

AESTHETIC VALUES IN A COLLECTION OF CHILDREN'S POEMS BY MAHAYA MOHD. YASSIN

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Abstract: Children's literature provides children with a personal experience through its dual function as a medium of education and entertainment. Works categorized as children's literature also embody aesthetic values that are important for the development of the mind and emotions. One such form is poetry, a beautiful Malay art form that has existed since ancient times. Poetry is not only intended for adults but has also attracted children to read and appreciate it. The problem addressed in this study stems from the gap in previous research, which has given little attention to the aesthetic values in children's poetry. Therefore, this study was conducted to identify and analyze the aesthetic values in *Kumpulan Puisi Kanak-kanak: Buku* by Mahaya Mohd. Yassin. The study employed library research and textual analysis, guided by the Teori Puitika Sastera Melayu proposed by Muhammad Haji Salleh. The findings reveal five aspects of aesthetic values embedded in the work, namely aesthetics from the perspective of emotions, nature, language, human creation, and wisdom. These five aspects successfully demonstrate the richness of aesthetic values in *Kumpulan Puisi Kanak-kanak: Buku* by Mahaya Mohd. Yassin. Hence, it is hoped that this study will provide meaningful contributions to future research on children's literature, particularly in discussions related to aesthetics.

Keywords: children's literature, aesthetic value, poetry, teori puitika Sastera Melayu

Abstrak: Sastra anak memberikan pengalaman pribadi kepada anak melalui fungsinya sebagai media pendidikan dan hiburan. Karya milik sastra anak-anak juga mengandung nilai-nilai estetika yang penting untuk perkembangan jiwa dan pikiran. Salah satu bentuk karya tersebut adalah puisi, yang merupakan seni Melayu yang indah sejak dahulu kala. Puisi tidak hanya diperuntukkan bagi orang dewasa, tetapi juga menarik anak-anak untuk membacanya. Masalah penelitian ini muncul untuk mengisi kesenjangan dalam penelitian sebelumnya yang belum terlalu memperhatikan nilai estetika puisi anak-anak. Oleh karena itu, penelitian ini dilakukan dengan tujuan untuk mengidentifikasi dan menganalisis nilai-nilai estetika dalam *Kelompok Puisi Anak: Buku* oleh Mahaya Mohd. Yassin. Metode studi sastra dan analisis teks digunakan berpedoman pada Teori Puisi Sastra Melayu yang digagas oleh Muhammad Haji Salleh. Hasil penelitian menemukan bahwa terdapat lima aspek nilai estetika yang terkandung dalam karya tersebut, yaitu estetika dari aspek emosional, estetika dari aspek alam, estetika dari aspek bahasa, estetika dari aspek ciptaan manusia, dan estetika dari aspek kebijaksanaan. Kelima aspek ini berhasil menunjukkan kekayaan nilai-nilai estetika dalam *Kelompok Puisi Anak: Buku* karya Mahaya Mohd. Yassin. Oleh karena itu, penelitian ini diharapkan dapat memberikan kontribusi yang berarti bagi penelitian sastra anak di masa mendatang, khususnya dalam diskusi terkait nilai-nilai estetika.

Kata kunci: sastra anak; nilai estetika; Puisi; Teori Puisi Sastra Melayu

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INTRODUCTION

Children's literature can provide a personal experience for children through its educational function; thus, works categorized as children's literature create aesthetic value. According to Booyeun Lim, Arumugam & Ali (2019), aesthetics are one of the many elements that are very important in the production of literary works and children's books. The word aesthetics, originally derived from the word 'sensation' or 'perception', is a branch of philosophy that encompasses the properties of beauty, whether natural or artistic, whether beautiful or not. Aesthetic value or beauty is a very dominant element in a literary work, in line with the general view that literature is a reflection of the beautiful use of language. Therefore, in the writing or production of literary works, aesthetics play a dominant role as an element that can be considered as a branch of beauty through language, plot, language style, and so on.

Furthermore, according to Zain & Affendi (2019), language is the most important medium in the construction of a literary work. According to him, the language used must have its own aesthetic elements and style in the production of a literary work. This also makes the literary work more interesting and beautiful. According to Sikana (2021) aesthetics is the most basic subject in the creation of the literary world. According to him, aesthetics are the basis of the framework of writing works. In this regard, he thinks that every element of the work, such as theme, plot, and character, through the elements in the work, namely the elements of crisis, shock, and conflict, can create a beautiful style with the application of extraordinary factors.

The phenomena expressed and described are in parallel with cognitive, affective, and psychomotor development, which is limited by young age ratings Omar (2012). Not only that, according to him, children's literature is also different from adult literature, which aims to write and its creation to provide a good example. In addition, providing entertainment and relief from tension refers to emotions. Children's literature showcases works that give hope to children. This statement is supported by Haroon (2023), according to which children's literature is defined as creative material produced specifically for children's use. Typically, children's literature is produced by adults to benefit children. Children's literature serves its own function, especially to children, namely to broaden knowledge, provide entertainment, improve communication relationships, enrich vocabulary, strengthen language, increase creativity, emotional intelligence, and social development.

According to Sujud et al., (2014), children's literature reading materials consist of various genres that contain stories and their own tasteful values. The value of taste in children's reading materials becomes a factor in the emotional changes in them. This shows that children's literature should have a positive value as a reflection of education for children and not just entertainment. Therefore, it can be said that in this context, the relationship between readers and authors plays an important role in producing better quality children's literary works, in addition to making children's literature a non-boring reading material. Therefore, this paper aims to analyze the aesthetic value found in *the Children's Poetry Group: Books* by Mahaya Mohd. Yassin published in 2017.

STUDY HIGHLIGHTS

The highlights of the study show that the value of aesthetics in literature has gained attention in various forms of research. Sikana (2021) in *Sinar Harian* discusses "Aesthetics in Literary Works" by emphasizing that the storytelling technique in a work can be applied through aesthetics, namely beauty in terms of theme, plot, characters, and so on. According to him, aesthetic value is a treasure trove of Malay literary masterpieces because it contains high intellectuality. The article asserts that a work produced with careful preparation has the potential to be considered as a work of high aesthetics, thus emphasizing the importance of producing literary works that are loaded with aesthetic elements to benefit the readers.

A study on aesthetic values was also conducted by Nayren & Hidayat (2021) through a study entitled *The Influence of Aesthetic Values on the Arrangement of Reading Corners on Early Childhood*

Reading Interest. This study focuses on early childhood education teachers' understanding of aesthetic thinking as well as the influence of aesthetic values in the arrangement of reading corners on children's reading interest. The results of the study show that some early educators do not place enough emphasis on aesthetic values in the preparation of reading materials, thus causing the interest in reading among children to decrease. Using a qualitative approach through the literature method, the researchers assert that aesthetic value in children's reading materials is very important because it can influence the attractiveness and interest in reading.

In addition, Zain & Affendi (2019), through an article entitled *Elements of Language Aesthetics in the Winning Novels of the Science and Technology Fiction Competition from 2012 to 2017* examined the question regarding the claim that science fiction novels lack aesthetic elements. This study set two objectives, namely to classify the aesthetic elements of language through the use of language styles in selected novels and to analyze the effectiveness of such language styles. Using literature methods, text analysis, and the application of the Malay Literary Poetic Theory, the researchers found that the aesthetic elements of language in the novels were highlighted through the style of comparative language and repetition, thus rejecting the claim that science fiction works underemphasize the beauty aspect of language.

The next study of aesthetic values was conducted by Aziz (2023) through a study entitled *Aesthetic Values in Children's Poems of Adik Sayang Pantun: The Application of Malay Literature Poetry*. This study aims to identify the aesthetic characteristics in the children's poem *Adik Sayang Pantun* and analyze it based on the Poetic Theory of Malay Literature. Using a qualitative approach based on literature reviews and online resources, researchers found that aesthetic value in a work exists through the author's thoughts conveying implicit meaning. This proves that aesthetic value not only enriches the work but also serves as a suitable teaching and learning material for children.

In conclusion, the highlights of the study in the last five years show that research related to aesthetic values is gaining more attention in the field of literature. Although the scope of the study spans a wide range of genres, the main tendency is still focused on novels and general reading materials. However, the literature also highlights that there is a significant gap in studies, especially in examining the aesthetic value of children's poetry. This gap is even more significant when referring to works published by the Malaysian Institute of Translation & Books (ITBM), which is still not given much attention as a subject of in-depth research. Therefore, the study of aesthetic values in children's poetry produced by ITBM is not only able to fill the existing gaps in literary research, but also contributes to the enrichment of knowledge, the development of children's poetry genres, as well as strengthens ITBM's role in the empowerment of national literature.

METHODOLOGY

This study uses research materials to collect data through the selected text, namely *the Children's Poetry Group: Books* by Mahaya Mohd. Yassin (2017). This text was printed in 2017 and published by the Malaysian Institute of Translation & Books. This text is a collection of children's poetry groups entitled *Buku* with 13 gurindam, 15 poems, 13 poems and 13 poems produced by Mahaya Mohd. Yassin. However, this study will take only a few samples that are more dominant with aesthetic value through the application of the Malay Literary Poetic Theory (Saleh, 2006). Therefore, this text was chosen because it was seen as suitable to be used as reading material for children, as children's reading materials tell things in a style that is easier for them to understand.

This study uses the Malay Literary Poetic Theory, which was initiated by Muhammad Haji Salleh in 1989. The Malay Literary Poetic Theory is one of the theories of local Malay literature. This theory emerged when there was a debate about the modernization of Malay literature on its development because there were criticisms expressed. Thus, there was a discourse on the role of Islam in advancing Malay thought and the concept of the clash of Western and Islamic thought. The theory of Malay Literary Poetry initiated by Muhammad Haji Salleh is based on eight basic aspects, namely the first definition and term, the second is the function of literary works, the third is the genre, the fourth is the beautiful word, the fifth is the text, the sixth is to renew the author, the seventh is the beauty: the aesthetics of Malay literature and the eighth is the audience in the foyer. Muhammad Haji Salleh has revealed six characteristics of beauty in this theory.

This study is done by applying the characteristics of beauty through the Malay Literary Poetic Theory in analyzing and evaluating children's poetry texts. The six characteristics of beauty are as follows:

A Vast Compacted World

Lay down the rule that the world and its meaning should be condensed in a small universe of words. In a simple sense, these two need to be within a small range of words. A compacted vast world refers to a work of art that allows for a vast experience. The experience goes through a protracted process (long term), a slow or protracted movement of thoughts, which at the end can be concluded through several images, lines, and words (Saleh, 2006). For example, the way of composing a rhyme imagines the process of selecting, lowering, and justifying the network of associations between the lines. Then, two or four images pair the connotations of sound, image, and meaning. Such coupling is a complementary process that needs to have a relationship with the other. In the end, a meaning will emerge that is said to be wisdom. Creating a single line of lessons that have been filtered from events. The form of pantun, poetry, talibun, and mantra is a work that only takes language to be used as a tool. This will show a desirable aesthetic and, in turn, will place a high value on brevity.

Figurative Toys and Recommendations

Refers to a sophisticated interpretation strategy to convey images and meanings to be shown with the naked eye, as well as applied within oneself by the audience. However, there are many lines that are quite direct, but what is more significant is that the effect and meaning that is to be conveyed subtly in other words will not cause the reader to feel. According to Saleh (2006), storytelling, which is more towards touching, mocking, or seduction, is more artful. Therefore, here it can be shown that this trait is in accordance with the values of quality poetry. In Malay literature, there are techniques used to deliberately disguise image and meaning. Technique is the main technique that is usually used in rhymes and other forms of narratives *Za'ba* in Saleh (2006). This is said to be so because works such as poetry, hikayat, and those related to them are obscure (dim) and mysterious. Because of this, this will cause the audience to read by putting their minds more to the challenge.

The World of Matchmaking

According to Saleh (2006), this third value has a basic principle, which is harmony as a foundation. According to him, the value of this matchmaking world is divided into two. First, the universe and the second is the human world. These two are divisions that have the same existence. The first part, which is the universe world, will complete the second part, which is the human world. That is how the human world will complement the part of the universe. These two have a relationship with each other, i.e., they occur interchangeably. In the human world, it shows this world to be an external space, which is a world based on the outside of human beings, their feelings, and thoughts. For example, the form of pantun can be divided into two, which is like imagining the Malay human life done in the two worlds. The first two lines in the poem show shadows that have a relationship with nature (outside of humans), such as trees, flowers, birds, sea, *mergastua*, rivers, hills, mountains, valleys, canyons, and so on. These lines will be filled by human imagery, which is primarily the experience of the soul or question (within the human being). Thus, the audience not only acquires a balance or complementary state between nature and man, but also the environmental and inner world through the mediation of their feelings and thoughts.

Same Size

This principle is based on harmony and balance. This is said because the beautiful form of the work will see it consist of several parts that are balanced with each other (complementary). Through literary works, shadow lines will show the same number of syllables in size, sound, and music. This is the same as the lines of intent (Saleh, 2006). When viewed from a structural point of view, the shape of the first part seems to be twin and perfectly connects with the second part. Not showing anything excessive and decreasing from each other. Therefore, when calculated (making summation), it will show that all parts have their respective pairs exactly. It is clear that this same measure is not only visible to the naked eye, but it also appears in a syllogism.

Music Goes Hand in Hand

This fifth principle refers to the language platform for language music. The rhythm also shows upward and downward changes. In fact, the rhyme shows that the crossing leads to happiness (cheerfulness). Among the various forms of poetry, pantun is a poem that has a high relevance to music. Saleh (2006) stated that poetry has a difficult network through the sound of rhymes that echo, reciprocate, and repeat throughout the stanzas. This clearly shows that the rhymes are the same size. According to him, through the reading of poetry, especially poetry, readers will see and hear through their naked eyes and through their hearts. This is said to be so because even though it is only a poem, after listening to it, it will become a development and form a sophisticated orchestra because of its large and beautiful sounds.

Appropriate and Appropriate

In Malay, at the beginning, there is a word called "patut". This appropriate term shows that it is appropriate to the situation and does not contradict the current, nor does it give an awkward nature (Saleh, 2006). According to him, this field of art carries a more specific meaning, which should mean to be suitable for a line, a context, and a work (according to suitability). Through Malay thought, it is necessary to be modest so as not to exceed the limits that have been set. Thus, it is clear that through this concept, it is appropriate for a situation because it coincides with a value that does not exceed the limit.

DISCUSSION

Aesthetics from the Emotional Aspect

Emotion refers to a feeling that exists or appears in an individual, both children and adults. This inherent feeling will react to a person in every action, whether it is happy, sad, afraid, jealous, or so on. According to Akhesah et al., (2017), this emotion will cause a variety of feelings, including happiness, sympathy, anger, overwhelm, and so on. In fact, these emotional feelings that arise can give rise to positive or negative feelings. Based on this given concept, emotional aspects will arise when children are doing reading activities. In the context of this study, aesthetics from the emotional aspect can be seen through the Children's *Poetry Group: A book* by Yassin (2017), which is a poem entitled *When Insaf*. This can be seen through the passage:

*Warna pekat kulit manggis,
Tetap putih warna isinya;
Jika tersesat janganlah menangis,
Usah malu cepatlal bertanya.*

*Tinggi di dahan buah manggis,
Merah ungu warna kulit;
Jika gagal janganlah menangis,
Berusaha terus usahlah serik.*

(Kumpulan Puisi Kanak-kanak: Buku, 2017: 23)

Based on those passages, the third and fourth lines illustrate that as human beings, we must look forward. In fact, we also need to overcome the embarrassment of being on the right track by daring to ask others. This message clearly shows that the author is trying to convey a lesson to children so that they do not give up easily in life. In addition, the reading of this rhyme has the potential to elicit various emotional reactions such as overwhelm, curiosity, and joy. This is because the poem contains teachings that are relevant to life, thus encouraging the birth of positive emotions in children.

This situation is in line with the Malay Literary Poetic Theory Saleh (2006), especially the second principle, which is *figurative toys and suggestions*. This principle is appropriate because it

conveys the message subtly through the creation of stories that are able to touch children's emotions. Thus, the meaning conveyed by the author not only leaves a deep emotional impression but also shapes the souls and personalities of children in a more positive direction. Language style is inseparable from the authorship of poetry, especially for poems that have bound characteristics. In the literary tradition, both classical and modern, the style of language often serves as an insert that embellishes the work. Through the style of language, the goals to be conveyed can be expressed more effectively, as well as creating an aesthetic atmosphere. In the context of this study, it is the aesthetic effect that gives poetry its own artistic value. The emphasis on the language aspect not only places literary works in the realm of beauty, but also makes the language used more quality and effective. This, in turn, serves as an educational vehicle, especially for children, so that they can get to know and learn beautiful languages from a young age. Among the commonly used forms of language style are assonance, alliteration, final rhyme, and so on. This element can be observed through a poem titled *Balik ke Kampung* in *the Children's Poetry Group* by Mahaya Mohd. Yassin.

*Balik ke kampung sekeluarga,
Berjumpa datuk juga nenda,
Sudahlah lama tidak bersua.*

*Jalan ke kampung berkelok-kelok,
Di kiri kanan menghijau pokok,
Alam sekitar mashlah elok,
Ayam jantan galak berkokok.*

*Datuk dan nenda sudah bersedia,
Makanan kampung pelbagai rasa,
Gulai kuning ayam dan nangka,
Emping wangi dan air kelapa.*

*Dua malam tiga hari,
Suasana kampung kami nikmati,
Datuk dan nenda berbesar hati,
Berdoa kami akan pulang lagi.*

*Masa beredar sudah pun tiba,
Meninggalkan kampung sedih terasa,
Pengalaman indah tak dapat dilupa,
Mesra kasih datuk dan nenda.*

(*Kumpulan Puisi Kanak-kanak: Buku*, 2017: 36)

An excerpt of a poem composed by Mahaya Mohd. Yassin's titled *Balik ke Kampung* shows the use of language style that makes this work more interesting when read. Among the language styles that can be identified is the use of the same final rhyme. The entire verse uses the final rhyme pattern *a-a-a-a*. For example, in the first stanza, each line ends with the same sound in the words "ready, taste, jackfruit, and coconut". This is in line with the fourth principle in the Malay Literary Poetic Theory by Saleh (2006), which is the principle of *equal measure*. The consistent final rhyme shows a balanced measure in each stanza, making the shape balanced between one line and another. Based on this example, although the words at the end of the line do not necessarily have the same meaning, the author manages to manifest the uniformity of the final rhyme in an orderly and perfect manner, thus enriching the beauty of the poem.

Aesthetics from the Aspect of Nature

In general, nature is something that is around humans, or in other words, the human environment found on earth. Nature is a very important thing in people's daily lives. This statement is also supported by Hashim et al., (2023), who state that nature and literary works are closely related to each other. Authors will use the natural aspect to create beauty in their work, thus making the value of a work in a quality environment.

In the context of this study, aesthetics from the aspect of nature can be seen through *the Children's Poetry Group: Books* by Yassin (2017), which is a poem entitled *Picnic*. This can be seen through the passage:

*Burung punggung di pohon bidara,
Kunang-kunang teman di sisi;
Kami sungguh rasa gembira,
Kerana berkelah di taman rekreasi.*

*Terbang sekawan si burung punai,
Sambil mencari biji benih;
Makan minum di tepi sungai,
Airnya dingin serta jernih.*

*Anak murai terbang seputar,
Sudah penat hinggap di dahan;
Semasa rehat melihat sekitar,
Menenal pokok dan tumbuh-tumbuhan.*

*Layang-layang singgah bertiga,
Atas dahan pohon berangan;
Riang ria kawan dan keluarga,
Alam sekitar dicemari jangan.*

(*Kumpulan Puisi Kanak-kanak: Buku*, 2017: 20)

The excerpt above displays a poem titled *Picnic* which describes the atmosphere of a Picnic while enjoying the beauty of the environment. Based on the poem, it is clear that the author uses various elements of nature to embellish his work. For example, in the first double, natural elements can be seen through the mention of the backbird, the bidara tree, and fireflies. In the second stanza, the author features the punai bird, river seeds, and water as elements that enliven the atmosphere. The use of nature as a setting and symbol is also in line with the Malay Literary Poetic Theory by Saleh (2006), especially the third principle, namely the *world of matchmaking*, which emphasizes the complementary relationship between the natural world and the human world.

Aesthetics from Language Aspects

Language aspects play an important role in determining the quality of a literary work. It is closely related to the stylistic elements of language that result from the choice and arrangement of words in the verse. This statement is supported by Zain & Affendi (2019) assert that the most important medium to produce quality literary works is language. According to them, the language aspect used can create its own dramatic and stylistic elements, thus making creative works more interesting and able to attract the attention of readers. Therefore, for a writer of creative works, mastery and preservation of language aspects should be made a priority so that their work is recognized as high-quality. Children's poetry is also not exempt from this requirement, as the language used also determines its aesthetic value. This can be seen through a poem entitled *Ayahanda Bonda* by Yassin (2017).

Pohon seroja tegak berdiri,

*Sebelahnya pula pokok kenanga;
Ayahanda bonda bak matahari,
Memberi cahaya juga tenaga.*

*Taman bunga cantik di kota,
Warna-warni kembang berseri;
Ayahanda bonda mendidik kita,
Hingga kita bijak bestari.*

*Daun kelapa daun palas,
Daun selasih ditatang juga;
Jasa ayahanda bonda kita dibalas,
Dengan kasih dan sayang kita.*

*Pegaga dan peria ulam kita,
Juga diminati para pelancong;
Setinggi mana pun kejayaan dicipta,
Pengorbanan mereka tetap disanjung.*

*Buah nangka masih muda,
Masak gulai jemputan dijamu;
Ayahanda bonda insan mulia,
Mendoakan kita tak pernah jemu.*

(Kumpulan Puisi Kanak-kanak: Buku, 2017: 18)

The excerpt above describes a poem by Yassin (2017) entitled *Ayahanda Bonda*. In the first stanza, the author applies the natural elements of plants to the shadow rows, namely the "seroja tree" and the "throat tree". The selection of these two plants is not just a decoration of language, but rather contains a subtle, implicit meaning. The "seroja tree" and the "kenang tree" represent two different types of plants, yet they are still able to grow side by side. This symbolism can be related to the message that the author wants to convey, that even though husbands and wives have different traits, backgrounds, or personalities, they can still live together harmoniously in a household. The use of this metaphor clearly shows the author's emphasis on the aspect of language that is capable of creating aesthetic value indirectly. The choice of words that are symbolic not only beautifies the rhyme but also strengthens the reader's imagination to interpret the implied meaning.

The aesthetic of the use of this metaphor lies in the author's ability to connect the natural world with the human world in a compatible way, which is a feature that is in line with the principle of *the world of matchmaking* in the Malay Literary Poetic Theory by Saleh (2006). Nature is used as a medium to raise the values of family, affection, and harmony in life. Aesthetics are also present through the sounds and rhythms created from the matching of the words "seroja" and "kenanga," which not only captivate the listener but also add to the softness of the atmosphere of the rhyme. Additionally, this symbolic element encourages the reader to reflect on the meaning behind the text, making the work more intellectually and emotionally valuable.

Aspects of Human Creation

A literary work is a creative output produced by the author, or in this context, refers to a human invention. The process of constructing literary works is not just about producing texts, but also about containing aesthetic values, which are the value of beauty that is both implicit and expressive. Through this creative process, authors create beauty in various literary genres, be it prose or poetry. In the context of poetry, especially children's poetry, its creation must be accompanied by the appropriate value of beauty in order to become a beautiful and beneficial educational vehicle for children. Aesthetics refers to something that is beautiful and pleasant when seen or read, as

described by Ibrahim (1997), which stems from human creations that are full of artistic value. This can be observed through a poem entitled *Matahari*.

*Dikau tidak pernah mungkir janji tepat waktu
hadir dengan senyuman menebar aura
ke seluruh alam.*

*Tepat saatnya berpamitan di barat
rona-rona perjalanan
ikhlas kewujudan.*

*Dikau tetap penyeri di sebalik
mendung beriring ribut taufan
dengan kuasa sakti perintah llahi.*

*Adakah waktu hamba
meminjam seri dan tenagamu?*

(*Kumpulan Puisi Kanak-kanak: Buku*, 2017: 57)

Based on an excerpt from *the poem Matahari* by Yassin (2017), the author's creativity is clearly evident in his authorship. This is so because he cleverly arranges the filling of poems that tell about the sun, having a positive effect on the universe. In the second stanza, in the third line, the author uses the word "rona-rona". This choice of words encourages children to think and guess their meanings, thus stimulating their imagination and vocabulary comprehension. This creation shows the author's efforts to make a work beautiful, beautiful, and pleasant to read or imagine. This coincides with the sixth principle in the Malay Literary Poetic Theory by Saleh (2006), which is *appropriate and appropriate*, which emphasizes the use of words that are appropriate according to the context, do not go against the flow of the work, and do not create a sense of awkwardness.

Aesthetics from the Aspect of Wisdom

Wisdom is a basic trait that every individual must possess because it is the distinguishing feature between someone who is knowledgeable and someone who is not. This difference can be clearly seen through speech, presentation, or even writing. In the context of literature, an author's intellect needs to be harnessed to convey a didactic vehicle to the reader. Through this approach, authors are able to produce literary works of quality, loaded with aesthetic values, and born from their wisdom. Authors play an important role in ensuring that the work produced is not diverted into mere entertainment. The thoughts, meanings, and desires conveyed in the work should be based on noble reason. With a sane mindset, the production of a literary work can have a positive impact and benefit to the audience. This can be observed in the *Gurindam* by Yassin (2017) *Book*, which contains noble messages and values based on the wisdom of its author.

*Jadikan buku sahabat setia,
Kita belajar segala-galanya.*

*Jadikan buku sebagai guru,
Kita kuasai perkara yang baharu.*

*Jadikan buku teman perjuangan,
Kita bersedia menghadapi cabaran.*

*Jadikan buku pilihan utama,
Tidaklah sesat walau ke mana.*

*Jadikan buku sebagai pemandu,
Diri akan matang berilmu.*

(*Kumpulan Puisi Kanak-kanak: Buku*, 2017: 2)

The excerpt above displays a *gurindam* entitled *Buku*, which tells the importance of books, especially for children. Like the Malay proverb *bending the bamboo from the bamboo shoots*, this *gurindam* emphasizes the effort to cultivate an interest in reading from childhood. The author's wisdom was evident when he chose to produce a *gurindam* with a simple title but loaded with a useful message. For example, in the first stanza, the author calls on the audience to make the book a "loyal friend". This advice means that when children consider books as companions, they will be encouraged to read regularly, thus building a habit of constant reading. The author's wisdom in subtly conveying this message has a long-term impact on the formation of a child's personality in a positive and valuable direction.

Based on this evidence, the *Malay Literary Poetic Theory* by Saleh (2006) can be applied, especially the first principle, which is the *compacted vast world*, and the second principle *of figurative toys and suggestions*. The author manages to condense the big ideas of knowledge, companionship, and self-formation into a simple but meaningful *Gurindam* line. The phrase "Make a book a loyal friend," for example, exhibits a figurative play that connects books to the value of a friend's loyalty. This relationship forms an effective recommendation to the child, delivered gently but profoundly. This proves that the author applies creative wisdom to make his message closer and easier to remember by the audience.

In addition, the rhythmic element also plays an important role in reinforcing the beauty and effectiveness of the work. Rhythm is often associated with music in the formation of poems, including rhymes, to produce a pleasant, harmonious effect when read or listened to. Othman & Sabil (2023) emphasizes that poetry must move in tandem with the music so as not to bore the audience. According to him, this concept has been applied since primary school, when teachers use two-karat rhymes taught in songs to make it easier for students to remember the message. This method proves that the combination of rhythm and poetry is able to attract children's attention, further fostering their love for literature.

In this context, the author's wisdom is needed to creatively apply rhythmic elements in the production of works. An example can be seen in the poem entitled *Anniversary in the book "Children's Poetry Group"* by Yassin (2017). This poem not only conveys the message of joy to celebrate the Anniversary, but also maintains the beauty of the rhythm and rhyme of the traditional poem. The consistent use of rhyming patterns as well as the repetition of vowel and consonant sounds creates a cheerful atmosphere that suits the child's world. This shows that the author not only emphasizes meaning but also considers aesthetic and musical aspects, in line with the principles of *Malay Literary Poetic Theory*, which demands compatibility between form, rhythm, and meaning.

*Damai indah negara Malaysia,
Dari selatan hingga utara; Ulang tahun kelahiran saya,
Ibu mengundang jiran dan saudara.*

*Pasir di pantai berbintik-bintik,
Pelancong datang rakan sebaya; Ibu memasak kek yang cantik, Di atasnya tertulis nama saya.*

*Dari Melaka ke bandar Segamat,
Singgahlah berehat sementara;
Ayah membaca doa selamat,
Kemudian kami menjamu selera.*

*Istana Lama dan Istana Besar, Cantik berukir di kanan kiri;
"Kini abang bertambah besar,*

Semakin bijak dan berdikari."

*Banjaran gunung sungguh indah, Puncaknya mencecah awan; Ulang tahunku sungguh meriah,
Kuhadiahkan buku kepada rakan.*

(*Kumpulan Puisi Kanak-kanak: Buku*, 2017: 21)

Birthday *Poem* by Yassin (2017) describes the atmosphere of the birthday celebration celebrated by both parents for their child. This poem shows the author's wisdom in choosing words that not only convey meaning but also form a harmony between poetry and musical rhythm. This beauty is evident in the second verse, which uses the *a-b-a-b cross rhyme pattern*, which is an orderly arrangement of end sounds on each line.

This description is in line with the fifth principle of the Malay Literary Poetic Theory Saleh (2006), namely *Music Along Words*, which emphasizes the correspondence between sound and meaning to produce a harmonious effect. The cross rhymes in the verse create a sound that rises and falls, thus creating an alluring musical effect. For example, the use of the words "mottled, peer, beautiful, and me" at the end of each line not only reinforces the rhyme but also produces a rhythmic echo of the sound when read. In fact, the word "spotted" has the effect of resonating, which can attract children's interest and prevent boredom when reading.

Therefore, the intelligence of Mahaya Mohd. Yassin, in combining the right choice of words with rhythmic elements, has put this poem in its own aesthetic class. This approach not only embellishes the work but also makes the experience of reading pantun a fun entertainment, especially for the audience of children.

CONCLUSION

Based on the study conducted, the findings show success in researching the aspect of aesthetic value in the Children's *Poetry Group: A book* by Yassin (2017). This analysis uses the framework of the Malay Literary Poetic Theory initiated by Saleh (2006) and finds that the application of aesthetic values in the work is in line with the theoretical idea.

First, aesthetics from the emotional aspect are found to be an important element that gives their own identity to children's literary works. These poems are able to evoke various emotional responses such as joy, sadness, sympathy, admiration, and excitement among the readers. These emotional experiences not only enrich children's interactions with texts but also help the development of their empathy and psychic sensitivity.

Second, aesthetics rather than natural aspects is an element that is often raised by authors. This study found that nature serves as the main symbol and inspiration, especially in the writing of poems. Elements of flora, fauna, weather phenomena, and natural landscapes are used as a vehicle to build poetic imagery that is close to the world of children's experiences, thus strengthening their connection with the environment.

Thirdly, aesthetics rather than language aspects are identified as the main core value of beauty in works. Beautiful diction selection, harmonious rhymes, and creative wording are able to captivate children's interest in forms of poetry such as gurindam, rhyme, and poetry. The beauty of language not only provides aesthetic value but also strengthens the vocabulary mastery and language skills of young readers.

Fourth, aesthetics from the aspect of human creation show the role of authors' skills and techniques in shaping the quality of works. The author's ability to combine creativity with poetic techniques makes this children's poem have high artistic value and is resilient in terms of literary quality.

Finally, aesthetics from the aspect of wisdom shows how wise authors integrate noble values and teaching into works of poetry. Through gurindam, pantun, and poems, the author inserts thoughts that invite young readers to think critically, appreciate ethics, and practice positive values in life. The findings of this study confirm that the aesthetic values applied in the Children's *Poetry Group: Books* not only highlight the beauty of form and language, but also build emotional

experiences, connection with nature, language mastery, appreciation of artwork, and moral building in children.

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