The anthology *Hujan Bulan Juni* by Sapardi Djoko Damono was selected as the subject of this study because of its distinctive literary style, which is simple yet rich in meaning. This simplicity actually opens up a wide range of interpretations, making it an intriguing subject for stylistic and semiotic analysis, as well as for examining its relevance as teaching material.

The purpose of this study is to describe the forms of stylistic devices and their meanings in the anthology *Hujan Bulan Juni* through six stylistic aspects using a semiotic approach, as well as to analyze their relevance as literary teaching materials in junior high school based on linguistic, psychological, and cultural aspects. This study is expected to contribute to a more comprehensive understanding of the interrelationship among the six aspects of stylistics in the construction of poetic meaning and to provide an academic foundation for the use of the anthology *Hujan Bulan Juni* as a literary teaching resource at the junior high school level.

Methods

This study employs a descriptive qualitative approach using a document analysis design. This approach was chosen because it aims to systematically describe and interpret the use of stylistic devices in poetry based on textual data.

The data source for this study is the anthology *Hujan Bulan Juni* by Sapardi Djoko Damono. All the poems in the anthology were read in their entirety to identify stylistic features. The research data were selected using purposive sampling (Nasution, 2023), namely based on the

following criteria: (1) the poem contains one of the stylistic aspects identified by Al-Ma'ruf (2022); (2) that stylistic aspect is prominent enough to allow for a semiotic analysis; and (3) the poem exemplifies variations in the use of stylistic devices in line with the research focus. Based on these criteria, 17 poems were selected as research data, consisting of 3 poems representing sound style, 4 poems representing word style (diction), 3 poems representing sentence style, 2 poems representing discourse style, 3 poems representing figurative language, and 2 poems representing imagery. Each poem represents only one stylistic aspect the most dominant one to avoid overlapping data classifications.

The data in this study were validated using triangulation. According to Rahardjo (2010), triangulation is a technique for verifying the validity of data in qualitative research by utilizing external sources as a means of verification or comparison. The validity of the data in this study was tested through theoretical triangulation, which involved comparing the results of the analysis with various theoretical references in the fields of stylistics and semiotics to ensure consistency in interpretation and minimize subjectivity.

Data collection was conducted using a documentation technique, which involved reading all the poems intensively, marking lines or stanzas that met the criteria, and classifying the data based on six stylistic aspects. Although the study analyzed 17 poems, this article presents only six of the most representative data examples each representing one stylistic aspect due to space limitations.

Data analysis was conducted in three stages. In the first stage, the data were classified based on six stylistic aspects according to Al-Ma'ruf (2022), namely sound style, word style, sentence style, discourse style, figurative language, and imagery. In the second stage, each data point was analyzed using Michael Riffaterre's semiotic reading model through heuristic reading to derive the literal meaning. This is followed by a hermeneutic reading to uncover deeper poetic meanings. In the third stage, the results of the interpretation are analyzed for their relevance as literary teaching materials for junior high school students based on Rahmanto's (1988) criteria for selecting teaching materials, namely linguistic, psychological, and cultural background aspects.

Discussion

This section covers two main topics that the researcher will discuss, namely: 1) The forms of stylistic devices and their meanings in the poetry anthology *Hujan Bulan Juni* by Sapardi Djoko Damono; 2) The relevance of the research findings as teaching materials for junior high schools.

Stylistic Devices and Their Meanings in the Poetry Anthology Hujan Bulan Juni by Sapardi Djoko Damono

The research findings identifying various stylistic devices were derived from sentences within the lines and stanzas of the poetry anthology *Hujan Bulan Juni*. The stylistic analysis in

this study draws upon the framework proposed by Al-Ma'ruf (2022). The stylistic aspects identified include sound style, word style, sentence style, discourse style, figurative language, and imagery.

An analysis was conducted on 17 poems in the anthology Hujan Bulan Juni. Based on the results of the analysis, six stylistic aspects were identified: sound category (3 poems), word choice (4 poems), sentence structure (3 poems), discourse style (2 poems), figurative language (3 poems), and imagery (2 poems). Due to space limitations, the following discussion presents only one example the most representative one from each aspect.

Stylistic Aspects	Number of Poems	Examples Displayed
Sound Category	3	Kita saksikan
Word Choice	4	Hujan bulan juni
Sentence Structure	3	Tengah hari
Discourse Style	2	Hujan turun sepanjang jalan
Figurative Language	3	Sepasang sepatu tua
Imagery	2	Akuarium

To facilitate data identification, this study employs a coding system. The code HBJ indicates the data source, namely the anthology Hujan Bulan Juni. The code SC indicates sound style, WC indicates word style (diction), SS indicates sentence style (syntax), DS indicates discourse style, FL indicates figurative language, and I indicates imagery. Meanwhile, the code H followed by a number indicates the page number in the anthology.

1. Sound Category (phoneme)

waktu cuaca pun senyap seketika
sudah sejak lama, sejak lama kita tak mengenalnya **(HBJ/SC/H.19)**

This excerpt from the poem titled “Kita Saksikan” falls under the category of sound patterns (phonemes). The excerpt demonstrates the use of sound patterns (phonemes) through the dominance of the vowels /a/ and /e/, which are consistently repeated in every line. These vowel sounds create a soft, flowing rhythm, thereby evoking a calm and serene atmosphere. The repetition of the phrase “sejak lama, sejak lama” also reinforces the musical effect while adding a rhythmic quality to the poem. This soft, relatively flat sound pattern makes the lines feel slow,

as if spoken in a state of stillness and reflection. Furthermore, the absence of sharp consonant sounds or strong stress indicates that the poet intentionally builds a sense of silence through the sound elements. The resulting rhythm feels steady and unhurried, supporting the contemplative tone of the poem. In terms of meaning, this sound style represents a state of silence and emotional distance that has persisted for a long time. The line “sudah sejak lama, sejak lama kita tak mengenalnya” suggests something that is slowly fading or being forgotten in life. The repetition of soft sounds reinforces the impression of a loss that is not suddenly realized, but occurs gradually. Thus, the sound style in this stanza functions not only as an aesthetic element, but also deepens the meaning of time, alienation, and the distance created in human relationships.

These findings indicate that the use of sound in the anthology *Hujan Bulan Juni* not only serves to create sonic beauty but also functions as a means of reinforcing the poems' emotional atmosphere and meaning. This is consistent with Al-Ma'ruf's (2022) view that the use of sound serves both an aesthetic and an expressive function in creating the emotional impact of literary works. These findings also support Juwati's (2017) research, which shows that sound and repetition play a role in creating the aesthetic intensity of poetry. However, unlike Juwati's findings, which emphasize the function of sound in building expressive intensity, in Sapardi Djoko Damono's poems, sound is predominantly used to evoke a quiet, reflective, and contemplative atmosphere, allowing the poem's meaning to unfold more subtly.

2. Word Choice (diction)

tak ada yang lebih tabah
dari hujan bulan juni
dirahasiakan rintik rindunya **(HBJ/WC/H.104)**

This excerpt from the poem titled “Hujan Bulan Juni” falls under the category of word choice (diction). The excerpt demonstrates the use of simple yet deeply meaningful word choice. The word “tabah” is a powerful choice of diction because it represents patience and steadfastness. Additionally, the phrase “dirahasiakan rintik rindunya” combines the concrete word “rintik” with the abstract word “rindu,” creating a poetic and symbolic expression. In terms of meaning, the diction in this stanza portrays feelings that are kept hidden with great patience. Rain is interpreted as a symbol of someone who is able to hold back and keep their feelings without having to express them directly. Thus, the word choice used not only beautifies the language but also subtly conveys the values of resilience and self-control.

These findings indicate that the choice of diction in the anthology *Hujan Bulan Juni* serves not only as an aesthetic element but also as a medium for implicitly conveying symbolic meaning and humanistic values. This aligns with Al-Ma'ruf's (2022) view, who states that diction is a stylistic element that plays a crucial role in creating aesthetic effects while simultaneously reinforcing the meaning of literary works. These findings also support Juwati's (2017) research, which shows that word choice plays a role in building the emotional intensity of poetry. However, unlike that study which placed greater emphasis on the use of diction through

hyperbole and repetition the diction in Sapardi Djoko Damono's poems tends to be simple, yet it conveys profound symbolic meaning through the selection of everyday words.

3. Sentence Structure (syntax)

jalanan mengombak tanpa suara
aku pun kau panggil ketika mereka sudah pulang
sehabis huru hara **(HBJ/SS/H.12)**

This excerpt from the poem titled "Tengah Hari" falls under the category of sentence structure (syntax). This is evident from the relatively short, concise, and fragmented sentence structure. This structure is used to depict a previously tense atmosphere that is slowly beginning to ease. The sentences are not formed into long descriptions but consist of fragments that are intentionally separated to create an effect of silence and emotional distance. This arrangement gives the impression of fragments of memory following a major event, making the form feel simple and straightforward.

This stanza also features a blend of complete clauses and fragmentary sentence structures. Some parts have a clear subject-predicate structure, while others consist solely of atmospheric or temporal modifiers. This fragmented pattern suggests that the situation following the "huru-hara" has not yet fully stabilized; residual tension remains, reflected in the brief pauses between the lines. The presence of adverbial phrases such as "ketika mereka sudah pulang" and "sehabis huru hara" clarifies the temporal markers while reinforcing the emotional flow without the need for lengthy explanations. Although the sentences appear simple, their syntactic arrangement effectively conveys a subtle shift in atmosphere without being overdone.

In terms of meaning, the sentence structure depicts the atmosphere after the chaos has begun to subside. The phrase "sehabis huru hara" serves as a marker that a major event has passed, while the short, fragmented sentences reflect an inner state that is still calm yet bears the traces of the previous event. Thus, the sentence style in this stanza reinforces a reflective tone and a post-tension atmosphere.

These findings indicate that the sentence structure in the anthology Hujan Bulan Juni not only serves to organize linguistic elements but also functions as a stylistic strategy for creating rhythm, atmosphere, and depth of meaning. The use of short, fragmented sentences allows readers to experience emotional pauses that reinforce the reflective tone of the poems. This is consistent with the view of Al-Ma'ruf (2022), who states that sentence style is one of the stylistic elements that plays a role in creating an aesthetic effect while also supporting the conveyance of meaning. This finding is also consistent with the research by Hidayatullah (2018), which shows that variations in linguistic structure in poetry can strengthen the conveyance of poetic ideas and experiences. However, in the anthology Hujan Bulan Juni, syntactic structure is used not only to vary linguistic form but also as a means of representing the psychological state of the lyrical protagonist and creating a more profound contemplative atmosphere.

4. Discourse Style

Hujan turun sepanjang jalan
Hujan rinai waktu musim berdesik-desik pelan
Kembali bernama sunyi
Kita pandang: pohon-pohon di luar basah kembali **(HBJ/DS/H.18)**

This excerpt from the poem “Hujan Turun Sepanjang Jalan” demonstrates the use of a discursive style that unfolds reflectively, rather than through linear narration. The poem’s flow does not move forward like a story, but rather revolves around a single inner mood. The line “Hujan turun sepanjang jalan” serves as the focal point of the discourse because it introduces the central event while also laying the foundation for the development of meaning in the subsequent lines. Here, rain is not merely interpreted as a natural phenomenon, but as a symbol of mood and inner experience. In the line “hujan rinai waktu berdesik-desik pelan,” the discourse expands associatively. The rain seems to merge with time and the season, without a cause-and-effect explanation. The relationship between the lines is suggestive and emotional. The line “kembali bernama sunyi” serves as a point of reflection that encapsulates the entire atmosphere. The word “returns” indicates that silence is a recurring experience deeply intertwined with the rain. Here, the discourse shifts from concrete imagery toward a more abstract inner atmosphere. In the final section, “kita pandang: pohon-pohon di luar basah kembali,” the focus shifts to the collective “we,” involving both the poet and the reader in the same experience. The colon marks a transition from feeling to visual observation, yet the reflective tone is maintained. Overall, the discourse in this stanza builds a quiet and contemplative atmosphere that continues to revolve within a single inner space.

In essence, this style of discourse evokes a quiet, repetitive inner state. The rain serves as a symbol of a feeling that is ever-present and never truly ends. The “kembali” silence suggests that this inner state is cyclical and an inherent part of life. The discourse in this stanza does not merely describe events; it also offers a reflective experience of time, loneliness, and self-awareness.

These findings indicate that the stylistic approach in the anthology Hujan Bulan Juni serves to create cohesion among the poems, enabling readers not only to understand the events described but also to follow the evolution of the emotional atmosphere crafted by the poet. This aligns with Al-Ma'ruf's (2022) view, which states that stylistic approach refers to the organization of linguistic elements that form a unified meaning within a literary work. These findings are also consistent with Rumanti's (2021) study, which shows that the relationship between different forms of language plays a role in reinforcing the meaning and nuances of literary works. However, unlike that study, which places greater emphasis on the function of stylistic devices in constructing cultural context, This study shows that the discursive style in Sapardi Djoko Damono's poetry is geared toward fostering a reflective experience through symbolic and contemplative interconnections between lines.

5. Figurative Language

Sepasang sepatu tua tergeletak di sudut sebuah gudang, berdebu
Yang kiri terkenang akan aspal meleleh, yang kanan teringat jalan
Berlumpur sehabis hujan ~~ keduanya telah jatuh cinta
Kepada sepasang telapak kaki itu **(HBJ/FL/H.70)**

This excerpt from the poem “Sepasang Sepatu Tua” demonstrates a predominant use of figurative language through personification and metaphor. In the opening lines, the old shoes that are “tergeletak” and “berdebu” are indeed described physically, but the words “old” and “dusty” also imply a symbolic meaning regarding the passage of time and memories. The shoes are not merely objects, but symbols of the life journey that has been traversed. Personification is clearly evident in the lines “yang kiri terkenang” and “yang kanan teringat.” The words “remembered” and “recalled” indicate the ability to recall, which is, in fact, a human trait. Through this approach, the shoes are imbued with character, as if they possess consciousness. Melting asphalt and muddy roads serve as metaphors for a life filled with heavy burdens and challenges.

The climax lies in the phrase “keduanya telah jatuh cinta kepada sepasang telapak kaki itu.” The phrase have fallen in love reinforces the personification because the shoes are depicted as capable of feeling emotions. Symbolically, this represents loyalty and togetherness. The shoes become a representation of an object that faithfully accompanies the journey of human life without complaint. The figurative language in this stanza not only beautifies the expression but also deepens the meaning regarding the relationship between humans and their life experiences.

The meaning conveyed in this verse of poetry depicts human loyalty and the journey of life. Shoes serve as a symbol of a companion that always follows a person’s footsteps through various circumstances, whether difficult or easy. The phrase “jatuh cinta” indicates a strong emotional bond between the shoes and their owner, symbolizing unconditional loyalty. Furthermore, the imagery of hot asphalt and muddy roads represents the various life challenges that have been faced. Thus, this stanza interprets life as a long journey filled with experiences, where loyalty and companionship are essential values.

This study shows that the discursive style in Sapardi Djoko Damono’s poetry is geared toward fostering a reflective experience through symbolic and contemplative interconnections between lines. These findings also support the research by Agus (2019), which shows that metaphors can deepen the meaning of poetry, as well as that by Hasanah (2019), who states that figures of speech are used to reinforce the delivery of a message. However, unlike those studies, which place greater emphasis on the function of metaphors or specific figures of speech in isolation, this study shows that the combination of metaphors and personification in Sapardi Djoko Damono’s poetry constructs a cohesive symbolic meaning regarding loyalty, life’s journey, and the relationship between humans and their experiences.

6. Imagery

"Aku adalah air," teriakmu, "adalah ganggang adalah lumut adalah Gelembung udara adalah kaca adalah..." (HBJ/I/H.61)

This excerpt from the poem "Akuarium" is dominated by visual imagery, reinforced by imagery of movement and emotion. Visual imagery is conveyed through the mention of concrete elements such as water, algae, moss, air bubbles, and glass. The sequential mention of these objects makes the reader feel as though they are directly observing the contents of a closed, silent aquarium. The depiction of the space becomes clear and detailed through these visual elements. The imagery of movement is implicitly present in the "gelembung udara" that naturally rise to the surface. The reader not only imagines their shape but also their slow, repetitive movement.

This creates the impression that the space within the aquarium remains alive despite appearing still. Meanwhile, an emotional image emerges in the phrase "aku adalah air," you shout. The word "you shout" carries strong emotional intensity and suggests a sense of anxiety or an effort to assert one's identity. The lyrical "I" seems to merge with all the elements within the aquarium, thereby evoking a sense of confinement alongside a search for self. Through this imagery, the reader can sense an inner pressure that is not expressed directly.

The meaning conveyed in this stanza depicts a sense of confinement and a search for self-identity. The aquarium serves as a symbol of a confined space, reflecting the inner state of a person trapped within their own environment. Elements such as water, algae, and air bubbles suggest that life continues, yet within a narrow, enclosed space. Meanwhile, the phrase "aku adalah air" signifies an effort to merge with the environment while simultaneously seeking one's identity. Thus, this stanza captures the inner struggle of humanity between limitations, self-awareness, and the desire to discover one's true self.

These findings indicate that the imagery in the anthology Hujan Bulan Juni not only serves to present visual images to readers but also creates an emotional experience that deepens the process of interpreting the poems' meanings. This is consistent with the view expressed by Al-Ma'ruf (2022) which states that imagery is a stylistic device capable of bringing sensory experiences to life while reinforcing the poet's inner expression. This finding also supports Syamsiyah's (2020) research, which shows that the use of stylistic devices plays a role in conveying emotional messages to readers. However, Unlike that study, which focused more on the dominance of metaphors in shaping character values, this study shows that imagery in Sapardi Djoko Damono's poetry serves as a means of representing inner struggles, the search for identity, and existential awareness through interrelated visual experiences, movement, and emotions.



Relevance of Junior High School Curriculum Content

The selection of teaching materials is crucial for teachers. This is done to ensure that the learning process runs smoothly and that learning objectives are achieved. Teachers play a vital role in selecting teaching materials. In this regard, teachers can consult expert opinions to ensure that teaching materials meet the necessary criteria. Expert opinions that can serve as guidelines for teachers in selecting good teaching materials appropriate for the junior high school level are as follows. Rahmanto (1988:27) explains that in order to select appropriate literature teaching materials, several aspects must be considered, namely from a linguistic perspective, in terms of psychological maturity, and from a cultural background perspective.

1) Language

The selection of literary teaching materials must take into account readability, the appropriateness of vocabulary for students' developmental level, and the use of a style that students can understand. Linguistic aspects concern not only the correctness of sentence structure but also include word choice, the use of figures of speech, and the clarity of meaning that readers can grasp.

Excerpt from the poem "Percakapan Malam Hujan"

Hujan, yang mengenakan mantel, sepatu panjang, dan payung
Berdiri di samping tiang listrik. Katanya kepada lampu jalan,
"Tutup matamu dan tidurlah. Biar kujaga malam". (HBJ/H.65)

From a linguistic perspective, the poems in Sapardi Djoko Damono's anthology *Hujan Bulan Juni* employ relatively simple, concrete, and communicative diction. Vocabulary such as "mantel," "payung," "tiang listrik," and "lampu jalanan" in the poem "Percakapan Malam Hujan" consists of words familiar to the daily lives of middle school students. The sentence structure is grammatically clear, and the use of figures of speech such as personification remains at a level that can be understood with teacher guidance. This indicates that, linguistically, the poems have a readability level appropriate for the junior high school level.

These findings indicate that the simplicity of the language in *Hujan Bulan Juni* makes it an excellent teaching resource, as it allows middle school students to grasp the literal meaning of the poem before being guided toward its symbolic meaning. However, some metaphorical expressions still require teacher guidance so that students do not stop at a literal understanding. Therefore, the success of using this anthology as a teaching resource depends not only on the quality of the texts, but also on the teaching strategies teachers employ in guiding the process of interpreting poetry.

2) Psychological

The selection of literary teaching materials must take into account students' psychological development and cognitive abilities. Junior high school students are in the early

adolescent phase, during which they begin to understand feelings, empathy, and inner conflicts on a deeper level. At this stage, students no longer merely grasp concrete meanings but begin to perceive the emotional and moral values contained within a literary text.

This can be seen in the excerpt from the poem “Hujan Bulan Juni”

tak ada yang lebih tabah
dari hujan bulan juni
dirahasiakannya rintik rindunya
kepada pohon berbunga itu. **(HBJ/H.104)**

From a psychological perspective, the poem “Hujan Bulan Juni” conveys the values of resilience, patience, and self-control, which are relevant to early adolescence. The lines that describe the rain as a figure that is “tabah” and able to “dirahasiakan rintik rindunya” represent emotional maturity in managing feelings. These values align with the needs of middle school students who are in the process of learning to understand and control their emotions.

These findings indicate that the themes of resilience and self-control are relevant to the developmental characteristics of early adolescents who are learning to manage their emotions. However, the symbolic meaning in poetry may be difficult to grasp if instruction focuses solely on identifying intrinsic elements. Therefore, teachers need to provide opportunities for discussion and interpretation so that the values contained in the poetry are truly understood and internalized by students.

3) Culture

The selection of literary teaching materials must take into account the sociocultural context, including values, norms, traditions, and aspects of community life that students can relate to. Effective literary works used as teaching materials should be relevant to the social and cultural life that is close to students’ experiences.

This can be seen in the excerpt from the poem “Pada Suatu Malam”

ia pun berjalan ke barat. selamat malam, solo,
katanya sambil menunduk.
seperti didengarnya sendiri suara sepatunya
satu per satu. **(HBJ/H.5)**

In terms of sociocultural context, the poem “Pada Suatu Malam” presents Indonesian cultural elements through its mention of the city of Solo and its depiction of the act of bowing, which reflects the value of politeness. This element allows students to connect the poem’s content with the social and cultural realities familiar to them. The familiarity of this cultural context supports a more meaningful process of literary appreciation. Based on these three aspects, the poems in the Hujan Bulan Juni anthology can be considered relevant as literary teaching materials in junior high school because they meet the criteria of linguistic



appropriateness, psychological suitability, and sociocultural relevance in accordance with the students' developmental stage.

The cultural context of these poems makes it easier for students to connect literary texts with their everyday experiences, thereby making the appreciation process more meaningful. However, some implicit cultural symbols still require explanation from the teacher to prevent differing interpretations. Thus, the cultural relevance of this anthology lies not only in its representation of local culture but also in its potential to develop students' cultural awareness and interpretive skills.

Based on the analysis presented, this study addresses the research questions regarding the forms of stylistic devices and their meanings in Sapardi Djoko Damono's anthology *Hujan Bulan Juni*, as well as their relevance as teaching materials in junior high schools. The six stylistic aspects identified indicate that stylistic devices serve not only as aesthetic elements but also as means of constructing profound meaning.

From an interpretive perspective, each aspect of stylistic device contributes to the construction of meaning. Phonetic style creates an emotional atmosphere, lexical style emphasizes certain values such as resilience, syntactic style represents inner states, discourse style builds a reflective narrative, figurative language presents symbolic meaning, and imagery reinforces sensory experiences as well as emotions. This demonstrates that the meaning of poetry is formed through the integration of various linguistic elements, not from a single aspect alone.

The findings of this study align with previous research, such as that by Setyananda (2025) and Mualifah (2022), which states that stylistic features play a crucial role in constructing meaning and can be utilized in the learning process. However, this study differs in that it examines stylistic features more comprehensively through six stylistic aspects and interprets their meanings using a semiotic approach. Furthermore, this study also relates the analysis results to the relevance of teaching materials based on theoretical criteria, thereby offering a more practical contribution to literature education.

Thus, this study confirms that stylistic analysis is not only essential for understanding the meaning of poetry but also holds practical value in developing teaching materials tailored to students' needs.

Conclusion

Based on the research findings, it can be concluded that Sapardi Djoko Damono's anthology *Hujan Bulan Juni* contains six stylistic aspects: sound style, word style, sentence style, discourse style, figurative language, and imagery. These six aspects not only serve as aesthetic elements but also convey profound meaning. Sound style evokes a quiet and reflective atmosphere; word style displays simplicity rich in meaning; sentence style depicts inner states through fragmented structures; discourse style builds a repetitive, reflective narrative flow;

figurative language reinforces symbolic meanings about life; while imagery presents imaginative experiences that deepen the reader's emotions. Overall, the interpretation of stylistic elements in this anthology reveals moral and humanistic dimensions, such as the values of resilience, loyalty, self-reflection, and the search for identity.

Based on the criteria for selecting teaching materials outlined by Rahmanto, the anthology *Hujan Bulan Juni* exhibits characteristics that support its use as a literature teaching resource in junior high schools. From a linguistic perspective, the poems in this anthology employ relatively simple vocabulary, communicative sentence structures, and a style that remains understandable with the guidance of a teacher. From a cultural perspective, these poems depict social and cultural contexts in Indonesia that are closely related to the students' experiences, thereby supporting the process of literary appreciation. Thus, based on the linguistic, psychological, and cultural indicators formulated by Rahmanto, this anthology has the potential to be used as a literature teaching resource in junior high schools. However, these findings are the result of an analysis based on theoretical research and have not yet undergone empirical validation for example, through evaluations by teachers or subject matter experts, or readability tests with students. Therefore, future research could supplement this study with such validation to strengthen its suitability for use as instructional material.

The implications of this study suggest that the poems in the *Hujan Bulan Juni* anthology have the potential to be used as literary teaching materials at the junior high school level based on the linguistic, psychological, and cultural criteria proposed by Rahmanto (1988). This potential is also in line with the learning objectives for Indonesian Language Phase D, which encourage students to appreciate, interpret, and make sense of poetic texts. Therefore, the findings of this study can serve as a reference for teachers in developing poetry instruction, for example, through activities such as identifying stylistic elements, conducting heuristic and hermeneutic readings to interpret the meaning of poems, and discussing the values contained within them. However, some poems with more complex symbols and meanings require teacher guidance to ensure they align with students' interpretive abilities. Thus, the contribution of this study remains theoretical in nature, serving as a foundation for the development of instructional materials, and requires further validation through pilot testing and evaluation by teachers or experts.

The strength of this study lies in its comprehensive analysis of six aspects of literary style and their direct connection to the relevance of the teaching materials. However, this study has limitations because it focuses on only one anthology and employs a qualitative descriptive approach without involving direct classroom implementation testing. Therefore, future research could expand on this study through experimental studies or classroom action research to test its effectiveness in teaching practice

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