Formal Aesthetics of Poems for Indonesian Children Written by Adult Poets

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Abstract

This article discusses the formal aesthetics of poetry for Indonesian children. It was written based on a study conducted on 20 poems. The purpose of this study is to explain the formal aesthetics of the poems, which includes word, line, and discourse aesthetics. Data were drawn by reading and writing techniques. The data were then analyzed qualitatively. The framework was based on the theory of poetry for Indonesian children. The validity of the study was tested with semantic and intra-rater means. The results show that the formal aesthetics of the poems were found in the aspects of words, sentences or lines, and discourse. In the word aspect, the formal aesthetics was created by means of Javanese, Arabic (foreign), and synonymous vocabulary. In the aspect of sentence or line, the formal aesthetics was created through a means of question, inversion, and long as well as short sentences. In the aspect of discourse, the formal aesthetics was created by means of typography, linkage, enjambement, and homology. It was concluded that the aesthetic form of poems for Indonesian children which were written by adult poets is found in the aspects of words, lines or sentences, and discourse.
INTRODUCTION

Indonesian poems for children have been written and widely published in various forms, for example in the form of books, newspapers, and magazines. Indonesian children's poems published in the book form such as the work of Abdurahman Faiz (2005) entitled *Aku Ini Puisi Cinta* and the work of Neva Zahrani (2016) entitled *Andai Aku Jadi Presiden*. Poems for Indonesian children which are published in the newspaper, for example, can be found in *Kompas* and *Suara Merdeka Minggu*. There are also poems for Indonesian children that are published in magazines, such as the children's magazine *Bobo*.

Although the poems for Indonesian children have been written and widely published in various forms, research on it has not been conducted comprehensively. Research on poetry is mostly focused on Indonesian poems written by adult poets like those which are written by Amir Hamzah, Muhamad Yamin, Chairil Anwar, Sapardi Djoko Damono, Sutardji Calzoum Bachri, and Linus Suryadi AG.


To compensate for the research on language, language teaching, general literature, and Indonesian poetry, there is a need to research the poetry for Indonesian children. Research on the poem of Indonesian children is necessary because there have been many poems for Indonesian children available. Research on poetry for Indonesian children is necessary to formulate the concept of their aesthetics.

This study was conducted to formulate the aesthetic concept contained in the poem for Indonesian children. Sudjiman (1986) argues that a poem is a literary genre whose language is bound by rhythm, rhyme, and the dimension and number of lines and stanzas. Given that a poem is expressed through the means of language, their aesthetics are divided into three, namely the aesthetic sounds, aesthetic form, and aesthetic meaning. Aesthetic sounds are aesthetics in the aspect of sounds that include anaphora, epiphoria, alliteration, assonance, and rhyme. Aesthetics of form is aesthetics in the aspect of sounds that include anaphora, epiphoria, alliteration, assonance, and rhyme. Aesthetics of meaning are aesthetics that are related to aspects of meaning. Aesthetics of meanings include various forms of figurative language, primarily personification, simile, and metaphor. This article discusses the aesthetics of forms that include word aesthetics, sentence aesthetics, and discourse aesthetic. In his book entitled *Stilistika*, Satoto (2012: 8) mentions that...
The term aesthetics is derived from the Greek word *aesthesis* which means 'feeling' or 'sensitivity'. This notion is based on the fact that beauty is closely related to the taste or feeling. In German the term aesthetic is commonly called *geschmack* or in English it is commonly called taste.

Technically, aesthetics means 'science of beauty', that is the science of beauty or beauty in general. Aesthetics is not a way to enjoy beauty. It is a variety of efforts to understand beauty.

Susanto (2015: 222) in *Kamus Istilah Sastra* mentions that aesthetics is the study of beauty. Aesthetics of literature means aesthetics or beauty found in literary works, such as the beauty of short stories, the beauty of novels, the beauty of dramas, and the beauty of the poem. Thus, the aesthetics of form is an attempt to understand the beauty of words, sentences or lines, and discourses.

The poetry for Indonesian children contains poems deliberately written to be read by children readers. The poetry for Indonesian children are written by Indonesian poets. The poems for Indonesian children are written in Indonesian. The poetry for Indonesian children contains Indonesian culture.

Toha-Sarumpaet (1976, p. 23) argues that children's literature is a literary work that children read with the guidance and supervision of an adult community, while the writer can also be adults. Thus, a children's poem is a poem deliberately written for children to read with the guidance and supervision of an adult community, while the author can also be adults.

Huck, et al. (1987, p. 64-72) argues that children can be categorized on the basis of the books suitable for for them to read considering their psychological developmental stages, i.e. (1) early childhood (age 1 and 2 years), (2) preschool and kindergarten (ages 3 - 5 years), (3) early schooling (ages 6 and 7), (4) elementary middle (age 8 and 9 years), and (5) final elementary (age 10 - 12 years old). Based on the categories, the children here are those who are between 10 and 12 years of age.

Nurgiyantoro (2005: 26-27) mentions that children's poetry is a form of utilization of language elements to obtain beauty through, among others, sounds, which usually take the form of repetitions to obtain the rhymic effects and melodic rhythm.

**METHODS**


The text of the study comes from two sources, namely *Antologi Puisi Indonesia Modern Anak-anak* by Suyatno et al. (2008) and *Balon Keinginan Antologi Cerpen dan Puisi Anak-anak* by Kori Layun Rampan (2014). Both sources were chosen because they contain poems for Indonesian children.

Data were collected by reading the poems repeatedly (Sudaryanto, 2015). The research instrument was the researcher himself. Recording process was done by using data table. The data units in this study were words, phrases, sentences or lines, and stanzas. The data analysis technique was descriptive qualitative analysis (Siswantoro, 2010). The collected data were coded, classified based on the subject of the
study, and interpreted based on the references. Conclusions were drawn inductively.

The validity of the study was tested with semantic and intra-rater validity. Semantic validity is done by interpreting parts of the research subject based on sentence structure or discourse. The intra-rater validity was determined by reading the poem carefully and repeatedly so that the data really match the subject of the study. The validity interpretation of the data was tested by way of discussion with three promoters as mentors. In this case the implementation through a dissertation guidance forum.

RESULTS AND DISCUSSION

Aesthetics of form is aesthetics contained in the aspect of form or forma. Aesthetic form is also called style. In the aesthetics of the form discussed the selection of words, sentence structure or lines, and the structure of the text of poetry discourse. Aesthetic value contained in word aspect is called word aesthetics, aesthetic value contained in sentence or line structure is called aesthetic sentence, while the aesthetic value contained in the text of discourse is called aesthetic discourse. In poetry, the basic form of discourse is the temple, while the broad form of discourse is the whole poetic text consisting of one or more verses.

**Aesthetic Words**

To create beauty of poems poets select vocabulary (diction). The selected vocabulary is Javanese vocabulary, Arabic vocabulary, and synonymous forms. In connection with words formation (morphology), in writing poems, a poet deviates from basic forms, shortening words, using the reduplicated words, and using compound words.

The results show that the words from the regional language are found in the poems entitled "Abadi Kerinduan" ("Immortal Longing") written by Emha Ainun Nadjib, “Surat dari Ibu” ("Letter from Mother") by Asrul Sani, “Ibu” ("Mother") by D Zawawi Imron, “Laut” ("Sea") by Amir Hamzah, "Ibarat" ("Like") the work of M Jamin, “Ternyata” ("Apparently") by Hamid Jabbar, “Jeda” ("Pause") by Mustofa Bisri, "Sajak" ("Rhyme") by Korrie Layun Rampan, and “Tapi” ("But") by Sutardji Calzoum Bachri.

In the poem entitled "Abadi Kerinduan" ("Immortal longing"), it was found that words are derived from the Javanese language, the words ngumpet (hide), nangis (cry), and ketemu (meet) are shown in the following quotation.

<table>
<thead>
<tr>
<th>ABADI KERINDUAN</th>
<th>IMMORTAL LONGING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abadi kerinduan</td>
<td>Immortal longing</td>
</tr>
<tr>
<td>Kepada yang selalu bukan</td>
<td>To the always is not</td>
</tr>
<tr>
<td>Nurani sendiri tak terpegang</td>
<td>Conscience itself is not held</td>
</tr>
<tr>
<td>Tuhan ngumpet di kebisingan</td>
<td>God is hiding in silence</td>
</tr>
<tr>
<td>Badan akan habis</td>
<td>The body will run out</td>
</tr>
<tr>
<td>Kucacah-cacah sendiri</td>
<td>Alone 1 chop</td>
</tr>
<tr>
<td>Namun suara itu terus nangis</td>
<td>But the voice kept crying</td>
</tr>
<tr>
<td>Sampai lewat batas hari</td>
<td>Until the day limit</td>
</tr>
<tr>
<td>Sampai segala yang ada</td>
<td>Until everything is there</td>
</tr>
<tr>
<td>Dikikis waktu tanpa sisa</td>
<td>Scrapped time without leftovers</td>
</tr>
<tr>
<td>Kekasih tak jua ketemu</td>
<td>Beloved never met</td>
</tr>
<tr>
<td>Padahal jelas sudah menyatu</td>
<td>Though obviously already together</td>
</tr>
</tbody>
</table>

*Ngumpet* is a Java language vocabulary meaning 'hide'. In the poem, the word *ngumpet* is found in the fourth line of Stanza I. The poet prefers the word *ngumpet* rather than *bersembunyi*
(hiding) to create a rhyme, i.e. the middle rhyme. Inside the stanza, the word ‘ngumpet’ is in rhyme with the word ‘tak’ (no) and ‘terpegang’ (is held) in the third line of the same stanza. The repetition of the consonant sound / t / contained in the word ngumpet, tak, and terpegang adds to the beauty of the poem.

Included in the Javanese vocabulary list is nangis (crying). In Indonesian, nangis means ‘to cry’. The poet does not choose the word menangis but nangis of the Javanese to create rhyme and kakafoni. The word nangis at the end of the third line is rhyming with the word habis at the end of the first line. This is called intermittent poem. The form of repetition of the consonant sounds /s/, the poem becomes more beautiful. The use of the consonant sounds /s/ in that line, in the stanza, creates a sad mood. This is the function of kakafoni, that is, the use of consonant sound is dominant in the poem. The choice of nangis rather than menangis is also one form of deviation in the form of word shortening. With the shortening of the word the poem also becomes more beautiful.

The word ketemu (meet) is a Java vocabulary, the Indonesian language is ‘bertemu’. In "Abadi Kerinduan" by Emha Ainun Nadjib, the word ketemu is found in the third line of the third stanza. The word was deliberately chosen by the poet to create kakafoni, i.e. the use of consonant sound /k/ dominantly in the line of poem. The repetition of consonant sounds in the word met, lover, and none (in the third verse of the third line) can invite an upset atmosphere for not being able to meet. With the choice of the word met rather than the met in the line, the aesthetic function is still to be maintained. The metaphor found at the end of the third line, rhymes with the unified word found at the end of the fourth line.

The word is synonymous with the word hiding. The poet chose the word ngumpet because to get the effect of beauty. The word ngumpet is more appropriate than the word hiding for rhyme with the word of God on the left side. Similarly, the choice of words met and not met because to create the effects of darkness or disappointment. By choosing the word met then it will create kakafoni, i.e. the use of consonant sound /k/ predominantly.

Javanese words are found in Asrul Sani's poem entitled "Letter from Mother". In the poem entitled "Letter from Mother" the Javanese vocabulary refers to a stern, as shown in the following quotation.

**SURAT DARI IBU**

Pergi ke dunia luas, anakku sayang pergi ke hidup bebas! Selama angin masih angin buritan dan matahari pagi menyinar daun-daunan dalam rimba dan padang hijau ....

**LETTER FROM MOTHER**

Going to the world, my dear child go to live free! As long as the wind is still the stern wind and the morning sun shines the leaves in the jungle and green pastures ...

The poet selects the word buritan (stern) within the line for two reasons, namely to create rhyming and kakafoni. The word buritan at the end of the third line is rhyming with the word daun-daunan (folliage) at the end of the fourth line. This final rhyme can add to the beauty of the poem. Kakafoni is the repetition of consonant sounds that are on the line of the poem. One of the functions of kakafoni is to create an atmosphere of sadness, sorrow, and disappointment. The presence of the buritan in the third line of stanza I leads to a repetition of the consonant /n/ dominantly i.e.on the words ‘angin’ and ‘buritan’.,
In the poem entitled “Ibu” (“Mother”) by D Zawawi Imron Javanese vocabulary was also found. The mentioned vocabulary is a kembang (flower) and lumut (moss) as shown in the following quotation.

In the quotation, the word flower is found in stanza III of the third line. The word flower is included in the Java vocabulary, the Indonesian language is ‘flower’. Selected the word flowers rather than flowers because to create the middle rhyme and kakafoni. The word of the flower contained in the third line of verse III is rhymed with the word which is contained in the second line of the same stanza. On the third line of verse III the poem entitled "Mother" consonant nasal /ng/ repeated three times, ie on the word flower, flowers, and affection. This form of pronunciation is usually called kakafoni. The

<table>
<thead>
<tr>
<th>IBU</th>
<th>MOTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>kalau aku merantau lalu datang musim kemarau sumur–sumur kering, daunan pun gugur bersama reranting hanya mata air matamu, ibu, yang tetap lancar mengalir bila aku merantau sedap kopyor susumu dan ronta kenakalanku di hati ada mayang siwalan memutikkan sari-sari kerinduan lantaran hutang padamu tak kuasa kubayar ibu adalah gua pertapaanku dan ibulah yang meletakkan aku di sini saat bunga kembang menyemerbak bau sayang ibu menunjuk ke langit, kemudian ke bumi aku mengangguk meskipun kurang mengerti bila kasihmu ibarbar samudera sempit lautan teduh tempatku mandi, mencuci lumut pada diri tempatku berlayar, menebar pukat dan melempar sauh lokan – lokan, mutiara dan kembang laut semua bagiku kalau aku ikut ujian lalu ditanya tentang pahlawan namamu, ibu, yang kan kusebut paling dahulu lantaran aku tahu engkau ibu dan aku anaknya bila aku berlayar lalu datang angin sakal Tuhan yang ibu tunjukkan telah kenal bahnilah itu, bidadari yang berselendang bianglala sesekali datang padaku menyuruhku menulis langit biru dengan sajakku</td>
<td>if I wander and come the dry season dry wells, leaves also fell along with twigs only the spring of your tears, the mother, who remains fluently flowing when i wandered delicious mild your milk and my mischievous old in the heart there siwalan flower twisted missing esence because you owe me no debt mother is my hermitage cave and my mother put me here when the flower buds sparkle the smell of love mother pointed to heaven, then to earth I nodded though I did not understand when your love is like an ocean narrow sea shade where I bathe, wash moss on myself where I sailed, dumped a net and threw anchor lokan, pearls and sea flower all for me if I take the exam then asked about the hero your name, mother, that I mentioned first because I know you are mother and I are her child when I sailed and came a headwind The god I showed you I knew the mother, the angel who shimmering the monk occasionally coming to me told me to write a blue sky with my poem</td>
</tr>
</tbody>
</table>
goal is none other than to create a longing atmosphere.

The word moss is found in the third line of stanza IV. The word lumut is a Javanese vocabulary, the Indonesian language is 'kemumu'. The word lumut is chosen by the poet to present the middle poem that can beautify the poem. The word moss contained in the third line is rhymed with the trawl contained in the fourth line.

In the poem entitled "Sea" by Amir Hamzah the Javanese vocabulary is found in stanzas II and III in the form of a reversible, immediate, and lousy word as seen in the following quotation.

The word 'balik' is a Java vocabulary, the Indonesian language is 'go home'. The word 'balik' is found in the second line of the second stanza. The word 'balik' was chosen to create the rhyme, that is, the initial rhyme. The word 'balik' found at the beginning of the second line is in rhyme with the word 'beginilah' which is found at the beginning of the fourth line. This is called the intermittent rhyme.

Meanwhile, the word 'payah' was found at the beginning of the fourth line of stanza III. The word 'payah' is a Java vocabulary, the Indonesian counterpart is 'lelah' ('tired'), 'susah' ('hard'), or 'kehabisan tenaga' ('exhausted'). In this line the word 'payah' is chosen to create a kakafoni. Kakafoni is a repetition of consonant sound /p/ in the poem in order to create an atmosphere of restlessness or difficulty.

The word 'kampung' (village), 'berkilau' (glistening), and 'silau' (glare) are included the Javanese vocabulary. As shown in the following quotation, the word 'kampung' is found in stanza II, the 'silau' and 'kilau' are in stanza IV.

<table>
<thead>
<tr>
<th>LAUT</th>
<th>SEA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Amir Hamzah</td>
<td>The work of Amir Hamzah</td>
</tr>
<tr>
<td>Berdiri aku di tepi pantai</td>
<td>Standing me by the beach</td>
</tr>
<tr>
<td>Memandang lepas ke tengah laut</td>
<td>Gaze off into the sea</td>
</tr>
<tr>
<td>Ombak pulang, memecah berderai</td>
<td>The waves go home, break up the bedding</td>
</tr>
<tr>
<td>Ke ribaan pasir rindu berpaut</td>
<td>To the sand ribs longs intertwine</td>
</tr>
<tr>
<td>Ombak datang bergulung–gulung</td>
<td>The waves came rolling up</td>
</tr>
<tr>
<td><strong>Balik</strong> kembali ke tengah <strong>segara</strong></td>
<td>Turn back to the middle immediately</td>
</tr>
<tr>
<td>Aku takjub, berdiri termenung</td>
<td>I was amazed, standing pensive</td>
</tr>
<tr>
<td>Beginilah rasanya permainan rasanya</td>
<td>This is how it feels like</td>
</tr>
<tr>
<td>Hatiku senja seperti dia</td>
<td>My heart is twilight like him</td>
</tr>
<tr>
<td>Bergelombang–gelombang memecah ke pantai</td>
<td>Waves break down to shore</td>
</tr>
<tr>
<td>Arus suka beralih duka</td>
<td>Flow likes to switch sadness</td>
</tr>
<tr>
<td><strong>Payah</strong> mendapat perasaan damai ...</td>
<td>Wrath gets a feeling of peace ...</td>
</tr>
</tbody>
</table>
IBARAT
Karya: M. Jamin

Hidup di dunia seperti berdagang
Membawa untuk kian kemari
Menempuh padang beberapa negeri
Kucari kain pembalut tulang

Lelah lah cukup emas di pinggang
Untuk nafkah kanan dan kiri
Hendaklah teringat di hati sendiri
Ke kampung halaman berbalik pulang

Berapakah lamanya kita di rantau?
Cobalah sebentar tuan meninjau
Ke atas langit berwarna hijau

Sebentar sahaja bintang berkila
Kemudian muram menjadi silau
Selama itulah kita merantau!

LIKE
M. Jamin

Living in a world like trading
Bringing to and fro
Go through some country lands
I looked for a bone pad

Tired enough gold at the waist
For right and left living
Be reminded of yourself
To the hometown turned home

How long are we abroad?
Take a moment to review
To the sky is green

Just a minute shining star
Then gloomy becomes glare
That's when we wander!

The word ‘kampung’ (village) contained in the fourth line of stanza II is to create kakafoni and rhyme. The presence of the word ‘kampung’ is a form of kakafoni because there is the phoneme /k/ that is repeated up to three times, i.e. in word ‘ke’, ‘kampung’, and ‘berbalik’. Meanwhile, on the same line the sound /ng/ in the word ‘kampung’ rhymes with the word ‘pulang’.

The word ‘berkilau’ (luminous) in the first line of stanza IV is a Javanese vocabulary, the Indonesian language being ‘bercahaya’. The word ‘berkilau’ was chosen by the poet for creating a rhyme. The word ‘berkilau’ found at the end of the first line is in rhyme with the word ‘silau’ at the end of the second line.

The word ‘silau’ is also a Javanese vocabulary because the Indonesian language is ‘kagum’ (‘awe’) or ‘heran’ (‘wonder’). As the word ‘berkilau’, the word ‘silau’ was chosen by the poet for creating a rhyme. The word ‘silau’ at the end of the second line of the stanza IV is in rhyme with the word ‘berkilau’ at the end of the first line, and also with the word ‘merantau’ in the third line of the same stanza.

In the poem entitled "Ternyata" by Hamid Jabbar, the Javanese vocabulary found in the fifth line of stanza I, is the word ‘tikungan’ as shown in the following quotation.
TERNYATA
Karya Hamid Jabbar

Kalau bukan karena angin, tak ku tahu
indahnya lagu.
Kalau bukan karena angin, tak ku tahu
indahnya rindu.
Kalau bukan karena angin, tak ku tahu tak-
tahuku

Engaku selalu berjaga dan menjagakan aku
selalu
Di setiap **tikungan** yang paling risau yang
memukauku
Engkau selalu menyapa “Hamid, ada yang
lebih
daripada itu ....”

Dan aku pun berlagu bersama rindu yang
berlagu
dalam rasa tak-tahuku.
Dan rasa cinta yang Kau tiupkan dahulu pun
tumbuh
menderu dalamku.
Hingga aku pun begitu malu: ternyata Engkau
begitu sayang padaku ...
(Suyatno et al, 2008: 42).

EVIDENTLY
Hamid Jabbar

If not for the wind, I do not know the beauty
of the song.
If not for the wind, I do not know the beauty
of longing.
If it were not for the wind, I do not know
what I did

You always watch and keep me always
In every bend of the most troubling that hurt
me
You always greet ”Hamid, there is more
than that .... ”

And I was hesitant with a longing for longing
in my ignorance.
And the love you breathed first grew
roaring in me.
Until I was too embarrassed: You turned out
so dear to me ...
(Suyatno et al., 2008: 42).

The word ‘tikungan’ is a Javanese
vocabulary. In Indonesian the word ‘tikungan’
means ‘turn’. Why is the word ‘tikungan’ chosen
by Jabbar? It was chosen for the sake of
alliteration and kakafoni. Alliteration is the
repetition of consonant sounds in adjacent
words within the same line. The repetition of the
consonant /t/ sound of the word ‘tikungan’ is
alliterated with every word contained in the line.
The choice of the word ‘tikungan’ also allows
the creation of kakafoni, i.e. the repetition of
sounds /ng/ contained in the word ‘tikungan’,
’yang’ (which), and ‘paling’ (most). Alliteration
causes the beauty of a poem, while kakafoni
contributes to the emergence of a certain
atmosphere, namely the atmosphere of worry.

The words ‘Tenung’ (witchcraft), ‘tiris’
(leak), and ‘bangkai’ (carcass) are Javanese
vocabulary. It appears in the following quotation
that the word ‘tenung’ is in the third line, the
word ‘tiris’ is in line six, and the word ‘bangkai’
is in the eleventh line.
<table>
<thead>
<tr>
<th>JEDA</th>
<th>PAUSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya K.H.A Mustofa Bisri</td>
<td>K.H.A Mustofa Bisri</td>
</tr>
<tr>
<td>Berjuta-juta tangan kecil kugapai</td>
<td>Millions of my little hands reached</td>
</tr>
<tr>
<td>Berjuta-juta mulut mungil kubelai</td>
<td>Millions of tiny mouths of cubes</td>
</tr>
<tr>
<td>Setelah lelah melepas <em>tenung</em></td>
<td>Once tired of removing the weaving</td>
</tr>
<tr>
<td>Melawan gunung</td>
<td>Against the mountain</td>
</tr>
<tr>
<td>Bertetes-tetes air mata tulus</td>
<td>Tears of sincere tears</td>
</tr>
<tr>
<td><em>Tiris</em> ke telaga</td>
<td><em>Tiris</em> to the lake</td>
</tr>
<tr>
<td>Batinku yang dahaga</td>
<td>My thirsty mind</td>
</tr>
<tr>
<td>Berendamlah duka</td>
<td>Soak in sorrow</td>
</tr>
<tr>
<td>Menyelamlah luka</td>
<td>Dive wounds</td>
</tr>
<tr>
<td>Sampai senyap jadi badai</td>
<td>Until it breaks into a storm</td>
</tr>
<tr>
<td>Menyapu semua <em>bangkai</em></td>
<td>Sweep all the carcasses</td>
</tr>
</tbody>
</table>

*(Suyatno et al., 2008: 39).*

The word ‘*tenung*’ means ‘witch’ or ‘witchcraft’. The poet selects the word to create the rhyme. The word ‘*tenung*’ at the end of the third line rhymes with the word ‘gunning’ (mountain) at the end of the fourth line because the two words end with nasal sound /ng/. With this, the poem looks more beautiful.

The word ‘*tiris*’ means ‘drip’. Apparently the poet prefers the word ‘*tiris*’ rather than its synonym, also to create the rhyme. The word ‘*tiris*’ which ends with the consonant sound /s/ rhymes with the word ‘bertetes-tetes’ contained in the fifth line. With the middle rhyming, the poem feels more beautiful.

The word ‘*bangkai*’ means ‘corpse’. In the poem entitled “Pause” by Mustofa Bisri, the word ‘*bangkai*’ in the last line is used to create the rhyme. The word ‘*bangkai*’ which ends with a vowel sound /i/ rhymes with the word ‘*badai*’ (storm) which also ends with the vowel sound /i/. It cannot be denied that with the rhyme the poem becomes more beautiful.

The Javanese vocabulary is also found in the poem by Korrie Layun Rampan entitled “Sajak”. The word ‘*aroma*’ contained in the first line of stanza III is a Javanese vocabulary. It means ‘smell’. The word was chosen by his poet to create evoni, that is, the use of vowels predominantly in the line of the poem. In the line, the vowel /a/ is found in the word ‘*nafasnya*’ (his breath), ‘*aroma*’ (smell), and ‘*bunga-bunga*’ (flowers). Evoni serves to create an atmosphere of joy, pleasure, or fun. The following quote shows it.

The vocabulary of Javanese language is also found in the poem entitled “But” by Sutardji Calzoum Bachri. The vocabulary is the word ‘*mayatku*’ (my corpse) and ‘*arwahku*’ (my soul) as they appear in the following quotation.
### SAJAK

Karya Korrie Layun Rampan

Kepalanya terbaring dalam awan  
Mata diam terpejam  
Di bawah lengkung alis yang kelam  
Senyumnya merona pada pipi  
Belai gadis dari mimpi  
Hari pun mengangkat seribu sayap-sayap merpati

Nafasnya aroma bunga-bunga  
Kerlingan hari-hari jelita  
Terminal kereta cinta

Jemarinya melambai hari  
Kaki menapak padang bulan  
Lampai tubuhnya tersiram wewangian

Di dadanya tertanam pohon-pohon harap  
Pohon-pohon duka  
Kelam kubur cinta  
Di matanya dunia hijau  
Senda gadis remaja

### RHYME

Korrie Layun Rampan

His head was lying in a cloud  
Eyes closed shut  
Under a dark brow arch  
His smile flushed on the cheek  
Belai girl of dreams  
The day lifted a thousand pieces of pigeon wings

The breath of the flowers  
The glories of the beautiful days  
Love train terminal  
His fingers waved the day  
Foot tread the moon  
Lampai body scented perfume

In his chest embedded trees please  
Grief trees  
Dark grave love  
In his eyes the world is green  
Senda teenage girl

### TAPI

Karya Sutardji Calzoum Bachri

aku bawakan bunga padamu  
tapi kau  
bilang masih  
aku bawakan resahku padamu  
tapi kau  
bilang hanya

aku bawakan darahku padamu  
tapi kau

bilang  
aku bawakan mimpiku padamu  
tapi kau  
bilang meski

aku bawakan dukaku padamu  
tapi kau

bilang tapi

BUT  
Sutardji Calzoum Bachri

I bring you flowers  
I bring my rest to you  
I bring my blood to you  
I bring my dream to you  
I bring my corpse to you

but you say still  
but you say  
but you say just  
but you say though  
but you say

but you said  
but you say

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The word ‘mayatku’ (my corpse) was found in the eleventh line. In Indonesian the word ‘mayatku’ means ‘the body of the deceased’ or ‘corpse’. It is not without reason that the poet use the word and not ‘jenazahku’. The word ‘mayatku’ is used to create alliteration. Alliteration is the use of consonant sounds predominantly in the line of the poem. In this case, the word ‘mayatku’ and ‘padamu’ (to you). With the repetition of consonant sound /m/ in ‘mayatku’ and ‘padamu’ like that the poem becomes more beautiful.

The word ‘arwahku’ (my soul) is found in the thirteenth line. In that line the word ‘arwahku’ is used to create alliteration. In the line, the consonant sound /w/ in the word ‘arwahku’ is used to repeat the same sounds in the word ‘bawakan’. The effect of beauty is the ultimate goal of creating alliterations within the line.

In addition to the Javanese vocabulary, the results of the study show that Indonesian poetry for children written by adult poets also contain foreign language vocabulary. Foreign language vocabulary is found in a poem titled "Tentang kemerdekaan" by Toto Sudarto bachtia, "Aku di Matamu" by Diah Hadaning, "Doa sebelum Tidur" by Budiman S. Hartoyo, and "Dengan Puisi Aku" by Taufik Ismail. The poems are discussed one by one as the following.

In the poem entitled "Tentang Kemerdekaan" by Toto Sudarto Bachtiar there is a foreign language vocabulary i.e. ‘salih’ contained in the first line of stanza III as shown in the following quotation.

| aku bawakan mayatku padamu | almost.I bring my spirits to you but you said that |
| bilang hampir | tapi kau |
| aku bawakan arwahku padamu | tapi kau |
| bilang kalau | bilang hampir |
| tanpa apa ku datang padamu | tapi kau |
| wah! | wah! |

(Suyatno et al., 2008: 84).

The word ‘salih’ comes from the Arabic meaning ‘turut’ (obey) or 'not argue'. The choice of the word ‘salih’ in the poem has two purposes, namely to create the efoni and the

<table>
<thead>
<tr>
<th>TENTANGKEMERDEKAAN</th>
<th>ABOUT FREEDOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Toto Sudarto Bachtiar</td>
<td>Toto Sudarto Bachtiar</td>
</tr>
<tr>
<td>Kemerdekaan ialah tanah air dan laut semua sara</td>
<td>Independence is the homeland and the sea all sara</td>
</tr>
<tr>
<td>Janganlah takut kepadanya</td>
<td>Do not be afraid of him</td>
</tr>
<tr>
<td>Kemerdekaan ialah tanah air penyair dan pengembara</td>
<td>Independence is the homeland of poets and travelers</td>
</tr>
<tr>
<td>Janganlah takut kepadanya</td>
<td>Do not be afraid of him</td>
</tr>
<tr>
<td>Kemerdekaan ialah cinta salih yang mesra</td>
<td>Independence is an affectionate love</td>
</tr>
<tr>
<td>Bawalah daku kepadanya</td>
<td>Bring me to him</td>
</tr>
</tbody>
</table>
middle rhyme. Efoni is the dominant use of vowels in the line of the poem. In the stanza or line, evoni is a repetition of the sounds /a/ in the words ‘kemerdekaan’, ‘ialah’, ‘cinta’, ‘salih’, ‘yang’, and ‘mesra’. The word ‘salih’ in the first line rhymes with the word ‘bawalah’ in the second line because in both words there is the /l/ sound. Evoni serves to create an atmosphere in the poem, the atmosphere of like or love, while the rhyme serves to create the beauty of the poem.

In the poem entitled "Aku di Matamu" the word ‘gaib’ (occult), ‘sukmaku’ (my soul), and ‘karisma’ (charisma) as seen in the following quotation are words from a foreign language. The three words will be discussed one by one starting from the word ‘gaib’, ‘sukmaku’, and then ‘karisma’.

<table>
<thead>
<tr>
<th>AKU DI MATAMU</th>
<th>ME IN YOUR EYES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Diah Hadaning</td>
<td>Diah Hadaning</td>
</tr>
<tr>
<td>adalah Kau</td>
<td>is you</td>
</tr>
<tr>
<td>bersemayang di gunung laparku</td>
<td>glowing on my lapel mountain</td>
</tr>
<tr>
<td>senantiasa niat punya kebebasan</td>
<td>always have freedom</td>
</tr>
<tr>
<td>adalah Kau</td>
<td>is you</td>
</tr>
<tr>
<td>berdiri di beranda gaib sukaku</td>
<td>standing on the veranda of my soul</td>
</tr>
<tr>
<td>semantiasa niat gapa karisma</td>
<td>always intentions of charisma</td>
</tr>
<tr>
<td>adalah Kau</td>
<td>is you</td>
</tr>
<tr>
<td>baur dalam segala suara</td>
<td>in every sound</td>
</tr>
<tr>
<td>anak negeriku tergusur plaza</td>
<td>my country’s son was evicted plaza</td>
</tr>
<tr>
<td>kupasti Kau</td>
<td>your sure</td>
</tr>
<tr>
<td>berdenyut dalam liang lukaku</td>
<td>pulsed in my burrow</td>
</tr>
<tr>
<td>bergaung dalam pemberontakan diamku</td>
<td>resonates in my silent rebellion</td>
</tr>
<tr>
<td>kupasti Kau</td>
<td>your sure</td>
</tr>
<tr>
<td>bicara dalam alpaku</td>
<td>talk in my alpaku</td>
</tr>
<tr>
<td>bicara dalam sadarku</td>
<td>speak in my consciousness</td>
</tr>
<tr>
<td>kupasti Kau</td>
<td>your sure</td>
</tr>
<tr>
<td>(Suyatno et al., 2008: 24).</td>
<td>(Suyatno et al., 2008: 24).</td>
</tr>
</tbody>
</table>

The word ‘gaib’ comes from Arabic, while the word ‘sukmaku’ comes from the Javanese language. The word the ‘gaib’ means ‘unreal’, while the word ‘sukmaku’ means ‘my soul’. The word ‘gaib’ is used to create a rhyme. The word ‘gaib’ in the fifth line rhymes with the word ‘gapa’ in the sixth line. With the rhyme, the poem becomes more beautiful.

The word ‘sukmaku’ is chosen to create the rhyme. The word ‘sukmaku’ in the line rhymes with ‘laparku’ in the second line of the same poem. With the rhyme it becomes more beautiful.

The word ‘plaza’ comes from English. It means ‘place’, i.e. ‘where to shop’. The word ‘plaza’ is used to create a rhyme. The word ‘plaza’ in the eighth line is rhymed with the word of ‘suara’ in the eighth line since both ends in the vowel sound /u/. In poetry, rhymes are deliberately created to add to the beauty of the poem.

Foreign language vocabulary is also found in the poem entitled “Prayer before Sleep” by Budiman S Hartoyo. As shown in the following quotation, the foreign language vocabulary is the word ‘bedoa’. 

The word ‘gaib’ comes from Arabic, while the word ‘sukmaku’ comes from the Javanese language. The word the ‘gaib’ means ‘unreal’, while the word ‘sukmaku’ means ‘my soul’. The word ‘gaib’ is used to create a rhyme. The word ‘gaib’ in the fifth line rhymes with the word ‘gapa’ in the sixth line. With the rhyme, the poem becomes more beautiful.

The word ‘sukmaku’ is chosen to create the rhyme. The word ‘sukmaku’ in the line rhymes with ‘laparku’ in the second line of the same poem. With the rhyme it becomes more beautiful.
**DOA SEBELUM TIDUR**  
Karya Budiman S. Hartoyo

Maafkan saya, Tuhan  
baru kali ini sempat mengingat–Mu  
Maafkan saya, Tuhan  
mungkin besok aku lupa lagi

Aku akan tidur  
mungkin beberapa jam saja  
Kini terserah pada–Mu  
nasibku terlena di pangkuan–Mu  
Aku tak bisa  
berdoa panjang–panjang  
Hanya kuminta  
tolong damaikan dunia  
selama aku lelap tidur dan terlupa

Aku tahu Engkau takkan tidur  
dan tak kunjung lupa  
Oleh karena itu  
Sebelum tidur kuminta padaMu  
apa saja yang baik  
untukku  
dan untuk siapa saja

(Ah, barangkali Kau tertawa  
tapi betapa pun  
maafkan daku)  
(Hartojo, dalam Sarumpaet, 2010: 214)

**PRAYER BEFORE SLEEP**  
Budiman S. Hartoyo

I'm sorry, God  
only this time could remember you  
I'm sorry, God  
maybe tomorrow I forget again

I am going to sleep  
maybe a few hours  
Now it's up to you  
my fate is lost in your lap  
I can not  
pray long  
I just asked  
please reconcile the world  
as long as I'm asleep and forgotten

I know you will not sleep  
and never forget  
Therefore  
Before I sleep I ask you  
anything good  
for me  
and for anyone

(Ah, maybe you laugh  
but anyway  
for me)  
(Hartojo, in Sarumpaet, 2010: 214)

The word 'berdoa' (praying) comes from Arabic. In the Indonesian language 'berdoa' means 'begging' or 'asking'. The word 'berdoa' means 'pleading to God'. Thus, the word is chosen by the poet because the petition is recorded to God.

In the poem entitled "With My Poems I" by Taufik Ismail there is also a foreign language vocabulary, i.e. the Arabic vocabulary 'berdoa'. In the Indonesian language, 'berdoa' means 'pleading to God'. In the poem, the word 'berdoa' is found in the eleventh line as shown in the following quotation.

In addition to being addressed to God, the word ‘berdoa’ is chosen to create a rhyme. The word ‘berdoa’ in the eleventh line rhymes with the word ‘busuk’ because both begin with the consonant sound /b/. In the poem, the rhyme serves to add beauty to the poem.

Synonymous vocabulary was found in the poem entitled "Doa Sebelum Tidur" and "Kupu-kupu Kuning". In the poem entitled "Doa sebelum Tidur" by Budiman S Hartoyo the synonymous words are 'Tuhan' and 'Mu' as shown in the following quotation.
<table>
<thead>
<tr>
<th>DENGAN PUISI AKU</th>
<th>WITH A POEM I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Taufik Ismail</td>
<td>Taufik Ismail</td>
</tr>
<tr>
<td>Dengan puisi aku bernyanyi</td>
<td>Through poetry I sing</td>
</tr>
<tr>
<td>Sampai senja umurku nanti</td>
<td>Until the twilight is my age</td>
</tr>
<tr>
<td>Dengan puisi aku bercinta</td>
<td>With poetry I make love</td>
</tr>
<tr>
<td>Berbalas cakrawala</td>
<td>Rippled the horizon</td>
</tr>
<tr>
<td>Dengan puisi aku mengenang</td>
<td>With poetry I remember</td>
</tr>
<tr>
<td>Keabadian yang akan datang</td>
<td>Immortality to come</td>
</tr>
<tr>
<td>Dengan puisi aku menangis</td>
<td>With poetry I cried</td>
</tr>
<tr>
<td>Jarum waktu bila kejam <em>mengiris</em></td>
<td>Needle time when cruel slicing</td>
</tr>
<tr>
<td>Dengan puisi aku <em>mengutuk</em></td>
<td>With poetry I cursed</td>
</tr>
<tr>
<td>Nafas zaman yang busuk</td>
<td>The rotten breath of the age</td>
</tr>
<tr>
<td>Dengan puisi aku <em>berdoa</em></td>
<td>With poetry I pray</td>
</tr>
<tr>
<td>Perkenankanlah kiranya.</td>
<td>Allow it.</td>
</tr>
<tr>
<td>(Suyatno <em>et al</em>., 2008: 87).</td>
<td><em>(Suyatno et al., 2008: 87).</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DOA SEBELUM TIDUR</th>
<th>PRAYER BEFORE SLEEPING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Budiman S. Hartoyo</td>
<td>Budiman S. Hartoyo</td>
</tr>
<tr>
<td>Maafkan saya, <em>Tuhan</em> baru kali ini sempat mengingat—<em>Mu</em></td>
<td>I'm sorry, God</td>
</tr>
<tr>
<td>Maafkan saya, <em>Tuhan</em> mungkin besok aku lupa lagi</td>
<td>only this time could remember you</td>
</tr>
<tr>
<td>Aku akan tidur</td>
<td>I'm sorry, God</td>
</tr>
<tr>
<td>mungkin beberapa jam saja</td>
<td>maybe tomorrow I forget again</td>
</tr>
<tr>
<td>Kini terserah pada—<em>Mu</em> nasibku terlena di pangkuan—<em>Mu</em></td>
<td>I am going to sleep</td>
</tr>
<tr>
<td>Aku tak bisa</td>
<td>maybe a few hours</td>
</tr>
<tr>
<td>berdoa panjang—panjang</td>
<td>Now it's up to you</td>
</tr>
<tr>
<td>Hanya kuminta</td>
<td>my fate is lost in your lap</td>
</tr>
<tr>
<td>tolong damaikan dunia</td>
<td>I can not</td>
</tr>
<tr>
<td>selama aku lelap tidur dan terlupa</td>
<td>pray long</td>
</tr>
<tr>
<td>Aku tahu <em>Engkau</em> takkan tidur</td>
<td>I just asked</td>
</tr>
<tr>
<td>dan tak kunjung lupa</td>
<td>please reconcile the world</td>
</tr>
<tr>
<td>Oleh karena itu</td>
<td>as long as I'm asleep and forgotten</td>
</tr>
<tr>
<td>Sebelum tidur kuminta pada<em>Mu</em> apa saja yang baik</td>
<td></td>
</tr>
<tr>
<td>untukku</td>
<td></td>
</tr>
<tr>
<td>dan untuk siapa saja</td>
<td></td>
</tr>
</tbody>
</table>

| ‘Tuhan’ means God, the Almighty, the creator of the universe. In the second line of verse I, he word ‘Tuhan’ is replaced by its synonym, which is the word ‘*Mu*’. Why is the word ‘Tuhan’ replaced with ther word ‘*Mu*’? It is to create the effectiveness of the sentence. | Sentences or lines of the poem will be effective if is compiled with variation models, among others by using the synonymous words. Synonymy is also found in the poem entitled "Kupu-kupu Kuning" by Leon Agusta as shown in the following quotation. |
In verse I the word 'kupu–kupu kuning' is synonymous with the word ‘kau’ in the third line. In addition to creating a synonymous variation it is used to create beauty because of the use of the consonant sound /k/. With the use of the pronoun ‘kau’ the middle rhyme is created. In the poem rhyming is working to add the beauty of the poem.

It can be concluded that the choice of Javanese vocabulary and foreign languages (Arabic) aims to create the beauty of the poem. The beauty of the poem is created by means of alliteration, assonance, and rhyme. The beauty of the poem is also created by means of synonymy. Kakafoni and evoni are used to create a certain atmosphere. The atmosphere of happiness is created by means of evoni, while the atmosphere of sadness and difficulty is created by means of kakafoni.

Deviation of the basic form is also found in the Indonesian poems for children by the adult poets. The deviation of the basic form is found in a number of poems, namely "Aku di Matamu", "Abadi Kerinduan", "Doa sebelum Tidur", "Ibu", "Laut", "Ibarat", "Ternyata", and "Mongonsidi".

In the poem entitled "Doa sebelum Tidur", for example, the basic form of deviation is found in the use of the word 'kembang' (flowers) in the third line of stanza III. The use of the Javanese word in the Indonesian script is a form of deviation. Again, the use of the word is to produce a sound equation, i.e. the consonant sound /ng/. The following quote shows it.

In the poem entitled "Hutan", for example, the shortening of the word ‘pepohonan’ into ‘pohonan’. In "Kupu-kupu Kuning", for example, a shortening of words is found in the word ‘engkau’ shortened to ‘kau’. The following quote shows it.

| Mendengar suara hutan yang sarat dengan embun pagi | Hearing the sound of the forest laden with the morning dew |
| Mendengar suara sunyi yang merayap | Hearing a creeping sound |
| Dari tangkai ke tangkai pohonan; mendengar | From the stem to the stem of a tree; hear |
| Suara embun yang jauh dari punggung daun | The sound of dew that is far from the back of the leaf |
| Adakah nikmat kehidupan yang ngalir bukan | Is there a flower of life that is not flowing |
| Dari tanganNya ? | From His hand? |

The use of reduplication is also found in a number of poems. Some of the poems mentioned are "Doa sebelum Tidur", "Surat dari Ibu", "Ibu", "Kupu-kupu Kuning", "Derai-derai Cemara", "Laut", "Nyanyian Sederhana", "Jeda", and "Sajak".

In the poem entitled "Jeda" the reduplication is found in the words ‘berjuta-juta’ while in "Sajak" it is found in sayap-sayap, bunga-bunga, hari-hari, and pohon-pohon. The following quote shows it.

| Nafasnya aroma bunga-bunga | The breath of the flowers |
| Kerlingan hari-hari jelita | The glories of the beautiful days |
| Terminal kereta cinta | Love train terminal |

In the poems entitled "Ibu", "Nyanyian Seorang Petani", "Ibarat", "Mongonsidi", and "Sepasang Sepatu Tua" there are compound forms. In "Iby", for example, there are compound words ‘mata air’ (springs) and ‘air mata’ (tears). The following quotation shows it.

| kalau aku merantau lalu datang musim kemarau sumur–sumur kering, daunan pun gugur bersama reranting hanya mata air air matamu, ibu, yang tetap lancar mengalir | if I wander and come the dry season dry wells, leaves also fell along with twigs only the spring of your tears, the mother, who remains fluently flowing |

Based on the above description it can be concluded that seen from the aspect of the form the vocabulary of the Javanese language serves to create the beauty or aesthetics of the poem. The Javanese or foreign language vocabulary is used to create a rhyme and evoni, because both are empowered to create the beauty of the poem. In addition, the Javanese or foreign language vocabulary also gives birth to a certain atmosphere in the poem, the mood or unpleasant atmosphere through kakafoni.

**Aesthetic Sentence or Line**

To create the effect of beauty, poets often utilize variations of forms such as those of questions, inversion, long sentences, and short sentences. In the poem entitled "Hutan" and "Ibarat", questions are utilized to create a poetic beauty. The last line of "Hutan" writes /From his hand?/, while the first line of verse III of the poem entitled "Ibarat" writes /How long are we being observed?/

Inversion was found "Nyanyian Seorang Petani", "Kupu-kupu Kuning", and "Ibarat". In
the first and second lines of verse III in “Kupu-kupu Kuning”, for example, the sentence or line is patterned in inversion. The first line that should have written /A Jerami harum memanggil kami, Ina/ is inverted to /Harum jerami memanggil kami, Ina/, while the line /Harum padi mengundang kami, Ani/ is inverted from /Padi harum mengundang kami, Ani/.

The utilization of long sentences is found in poems entitled “Aku di Matamu”, “Doa Sebelum Tidur”, “Surat dari Ibu”, “Ibu”, “Ternyata”, “Mongonsidi”, and “Sepasang Sepatu Tua”. Stanza I of the poem entitled “Ternyata”, for example, shows it. The length of the sentence is shown from the number of words that is more than four, besides there is a comma (,).

Kalau bukan karena angin, tak ku tahu indahnya lagu.  
Kalau bukan karena angin, tak ku tahu indahnya rindu.  
Kalau bukan karena angin, tak ku tahu tak-tahuku

If not for the wind, I do not know the beauty of the song.  
If not for the wind, I do not know the beauty of longing.  
If it were not for the wind, I do not know what I did


A short line is a line consisting of a maximum of four words. In the poem entitled “Nyanyian Sederhana dari Seekor Ular”, for example, each line contains a maximum of four words as seen in the following quotation.

NYANYIAN SEDERHANA DARI SEEKOR Ular  
Karya Eka Budianta

ada seekor ular  
dalam semak berduri  
meloncat-loncar riang  
seperti di rumah sendiri  
da seorang manusia  
di rumah sendiri  
tak bisa menari riang  
seperti dalam semak berduri

SIMPLE SONG OF A SNAKE  
Eka Budianta

there is a snake  
in a thorn bush  
jumping up and down  
like at home  
there is a human being  
home alone  
cannot dance cheerfully  
as in thorn bushes

Aesthetic Discourse

Aesthetic discourse includes typography, linkage, enjambement, and homologues. The poems entitled “Doa Sebelum Tidur”, “Nyanyian Seorang Petani”, “Hutan”, “Kupu-kupu Kuning”, “Derai-derai Cemara”, and “Sepasang Sepatu Tua” serve aesthetic typography. Typographic aesthetics is the beauty that arises from the preparation of the shape. An example is the one contained in the poem entitled “Nyanyian Sederhana dari Seekor Ular”.

linkage, namely the aesthetics or beauty of the poem because of the preparation of its stanzas.

Seen from its linkage, the poem entitled "Ibu" can be considered as a beautiful poem, as the number of lines within each stanza varies. This is called the aesthetics of difference. Stanza I consists of three lines, stanza II consists of four lines, stanza III consists of five lines, stanza IV consists of nine lines, and stanza V consists of six lines.

Enjambement is found in a number of poems, namely “Aku di Matamu”, “Hutan”, “Kupu-kupu Kuning”, “Derai-derai Cemara”, “Mongonsidi”, “Tentang Kemerdekaan”, “Dengan Puisi Aku”, “Jeda”, and “Sepasang Sepatu Tua”.

Enjambement is a line of a poem that is actually still the continuation of the previous line. The last line of “Hutan”, for example, is called enjambement because it is still a continuation of the previous line. The following quote shows it.

<table>
<thead>
<tr>
<th>HUTAN</th>
<th>FOREST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Soni Farid Maulana</td>
<td>Soni Farid Maulana</td>
</tr>
<tr>
<td>Mendengar suara hutan yang sarat dengan embun pagi</td>
<td>Hear the sound of the forest laden with the morning dew</td>
</tr>
<tr>
<td>Mendengar suara sunyi yang merayap</td>
<td>Hearing a creeping sound</td>
</tr>
<tr>
<td>Dari tangkai ke tangkai pohonan; mendengar Suara embun yang jauh dari punggung daun</td>
<td>From the stem to the stem of a tree; hear The sound of dew that is far from the back of the leaf</td>
</tr>
<tr>
<td>Adakah nikmat kehiduran yang ngalir bukan</td>
<td>Is there a flower of life that is not flowing From His hand?</td>
</tr>
<tr>
<td><strong>Dari tanganNya ?</strong></td>
<td></td>
</tr>
</tbody>
</table>


The preparation of the lines in the poem entitled "Aku di Matamu (1)" indicates that there are homologues due to the same pattern.

<table>
<thead>
<tr>
<th>AKU DI MATAMU</th>
<th>ME IN YOUR EYES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karya Diah Hadaning</td>
<td>Diah Hadaning</td>
</tr>
<tr>
<td><strong>adalah Kau</strong></td>
<td><strong>It is you</strong></td>
</tr>
<tr>
<td>bersemayang di gunung laparku</td>
<td>glowing on my lapel mountain</td>
</tr>
<tr>
<td>senantiasa niat punya kebebasan</td>
<td>always have freedom</td>
</tr>
<tr>
<td><strong>adalah Kau</strong></td>
<td>it is you</td>
</tr>
<tr>
<td>berdiri di beranda gaib sukamaku</td>
<td>standing on the veranda of my soul</td>
</tr>
<tr>
<td>semantiasa niat gapa karisma</td>
<td>always intentions of charisma</td>
</tr>
<tr>
<td><strong>adalah Kau</strong></td>
<td>it is you</td>
</tr>
<tr>
<td>baur dalam segala suara</td>
<td>in every sound</td>
</tr>
<tr>
<td>anak negeriku tergusur plaza</td>
<td>my country's son was evicted plaza</td>
</tr>
<tr>
<td><strong>kupasti Kau</strong></td>
<td>I am sure it is you</td>
</tr>
<tr>
<td>berdenyut dalam liang lukaku</td>
<td>pulsed in my burrow</td>
</tr>
<tr>
<td>bergaung dalam pemberontakan diamku</td>
<td>resonates in my silent rebellion</td>
</tr>
<tr>
<td><strong>kupasti Kau</strong></td>
<td>I am sure it is you</td>
</tr>
<tr>
<td>bicara dalam alpaku</td>
<td>talk in my ignorance</td>
</tr>
<tr>
<td>bicara dalam sadarku</td>
<td>speak in my consciousness</td>
</tr>
<tr>
<td><strong>kupasti Kau</strong></td>
<td>I am sure it is you</td>
</tr>
</tbody>
</table>
The poem "Aku di Matamu" by Diah Hadaning consists of five stanzas. Stanza I up to Stanza V are written in the same form. The alignment of form in a poem is called homologues. In poetry, the alignment of form not only describes meaning but also expresses beauty.

CONCLUSION

Based on the results of the study, it was revealed that the aesthetics of the form includes aspects of words, morphology, sentence or line, and discourse. In the word aspect, the aesthetics of form is manifested by means of word selection or diction, i.e. in the form of vocabulary of Javanese, Arabic, and synonymy. With regard to morphology in poetry, in order to give birth to the aesthetic effect a poet often deviates from the basic form, the shortening of words, the use of the word reduplication, and the use of compound words. Regarding the aspect of lines or sentences, the aesthetics of form is created by means of sentence, inversion, short sentences, and long sentences. Meanwhile, regarding the aspect of aesthetic discourse the form is created by means of typography, linkage, enjambement, homologues, repetition, and parallelism.

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REFERENCES
