Formal Aesthetics of Poems for Indonesian Children Written by Adult Poets

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Article Info	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. © 2018 Universitas Negeri Semarang

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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.

A number of studies on literature suggest that the topic of children's literature, especially poems for children, has not attracted much attention. Iranmanesh (2012) writes an article entitled "Narrative Prose and its Different Tipes", Murgia (2012) writes "Intertextuality of Dior", Charema and Charema (2013) writes "The Effects of the Verbal Language on the Performance of the People with Hearing Impairments in Mathematics in Zimbabwe ", Kumar Jha (2014) writes "An Ethnographic Insight into the Causal Factors of Degrading English Education in Ethiopia, Libya, and India ", Seifoori and Zamanian (2014) write "Pre-Emptive and Reactive FF on Intermediate Iranian EFL Learners 'Vocabulary Learning", Rokni (2014) writes "Does Peripheral Learning Improve EFL Learners' Spelling?", Bakhtiari (2014) writes "Code-Switching and Learning General Knight of Vocabulary in the Iranian University Context ", Andrason (2014) writes "Language Complexity: An Insight from Complex-System Theory", Yurong Wang and Li Lin (2014) write "On Cyber-Language Style from Philosophy of Mind: Taking A Bite of X

(X on the Tip of Tongue) as an Example", Rayyan (2014) writes "Styles and Tecnical Devices in the Service of Meaning in Muhammad Naffa's Short Stories", Zare-Behtash, Elhami, and Safarzadeh (2015) write "Stilistics and the Analysis of an Ode by Sa'di, a Persian Poet", Jayawardena (2015) writes "Women in Proverbs: A Comparative Study in French and Sinhalese", and Khamesian (2015) writes "On Nominalization, a Rhetorical Device in Academic Writing Attention to Electronic Engeneering Research Articles". Therefore, many written articles are about language, language teaching, and general literature. Children's poetry is not discussed adequetely.

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 form. The aesthetics of form, Wellek and Warren (1968: 303) also call it styles, includes word style or word aesthetics, sentence style or sentence aesthetics, and discourse or aesthetic style of discourse. Meanwhile, aesthetic of meaning is aesthetics that is 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 data source of this research was 20 poems for Indonesian children written by adult poets. The twenty poems include "Aku di Matamu" ("Me in Your Eyes") by Diah Hadaning, "Abadi Kerinduan" ("Immortal Longing") by Emha Ainun Nadjib, "Doa Sebelum Tidur" ("Prayer Before Sleep") by Budiman S. Hartoyo, "Surat dari Ibu" ("Letter from Mother") by Asrul Sani, "Ibu" ("Mother") by D Zawawi Imron , "Nyanyian Seorang Petani" ("A Farmer's Song") by Abdul Hadi WM, "Hutan" ("Forest") by Soni Farid Maulana, "Kupu-kupu Kuning" ("Yellow Butterfly") by Leon Agusta, "Derai-derai Cemara" ("Derrick's Fires") by Chairil Anwar, "Laut" ("Sea") by Amir Hamzah, "Ibarat" ("Like") by M. Jamin, "Nyanyian Sederhana" ("Simple Song") by Eka Dudianta, "Ternyata" ("Apparently") by Hamid Jabbar, "Monginsidi" by Subagio Sastrowardoyo, "Tapi" ("But") by Sutardji Calzoum Bachri, "Tentang Kemerdekaan" ("About Independence") by Toto Sudarto Bachtiar, "Dengan Puisi Aku" ("With Poems I") by Taufik Ismail , "Jeda" ("Pause") by KHA Mustofa Bisri, "Sajak" ("Rhyme") by Korrie Layun Rampan, and "Sepotong Sepatu Tua" (" A Piece of Old shoe") by Sapardi Djoko Damono.

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 Korie 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.

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

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, ie 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	LETTER FROM MOTHER
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	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'..

IBU	MOTHER
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
bila aku merantau sedap kopyor susumu dan ronta kenakalanku di hati ada mayang siwalan memutikkan sari–sari kerinduan lantaran hutang padamu tak kuasa kubayar	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
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	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
bila kasihmu ibarat 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	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
bila aku berlayar lalu datang angin sakal Tuhan yang ibu tunjukkan telah kukenal ibulah itu, bidadari yang berselendang bianglala sesekali datang padaku menyuruhku menulis langit biru dengan sajakku	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

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

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.

The word 'segara' is found in the second line of stanza II. '*Segara*' is a Javanese vocabulary, its Indonesian language is 'laut' ('sea'). The poet prefers the word 'segara' than the word 'laut' for the sake of rhyming. The word 'segara' positioned at the end of the second line rhymes with the word 'rasanya (it feels) at the end of the fourth line. This rhyme is usually called 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.

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

IBARAT	LIKE
Karya: M. Jamin	M. Jamin
Hidup di dunia seperti berdagang	Living in a world like trading
Membawa untuk kian kemari	Bringing to and fro
Menempuh padang beberapa negeri	Go through some country lands
Kucari kain pembalut tulang	I looked for a bone pad
Lelah lah cukup emas di pinggang	Tired enough gold at the waist
Untuk nafkah kanan dan kiri	For right and left living
Hendaklah teringat di hati sendiri	Be reminded of yourself
Ke *kampung* halaman berbalik pulang	To the hometown turned home
Berapakah lamanya kita di rantau?	How long are we abroad?
Cobalah sebentar tuan meninjau	Take a moment to review
Ke atas langit berwarna hijau	To the sky is green
Sebentar sahaja bintang *berkilau*	Just a minute shining star
Kemudian muram menjadi *silau*	Then gloomy becomes glare
Selama itulah kita merantau!	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	EVIDENTLY
Karya Hamid Jabbar	Hamid Jabbar
Kalau bukan karena angin, tak ku tahu indahnya lagu.	If not for the wind, I do not know the beauty of the song.
Kalau bukan karena angin, tak ku tahu indahnya rindu.	If not for the wind, I do not know the beauty of longing.
Kalau bukan karena angin, tak ku tahu tak-tahuku	If it were not for the wind, I do not know what I did
Engaku selalu berjaga dan menjagakan aku selalu	You always watch and keep me always
Di setiap *tikungan* yang paling risau yang memukauku	In every bend of the most troubling that hurt me
Engkau selalu menyapa "Hamid, ada yang lebih	You always greet "Hamid, there is more
daripada itu ...."	than that .... "
Dan aku pun berlagu bersama rindu yang berlagu	And I was hesitant with a longing for longing in my ignorance.
dalam rasa tak-tahuku.	And the love you breathed first grew
Dan rasa cinta yang Kau tiupkan dahulu pun tumbuh	roaring in me.
menderu dalamku.	Until I was too embarrassed: You turned out so dear to me ...
Hingga aku pun begitu malu: ternyata Engkau begitu sayang padaku ...	(Suyatno et al., 2008: 42).
(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.

JEDA	PAUSE
Karya K.H.A Mustofa Bisri	K.H.A Mostofa Bisri
Berjuta-juta tangan kecilku kugapai	Millions of my little hands reached
Berjuta-juta mulut mungil kubelai	Millions of tiny mouths of cubes
Setelah lelah melepas *tenung*	Once tired of removing the weaving
Melawan gunung	Against the mountain
Bertetes-tetes air mata tulus	Tears of sincere tears
Tiris ke telaga	Tiris to the lake
Batinku yang dahaga	My thirsty mind
Berendamlah duka	Soak in sorrow
Menyelamlah luka	Dive wounds
Sampai senyap jadi badai	Until it breaks into a storm
Menyapu semua *bangkai*	Sweep all the carcasses
(Suyatno *et al*, 2008: 39).	(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 'gunung' (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 vowell 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 poemt 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 word 'jemarinya' contained in the first line of stanza IV is in fact a Javanese vocabulary. In Indonesian it means 'fingers'. The poet prefers the word to create an alliteration, that is, the repetition of consonant sound /m/ in the line of the poem. In the line the word 'jemarinya' is in alliteration with the word 'melambai' (waving). With the repetition of the consonant sound, the poem becomes more beautiful.

The word 'padang' is also a Javanese vocabulary. The Indonesian counterpart is 'terang' (light). Why does the poet prefer the word 'padang' rather than 'terang'? Like the word 'jemarinya', the word 'padang' serves to create alliteration, i.e. the repetition of consonant sounds /p/ in the line of the poem. The consonant sound /p/ in the word 'padang' is repeated in word 'menapak'. With the form like that, the poem feels more beautiful.

The vocabulary of Javanese language is also found in the poem entitled "But" by Sutardji Calzoum Bachri. The vocabulary is the word my 'mayatku' (my corpse) and 'arwahku' (my soul) as they appear in the following quotation.

SAJAK Karya Korrie Layun Rampan	RHYME Korrie Layun Rampan
Kepalanya terbaring dalam awan Mata diam terpejam Di bawah lengkung alis yang kelam	His head was lying in a cloud Eyes closed shut Under a dark brow arch
Senyumnya merona pada pipi Belai gadis dari mimpi Hari pun mengangkat seribu kepak sayap-sayap merpati	His smile flushed on the cheek Belai girl of dreams The day lifted a thousand pieces of pigeon wings
Nafasnya *aroma* bunga-bunga Kerlingan hari-hari jelita Terminal kereta cinta	The breath of the flowers The glories of the beautiful days Love train terminal
Jemarinya melambai hari Kaki menapak *padang* bulan Lampai tubuhnya tersiram wewangian	His fingers waved the day Foot tread the moon Lampai body scented perfume
Di dadanya tertanam pohon-pohon harap Pohon-pohon duka Kelam kubur cinta	In his chest embedded trees please Grief trees Dark grave love
Di matanya dunia hijau Senda gadis remaja	In his eyes the world is green Senda teenage girl

TAPI Karya Sutardji Calzoum Bachri	BUT 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 *cuma*
 	
aku bawakan mimpiku padamu
                          tapi kau
bilang meski
 	
aku bawakan dukaku padamu
                          tapi kau
bilang tapi
	I bring you flowers
	                          but you say still
	I bring my rest to you
	                          but you say
	only
	I bring my blood to you
	                          but you say just
	I bring my dream to you
	                          but you say
	though
	I bring my grief to you
	                          but you said
	but
	I bring my corpse to you
	                          but you say

aku bawakan *mayatku* padamu
                              tapi   kau
bilang hampir
 	
aku bawakan *arwahku* padamu
                              tapi   kau
bilang kalau
 	
tanpa apa ku datang padamu
                              wah!
  (Suyatno *et al*, 2008: 84).
	almost
	
	I bring my spirits to you
	                                     but you said
	that
	
	without me coming to you
	                                   wow!
	
	  (Suyatno et al., 2008: 84).

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 bachtiar, "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.

TENTANGKEMERDEKAAN Karya Toto Sudarto Bachtiar	ABOUT FREEDOM Toto Sudarto Bachtiar
Kemerdekaan ialah tanah air dan laut semua sara Janganlah takut kepadanya	Independence is the homeland and the sea all sara Do not be afraid of him
Kemerdekaan ialah tanah air penyair dan pengembara Janganlah takut kepadanya	Independence is the homeland of poets and travelers Do not be afraid of him
Kemerdekaan ialah cinta *salih* yang mesra Bawalah daku kepadanya	Independence is an affectionate love Bring me to him

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

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'.

AKU DI MATAMU Karya Diah Hadaning	ME IN YOUR EYES Diah Hadaning

adalah Kau
    bersemayang di gunung laparku
    senantiasa niat punya kebebasan
adalah Kau
    berdiri di beranda *gaib sukmaku*
    semantiasa niat gapa karisma
adalah Kau
    baur dalam segala suara
    anak negeriku tergusur *plaza*
kupasti Kau
    berdenyut dalam liang lukaku
    bergaung dalam pemberontakan diamku
kupasti Kau
    bicara dalam alpaku
    bicara dalam sadarku
kupasti Kau
 (Suyatno *et al*, 2008: 24).
	is you
	    glowing on my lapel mountain
	    always have freedom
	is you
	    standing on the veranda of my soul
	    always intentions of charisma
	is you
	    in every sound
	    my country's son was evicted plaza
	your sure
	    pulsed in my burrow
	    resonates in my silent rebellion
	your sure
	    talk in my alpaku
	    speak in my consciousness
	your sure
	 (Suyatno et al., 2008: 24).

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 chosed 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 becoimes 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'.

DOA SEBELUM TIDUR	PRAYER BEFORE SLEEP
Karya Budiman S. Hartoyo	Budiman S. Hartoyo
Maafkan saya, Tuhan	I'm sorry, God
baru kali ini sempat mengingat–Mu	only this time could remember you
Maafkan saya, Tuhan	I'm sorry, God
mungkin besok aku lupa lagi	maybe tomorrow I forget again
Aku akan tidur	I am going to sleep
mungkin beberapa jam saja	maybe a few hours
Kini terserah pada–Mu	Now it's up to you
nasibku terlena di pangkuan–Mu	my fate is lost in your lap
Aku tak bisa	I can not
berdoa panjang–panjang	pray long
Hanya kuminta	I just asked
tolong damaikan dunia	please reconcile the world
selama aku lelap tidur dan terlupa	as long as I'm asleep and forgotten
Aku tahu Engkau takkan tidur	I know you will not sleep
dan tak kunjung lupa	and never forget
Oleh karena itu	Therefore
Sebelum tidur kuminta padaMu	Before I sleep I ask you
apa saja yang baik	anything good
untukku	for me
dan untuk siapa saja	and for anyone
(Ah, barangkali Kau tertawa	(Ah, maybe you laugh
tapi betapa pun	but anyway
maafkan daku)	forgive me)
(Hartojo, dalam Sarumpaet, 2010: 214)	(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.

DENGAN PUISI AKU	WITH A POEM I
Karya Taufik Ismail	Taufik Ismail
Dengan puisi aku bernyanyi	Through poetry I sing
Sampai senja umurku nanti	Until the twilight is my age
Dengan puisi aku bercinta	With poetry I make love
Berbalas cakrawala	Rippled the horizon
Dengan puisi aku mengenang	With poetry I remember
Keabadian yang akan datang	Immortality to come
Dengan puisi aku menangis	With poetry I cried
Jarum waktu bila kejam *mengiris*	Needle time when cruel slicing
Dengan puisi aku *mengutuk*	With poetry I cursed
Nafas zaman yang busuk	The rotten breath of the age
Dengan puisi aku *berdoa*	With poetry I pray
Perkenankanlah kiranya.	Allow it.
(Suyatno *et al*, 2008: 87).	(Suyatno et al., 2008: 87).

DOA SEBELUM TIDUR	**PRAYER BEFORE SLEEPING**
Karya Budiman S. Hartoyo	Budiman S. Hartoyo
Maafkan saya, *Tuhan*	I'm sorry, God
baru kali ini sempat mengingat–*Mu*	only this time could remember you
Maafkan saya, Tuhan	I'm sorry, God
mungkin besok aku lupa lagi	maybe tomorrow I forget again
Aku akan tidur	I am going to sleep
mungkin beberapa jam saja	maybe a few hours
Kini terserah pada–Mu	Now it's up to you
nasibku terlena di pangkuan–Mu	my fate is lost in your lap
Aku tak bisa	I can not
berdoa panjang–panjang	pray long
Hanya kuminta	I just asked
tolong damaikan dunia	please reconcile the world
selama aku lelap tidur dan terlupa	as long as I'm asleep and forgotten
Aku tahu Engkau takkan tidur	I know you will not sleep
dan tak kunjung lupa	and never forget
Oleh karena itu	Therefore
Sebelum tidur kuminta padaMu	Before I sleep I ask you
apa saja yang baik	anything good
untukku	for me
dan untuk siapa saja	and for anyone
(Ah, barangkali Kau tertawa	(Ah, maybe you laugh
tapi betapa pun	but anyway
maafkan daku)	forgive me)
(dalam Sarumpaet, 2010: 214)	(in Sarumpaet, 2010: 214)

'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.

KUPU–KUPU KUNING	YELLOW CORNERS
Karya Leon Agusta	Leon Agusta
Kupu–kupu kuning	Yellow butterfly
Kupu–kupu kuning	Yellow butterfly
Ribuan kau berdatangan	Thousands of you are coming
Mengerumuni jerami sawahku	Crowded my rice straw
Kupu–kupu kuning yang mungil	A tiny yellow butterfly
Ke mana saja kau semusim yang lalu	Where did you go last season
Kenapa kau hanya datang	Why did you just come
Di musim memotong padi	In season cut rice
Harum jerami memanggil kami, Ina	The straw smell calls us, Ina
Harum padi mengundang kami, Ani	Fragrant rice invited us, Ani
Yang ditebarkan lewat angin	Which is scattered by the wind
Menghimbau kami datang ke sini	Encouraging us to come here
Bila tak ada panen di sawah	If there is no harvest in the fields
Kami sembunyi di pinggir hutan	We hide on the edge of the forest
Bila datang panen di sawah	When it comes to harvesting in the fields
Terimalah kami dengan nyanyian	Accept us with singing
(Leon Agusta, 2010: 213)	(Leon Agusta, 2010: 213)

In verse I the 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 create by means of kakavoni.

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.

ibu adalah gua pertapaanku	mother is my hermitage cave
dan ibulah yang meletakkan aku di sini	and my mother put me here
saat bunga *kembang* menyemerbak bau sayang	when the flower buds sparkle the smell of love
ibu menunjuk ke langit, kemudian ke bumi	mother pointed to heaven, then to earth
aku mengangguk meskipun kurang mengerti	I nodded though I did not understand

Based on the research, word-shortening is found in the poems "Aku di Matamu", "Abadi Kerinduan", "Doa sebelum Tidur", "Surat dari Ibu", "Ibu", "Hutan", "Kupu-kupu Kuning", "Derai-derai Cemara ", "Nyanyian Sederhana ", "Ternyata", "Momgonsidi ", and "Sajak".

In the poem entitled "Hutan", for example, the shortening of the word 'pepohonan' into 'pohonan'. In "Kup-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 Mendengar suara sunyi yang merayap Dari tangkai ke tangkai *pohonan*; mendengar Suara embun yang jauh dari punggung daun Adakah nikmat kehidupan yang ngalir bukan Dari tanganNya ?	Hearing the sound of the forest laden with the morning dew Hearing a creeping sound From the stem to the stem of a tree; hear The sound of dew that is far from the back of the leaf Is there a flower of life that is not flowing From His hand?

The use of rduplication is also found in a number of poems. Some of the poems mentioned are "Doa sbelum 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* Kerlingan *hari-hari* jelita Terminal kereta cinta	The breath of the flowers The glories of the beautiful days 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 Kunging", 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.	If not for the wind, I do not know the beauty of the song.
Kalau bukan karena angin, tak ku tahu indahnya rindu.	If not for the wind, I do not know the beauty of longing.
Kalau bukan karena angin, tak ku tahu tak-tahuku	If it were not for the wind, I do not know what I did

Short sentences or lines are found in the poems entitled "Aku di Matamu" by Diah Hadaning, "Abadi Kerinduan" by Emha Ainun Nadjib, "Nyanyian Seorang Petani" by Abdul Hadi WM, "Hutan" by Soni Farid Maulana, "Kupu-kupu Kuning" by Leon Agusta, "Derai-derai Cemara" by Chairil Anwar, "Laut" by Amir Hamzah, "Ibarat" by M Jamin, "Nyanyian Sederhana" by Eka Budianta, "Tapi" by Sutardji Calzoum Bachri, "Tentang Kemerdekaan" by Toto Sudarto Bachtiar, "Dengan Puisi Aku" by Taufik Ismail, "Jeda" by K.H.A Mustofa Bisri, and "Sajak" by Korrie Layun Rampan.

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
      ada 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".

The poems entitled "Aku di Matamu", "Abadi Kerinduan", "Ibu", "Laut", "Ibarat", "Nyanyian Sederhana", "Ternyata", and "Sepasang Sepatu Tua" present aesthetic

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.

HUTAN	FOREST
Karya Soni Farid Maulana	Soni Farid Maulana
Mendengar suara hutan yang sarat dengan embun pagi	Hear 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?

A number of poems entitled "Aku di Matamu", "Abadi Kerinduan", "Ibu", "Nyanyian Seorang Petani", " Hutan", "Kupu-kupu Kuning", "Derai-derai Cemara", and "Sepasang Sepatu Tua" serve homologues.

Homologues refers to the same forms or patterns of the poem.

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

AKU DI MATAMU	**ME IN YOUR EYES**
Karya Diah Hadaning	Diah Hadaning
adalah Kau	It is you
bersemayang di gunung laparku	glowing on my lapel mountain
senantiasa niat punya kebebasan	always have freedom
adalah Kau	it is you
berdiri di beranda gaib sukmaku	standing on the veranda of my soul
semantiasa niat gapa karisma	always intentions of charisma
adalah Kau	it is you
baur dalam segala suara	in every sound
anak negeriku tergusur plaza	my country's son was evicted plaza
kupasti Kau	I am sure it is you
berdenyut dalam liang lukaku	pulsed in my burrow
bergaung dalam pemberontakan diamku	resonates in my silent rebellion
kupasti Kau	I am sure it is you
bicara dalam alpaku	talk in my ignorance
bicara dalam sadarku	speak in my consciousness
kupasti Kau	I am sure it is you

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 inclues 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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