

Research Article

The Integration of Aesthetic in the Text of Jelita Seorang Aisyah

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Abstract

This study aims to identify and analyze the integration of beauty found in the poems contained in the Poetry Group 'Jelita Seorang Aisyah', the work of one of Sabah's poets, Sahara Jais. Islamic poetry that is highlighted by the integration of the beauty of the poet's language and thinking (style) integrated with the message that the poet wants to convey. This study is a literature review using content analysis and descriptive analysis methods. The analysis and discussion are guided by the principles of integration and relevance found in the framework of the Integrated Aesthetic Theory pioneered by Abdul Halim Ali (2010). The coherence of beauty meant here is in the aspects of the elements of metaphorical language, personification, hyperbole, anaphora and allusion style. The integrated language style element apart from publishing beauty but it can also highlight the meaning as well as tease the emotions and excitement of the reader. The beauty in a literary work such as Islamic poetry can provide useful lessons in terms of monotheism, faith and sharia to its readers. The findings of the study found that there are four cores of Islamic thought found in this collection of poems, namely the message about the greatness of God, the fact of love for God, firmness towards persecuted people and religious messages related to Muslim women.

Keywords: Integrity, beauty, aesthetics, message, relevance

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INTRODUCTION

Although Sabah Malay Modern Poetry began in 1950, but according to Jasni Matlani (2013) Islamic poetry unfolded in the mid-1980s. Writers who produced poetry of the era before Sabah's independence through Malaysia and after independence are more inclined to the themes of awareness of the struggle in demanding independence in addition, some of them

write poems on sociocultural and romance. Another thing is because there was no classification of Islamic poetry at that time due to the lack of encouragement and exposure to the importance of Islamic poetry.

In discussing Islamic poetry, the aspect of beauty is not left out to be discussed because poetry according to Shafie Abu Bakar (1992) is a literary text that is considered by the dakwah media in addition to educating. The thing that can be presented by a poem is the pleasure of beauty that teaches and educates the reader with useful thoughts. It is radiated by the poet through the aesthetics of the style of poetic language.

Without the unity of beauty, literary texts appear imperfect and do not reflect the face of literary beauty as a text that teaches and educates man to know the greatness of God while obeying His commandments.

BACKGROUND

In general, what distinguishes creative writing from non-creative is beauty. In the context of literature covering a wide range of genres, the aspect of beauty is highly demanded. Poetry is said to be beautiful but the question of beauty has never stopped being talked about by researchers. Reading and appreciating poetry, a reader can get a different experience that is the effect of emotions and thoughts that a writer wants to convey.

Muhammad Haji Salleh (2000) in a book he wrote titled "poetic Malay Literature" to portray the beauty of oral literature Malays in terms of consonants and syllables were balanced, the language perfectly and not awkward, line and syllable fairly structured and its language balanced. According to her words and image of meanings in literary texts (cited Malay poem) can balance the outer and inner world of man. In Muhammad's opinion, sounds and words are blended by the author in various ways and techniques to provide a full and satisfying aesthetic experience.

Muhammad's opinion is agreed by Aminuddin Mansor (2011) that the beauty of a literary work, whether prose or poetry, depends a lot on the balance of external and internal forms. According to him, the integration and balance of these two forms give birth to works that have a high aesthetic value.

V.I. Braginsky has researched several genres in classical Malay literature, and concluded that all the genres that aim to develop the external aspect (the noise) and the internal aspect (the body). The features of beauty according to the view of V.I. Braginsky (1994) through his sense

of beauty and the beauty of meaning in classical Malay literature is inner beauty, body, beauty of the physical world, the beauty of the phenomenon, the inner beauty (enhance sense with benefits), the beauty of the exterior (what is perceived by the senses to see, and sense of hearing people which can only comfort lara), absolute beauty and spiritual beauty.

Whereas Sohaimi Abdul Aziz (1998) who put forward the Theory of taste-phenomenology stated that the aesthetic experience gained can be rationalized and concreted as an aesthetic judgment. According to Sohaimi, through aesthetic judgment, there are seven literary expressions such as his analysis of the work of A. Samad Said. The literary expressions in question are a sense of horror, a sense of awe, a sense of grief, a sense of anger, a sense of heroism, a sense of lust and a sense of hatred. The feeling is born through the idea of a clever writer blending creativity to transfer the emotions in the content of a work to the reader. The concept of beauty brought by Sohaimi is based on aesthetic experience in which the study of the philosophy of beauty through a new aesthetic theory namely the theory of taste-phenomenology.

Shafie Abu Bakar (1995) argues that beauty is directly related to Islam. This is clearly evidenced by the names of Allah such as al-Jamal, al-Nur and so on. The meaning of al-Jamal supports the meaning of the status of unparalleled beauty, the highest of its maqam and the best of its nature.

Mohd Affandi Hassan, on the other hand, thinks that aesthetics examines a literary work in terms of its meaning to civilized human life, namely from two angles, namely the structure, which characterizes the beauty of a work; and meaning in terms of message (content, philosophy, message, morals and so on). According to Mohd Affandi, every literary work can enjoy its beauty in terms of its art and in terms of its content (by examining its message). Accordingly, he is convinced of both aspects of the meaning meant by the education of manners in the teaching of literature.

In contrast to the Theory of Integrated Aesthetics pioneered by Abdul Halim Ali (2010) which sees beauty in the aspect of language integration and the essence of thought and its relevance to the message of truth and religion. There is a difference of meaning in terms of aesthetic beauty Integrated with Western aesthetic perception and aesthetic theories introduced by the Malay scholars in Malaysia. This difference is because Integrated Aesthetics sees the existence of the element of beauty in the text in an integrated manner and has to do with aspects of truth in terms of religion and reality. While the concept of Western aesthetics emphasizes

the aspects of experience, taste and aesthetic objects without taking into account the aspects of the message and truth in terms of religion and reality.

METHODOLOGY

In analyzing the group of poems "Jelita Seorang Aisyah", the researcher used library analysis with content analysis method. The researcher selected some poems that are loaded with Islamic thought and suitable for using Integrated Aesthetic Theory. Analysis and discussion are made descriptively based on two principles in Integrated Aesthetics (2010) generated by A. Halim Ali, namely:

- a) Integration of style with message
- b) The relationship of style and message to truth

The Integrated Aesthetic Framework takes the creation of the prophet Adam a.s. as a reference basis for understanding the meaning of beauty. Prophet Adam a.s. is the first human being created by Allah SWT. The story of the creation of Prophet Adam a.s. much is told in the Qur'an, Hadith and also Islamic history books. In Surah at-Tiin, verse 4, Allah SWT tells that He created man in the best of creation. Prophet Adam a.s. (the first man) is the most perfect creation (perfection) compared to other beings.

In the case of this human creation, Haron Din, et al (1997) explained that human beings are the best and most beautiful of creation, i.e. the beauty blended from the physical and spiritual elements. The physical element of man (al-khalaq) though beautiful, but the beauty is not perfect therefore it needs to be integrated with the spiritual element (al-Kuluq), so that it truly conforms to 'fi ah sani taqwim' in the best of circumstances.

As referred to the creation of the prophet Adam by Allah SWT, while the poem was written by a poet/writer. The process of the creation of Adam a.s. its characteristics are the integration of land, spirit, intellect, lust, knowledge, appointed as a leader/caliph on earth and its function is to convey the message of God. A written work must have an element of integration of language and thought style in addition to the relationship of language/figurative style and thought (Style) and the relationship of the message with the truth to the reader that is human.

ANALYSIS AND DISCUSSION

The researcher will analyze some selected poems contained in the collection of poems 'Jelita Seorang Aisyah', by Sahara Jais (2016). Her poetry group "Jelita Seorang Aisyah" has won the

Sabah Literary Prize 2016/2017, the researcher analyzed her selected poems and chose the aspect of Beauty Integration.

Sahara Jais is one of Sabah's women writers who is active in writing Islamic poetry. His poems are also included in several Islamic poetry anthology books such as *Kiswah Rindu Poetry Anthology* (1993), *Qiam* (1993), *Kafilah* (1996), *Mujaddid* (1997), *Tasbih Rindu* (1998), *Cahaya* (2000), *Sapaan Bonda* (2002), *'Iktikaf* (2003), *Singing Faith* (2004). He also often won the Islamic Poetry Writing Contest organized by DBP Sabah and the Sabah Islamic Religious Department, apart from winning the Sabah Literary Prize and the Malaysian Premier Literary Prize in the retail poetry category. The Poetry Group "Jelita Seorang Aisyah" won the Sabah Sasera Prize in the poetry group book category in 2015/2016. He is also active in religious activities and has founded 'Baitul Muqaddam' which is a class to recite the Quran until now.

Based on this achievement, Sahara Jais can be said to be a prolific poet, especially among Sabahan writers and especially among women writers themselves. In addition to winning many awards for writing, Sahara Jais is also one of the writers who produce the most works of modern poetry. One of the advantages of Sahara Jais is its ability to bring religious themes and issues in accordance with its religious educational background.

THE INTEGRATION OF THE BEAUTY OF LANGUAGE AND THOUGHT WITH RELIGIOUS MESSAGES

The integration of the beauty of the poet's language and thought (Style) is something that is discussed in the poem "Jelita Seorang Aisyah". The beauty of the language in this collection of poems can be seen in the elements of metaphor, symbolism and allusion. Mana Sikana (2013) states that the process of integrating various elements of language, ideas and thoughts, teachings and messages contained in the Integrated Aesthetic Theory pioneered by Abdul Halim Ali is a literary text also known as "beauty text". The integrated or integrated elements are the most fundamentally researched and refined to understand the meaning of beauty in the text.

The Integration of Beauty with the Message of the Greatness of Allah SWT

Based on the research on the poems contained in the collection of poems "Jelita Seorang Aisyah", almost all of them throw aspects of Islamic thought. Among them is about the greatness of God S.W.T. The integration of the beauty of the poet's language and thought

(Style) and the message about the greatness of God by the poet can be seen in the poem entitled 'Menambat Rindu'. The poem is as follows:

Menambat Rindu

In asrar kiam kuikrarkan abrar

I trembled as I glorified your asthma

my longing flows in the radiance of your light

right, your love is close to the familiar

In the mihrab kiam kuikrarkan abid

my heart rumbles as I prostrate in your majesty

tracing my longing in the cause of your love

That's right, your love is almost familiar

In the madrasah kiam kuikrarkan mawaddah

I whispered as I marveled at your love

smell my longing in the sakinah of Ar-Rahman-Mu

That's right, your love is intimate.

In tahajud kiam I pledge white love

the turmoil of my love as I dwell in the secret of your greatness

wandering my longing in the garden of Ar-Rahim-Mu

true, your love is the most intimate

(Sahara Jais, 2016:4)

In the poem 'Menambat Rindu', the researcher can see the use of metaphors in each stanza. For example, flowing my longing (double 2, b. 3), traversing my longing (double 3, b.7), smelling my longing (double 4, b.11), wandering my longing (double 4, b.15). The use of metaphorical language style with this personification is blended to strengthen the meaning of the content of the poem. Kata Rindu is often repeated to give the reader the impression that the poet misses and praises the greatness of his creator. The description of language emitted by the

poet can further strengthen the meaning and message that the poet wants to convey that every human being of His creation should respond to that longing by worshiping Him.

The use of God's names such as Ar-Rahman which means all-merciful and Ar-Rahim in the 3rd and 4th stanzas integrated with the use of metaphorical language can further highlight the poet's meaning and thoughts about his excitement at the greatness of God. For example smelling my longing in the garden in the sakinah of Ar-Rahman-Mu (v.11) and wandering my longing in the garden of Ar-Rahim-Mu (v.15). If we examine the use of the word 'rinduku' repeated in line 11 and line 15, what differentiates it is the fragrance of rinduku and the travel of rinduku. This shows the poet's growing love for the greatness of Allah S.W.T is constantly increasing and unparalleled.

The situation of the poet as above shows that only Allah S.W.T is obligated to be glorified and one of the ways to admire His power is to obey His commands. In Surah Al-'Ankabut: 45 Allah says:

Read the Book (Quran) which has been revealed to you (Muhammad) and perform the prayer. Indeed, the prayer prevents oneself from heinous and evil deeds. And know that remembering Allah (prayer) is greater than other acts of worship. God knows what you do.

(Al-Quran Karim, Al-'Ankabut: 45)

While in surah Al-Zariat, verse 56 Allah says:

I (Allah) did not create the jinn and humans except to worship Me.

(Al-Quran Karim, Al-Zariat: 56)

Through the poem 'Menambat Rindu' the poet has succeeded in highlighting the beauty in addition to the beauty of thinking about the greatness of God as well as the religious message as demanded of each of His servants. Indirectly this poem is as a declaration of devotion and proof of the poet's love for the Creator (God).

In this poem clearly describes the poet's thoughts about the human obligation to serve/worship God as in the word of God above. One of the ways to do good deeds for the share of the hereafter is to worship and prayer is the main demand, which is the obligatory prayer five times a day yesterday.

Among the Sahara poems that radiate thoughts about the greatness of Allah S.W.T are “Your Heaven,” “Talk About Your Majesty,” “Door to Your Door” and “Resting Under Your Majesty”

In the poem "Syurga-MU" the poet uses interesting diction such as the name of God, Ya-Ghaffar, which means forgiving. The poet realizes that only the Almighty God (Allah S.W.T) can bestow heaven on His worthy servants. The poet earnestly expresses it in every stanza of the poems without division for such as:

Ya-Rabbi Ya-Ghaffar

Demi reda maghfirah-Mu

I smell the nasuha rosary in the mihrab ikrar

To knock on the gates of Thy heaven

(Sahara Jais, 2016:68)

The integration of beauty is the use of metaphorical language style that is to smell the tasbih nasuha in the mihrab ikrar which is integrated with the style of personification and hyperbole language that is "to knock on the gates of Your heaven". The unity of this beauty presented by the poet is due to his sense of excitement to the majesty of God. The poet's sense of desire radiated by the choice of diction meant a very deep excitement for him to attain God's forgiveness and subsequently a desire to be granted heaven from God S.W.T.

The style of repetition of Ya Rabbi, Ya Ghaffar in the first line of each stanza is an affirmation of the poet's sense of earnestness in obtaining heaven from God. The Islamic diction to describe the greatness of God can be seen in this poem that the poet only chooses to ask for forgiveness from God who is all-forgiving and powerful over the universe. In Surah Ali-Imran: 15, Allah says:

Say it. "Want me to tell you what's better than that?" For those who guard (against evil) in the sight of their Lord are gardens beneath which rivers flow, to abide therein, and couples that are pure, and Allah is well pleased. And Allah is All-Seer of His slaves.

(Al-Quran Karim, Ali-Imran: 15)

In the final stanza, the poet expresses his determination to obtain heaven from God as follows:

Ya Rabbi Ya Ghaffar

Demi rahnat magfirah-Mu

I purify the whole spirit and body

In nasuha contemplation

With the seeds of remembrance

In order to be the fingers of a tree

Rooting is easy

To the gardens of Thy paradise.

(Sahara Jais, 2016: 68)

The style of metaphorical language and personification, namely the seeds of remembrance, the fingers of trees, the roots of mahmudah and towards the gardens of Your paradise is the right choice of language style to show the beauty and radiate the poet's thoughts to gain the pleasure of Allah next by Allah SWT who is the dream of all His servants.

The Integration of Beauty with the Reality of Love for Allah SWT

The poem entitled "Rabbi, Give Me Mystical Love To Convince Me on the Throne of the Heart" (p. 12) radiates thoughts about the reality of love for Allah S.W.T. This is clearly evidenced in the poet's utterance through interesting diction:

O Rahman, give me saujana alone

who embroidered manners

reveal the secret of magfirah fragrance

For kudiami narwastu mawaddah-Mu.

(Sahara Jais, 2016: 12)

The presence of the metaphor "Saujana Sunyi" integrated with the personification of "embroidering courtesy" with hyperbole "revealing secrets and fragrance magfirah (metaphor) radiates integrated beauty to form the meaning of how deep the poet's appreciation to feel the love of the creator (Allah S.W.T). Likewise in the 2nd stanza the unity of this style of language gives rise to the beauty and understanding of how great the grace that Allah S.W.T bestows which is not properly prepared unless the grace is only to be appreciated by way of devotion to

Him. The sense of love expressed in the poem with the balance of the words of love, the lonely longing in each stanza gives the reader a picture of the poet's love for the creator. Likewise the repetition of the name of God at the beginning of each line in each stanza:

O Rahman, give me saujana alone

.....

O Rahim, give me a sea of silence

..

O Qahhar, give me a squeak of longing

.

O Khaliq, give me nirmala nur-Mu

(Sahara Jais, 2016: 12)

The repetition of the names of God at the beginning of the line in each stanza gives an affirmation of the unparalleled love expressed by the poet. Indirectly, this poem is very beautiful to live because the names of God that are repeated carry the meaning of loving, loving, forgiving and omnipotent creator. In surah Hud (11): 90 which means:

"And ask forgiveness of your Lord, then repent to Him. Truly, my Lord is Most Merciful, Most Compassionate "

Therefore, it is clear that the poet has succeeded in conveying a meaningful meaning in this poem. In addition to radiating thoughts of love to the creator of Allah S.W.T), the poet has been able to blend diction and beautiful language style integrated to show the content of this poem has something to do with religious message and truth as well as reality in life as the nature of God is all -loving and all -merciful. Even human beings ought to love and cherish Allah S.W.T more than anything.

The Integration of Beauty with the Stories of Muslim Women

Next the style of allusion with thoughts about the greatness of love for God can be observed through the names of great Muslim women figures or figures of the Prophet, prophet, national leaders and others. This style of allusion can be seen in several poems of Sahara Jais, among them are 'Kulamar misses the miracle of love of a Rabiatal Adawiyah (p. 3),' Mawar Sakinah

'(p. 13),' Akukah '(p. 38) and several others . These Muslim women figures are featured to bring beauty in these poems as well as to show the role and importance of her message to the reader.

For example, figures such as Rabiatal Adawiyah are an appropriate source of allusion to an allusion to the greatness and majesty of human love for God. The style of allusions and metaphors integrated, the poet manages to elevate thoughts about the value of love matched to the figure in question. Among the voices of the poet's heart can be traced through the last stanza of this poem:

O Rabbi, at the door of Your Light

I passed my love

Kupintal tasbih wangi asrar mahabbah-Mu

Gentle touches close my meditation

Saujana whitens the light of longing

In the greatness of the love of a Rabiatal Adawiyah

(Sahara Jais, 2016: 3)

Meanwhile, in the poem 'Jelita Seorang Aisyah', the poet wants to emulate the beauty of Rasulullah s.a.w's wife, Aisyah, as the poem reads:

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You're the one who's bleeding

when trust embraces sakinah

these are wave recesses that send pulses

deep into the abrar kiam

far to the abid prostration

far to the point of taste

and if later my heart melts in grief

do not understand healing in the rhythm of our poems

Please, a beautiful Aisha, shoot your heart

so that the madrasah of his love may cling to the white of light

(Sahara Jais, 2016: 69)

In the poem, the integration of beauty can be seen in the integration of metaphor with hyperbole, that is, the belief of embracing *sakinah*, the recesses of the waves that send pounding, my heart melts in grief. A beautiful Aisyah arches the heart of your sahara and the madrasah of her love clings to the white of light. In addition to anaphora i.e. the word repetition at the beginning of a line as far. The use of metaphors with hyperbole and anaphora has radiated the meaning of the poet's anxiety if he does not reach the level of love after getting various allegations. Next, the poet pleaded and begged for Aisyah's beautiful face to be his encouragement to strengthen his love. It is possible that the expectation of the poet's sense of love from a husband to her or the expectation of the transparency of a husband's love for her and also his love for God also gets His pleasure. The poet is also clever in using the style of allusion, which is to elevate the figure of Aisyah, the wife of Rasulullah s.a.w as a role model symbol in talking about the greatness of her love. In Surah Ali-Imran: 31 Allah says which means:

Say (Muhammad), "If you love Allah, follow me, surely Allah loves you and forgives your sins". God is all -forgiving, all -loving.

(Al-Quran Karim, Ali-Imran: 31)

Imam Al-Bukhari narrated a Hadith meaning:

“From Aisyah R.Ha said: I always bathe with the Prophet S.A.W from one container. Our hands are both at loggerheads (when using the water in the container) ”.

Guided by the Hadith above, we can see how and how romantic the Prophet Muhammad S.A.W. with his wives. The romantic picture was recorded by Aisyah herself who told how she could take a bath together. Meanwhile, in another hadith, Aisyah once said that the Prophet S.A.W was the noblest of human beings and the gentlest of human beings and the best of morals among human beings. He was like any other man, in fact he smiled and laughed too much with his wives. The hadith describes that through Aisyah's character, the love and affection of Rasulullah when serving his wives can be explained.

In the poem entitled 'Antara Mawar nan Menguntum' the poet mentions several Muslim women figures in each stanza. For example, the first stanza is called like Siti Hajar, the second stanza is like Fatimah, the third stanza is like Zulaikha, the 4th stanza is like Siti Khadijah. The repetition of words as if in the beginning of each last line is an anaphora style of language. Next the word 'inginku' is mentioned at the beginning of the line of each stanza, in addition to beautifying the structure of the poem but to reinforce the delivery of the message of the poem. What's more, this poem is accompanied by the poet's wisdom in using the images of Muslim women figures (Gaya Alusi) and making them part of the poet's idol. Each of these Muslim women figures has a role to play with each other. In the first stanza of this poem, the poet raises the figure of Siti Hajar, the wife of the Prophet Ibrahim a.s who is also the mother of the Prophet Ismail a.s. The content of the poem is as follows:

I want to run

in the lover's valley

from the valley of light to nirmala nur

Citing sustainable block

like Siti hajar

(Sahara Jais, 2016: 78-79)

Siti Hajar is a very noble, beautiful and patient woman. Siti Hajar is also obedient to her husband, as a wife. She is also a woman who trusts and truly believes only in Allah alone. The woman who mediated the emergence of the miracle of zam-zam water, never complained or refrained from giving up in doing good. Indeed, it deserves to be described by the poet as his role model, as in the stanza of the poem, it reads like a sustainable quote. The unity of beauty in this poem is reflected through the use of allusions and metaphors such as the verses of the poem above. In Surah Al-Baqarah: 158 which means;

Indeed, Shafa and Marwa are part of the syiar of Allah. So whoever performs Hajj to the House or performs Umrah, then there is no sin for him to do sa'ie between the two. And whoever does a good deed willingly, then surely Allah is All -Appreciative, All -Knowing.

(Al-Quran Karim: Al-Baqarah: 158)

In the final stanza of the poem, the poet also touches on the struggle of Siti Khadijah, the first wife of Rasulullah S.A.W.

I want to color

lover's bow

from the amber of Your mercy to the narwastu of Your reda

firmly following the path of struggle

like Siti Khadijah

(Sahara Jais, 2016: 78-79)

The story of Siti Khadijah has become the poet's idol as a real woman. The style of metaphorical language that is firmly tracing the path of struggle integrated with simile and allusion style that is the image of a Muslim woman fighter (Siti Khadijah) that is as if Siti Khadijah has given a strong impression to the reader that the poet wants to reach the level of Siti Khadijah's struggle. Siti Khadijah is not only a wife but also a friend and strong supporter of Rasulullah SAW's struggle to uphold Islam. Her wealth was spent on helping her husband and family as well as Muslims. Rasulullah chose Khadijah as a role model for his ummah, especially women because of her perfect behavior, purity of heart, generosity and generosity. He had given her the title of chief of women in her time and also became the chief of heaven.

The message that the poet wants to convey in this poem is in line with the call of Allah as stated in Surah As-Syura:

"Say (O Muhammad) I do not ask you (O unatku) anything in return except love for my family members"

(Al-Quran Karim, Surah As-Syura: 23)

In another Hadith narrated Khaulah bint Hakim asked him:

“O Messenger of Allah, are you lonely to part with Khadijah? Rasulullah SAW replied, “Yes! For God's sake, Khadijah is a good administrator and housewife. ”

The Integration of Beauty with the Message of Perseverance Against Child Abuse

The poet's frustration in the poem entitled... ..hlm can be traced through the use of metaphors that describe the poet's emotions. The words uttered in a sad tone can convey the meaning of the content of the poem how much the poet sympathizes with the victims of rape and child murder. The emotional description in the poem reads:

No more lush shade

at the top of the hill

The beautiful sujana I looked at

become blurred faces

berbalam

(Sahara Jais, 2016: 39)

The use of the metaphor of 'lush shade' carries the meaning of adequate protection, while 'hilltop' is a high expectation for the child. While 'saujana indah' is a picture of the child's future is a high expectation from the poet. But in the 4th and 5th lines the poet reveals 'becoming a blurred face' augmented by the word 'berbalam' which indicates the poet's meaning of a very dark future for the child.

Here there is a unity of beauty when the poet manages to present metaphor and hyperbole to elevate the picture of the meaning of this poem, starting with hope but a picture of disappointment after finding out the story behind it which is about the future destruction of children who are victims of irresponsible human persecution. This unity of beauty is also indirectly related to the message of the truth of the religious call to mankind to maintain harmony among human beings.

Strictness towards other human beings is included in the duty of Muslims to maintain relationships with other beings, not to mention that human beings are Muslims (as religious as poets). Imam al-Ghazali gave the view that the right of a Muslim to another Muslim is to give help to his brother according to his ability. Not to mention the women/children who are abused (raped and killed). Where is the justice and the humane position of those who do this? Imagine if the fate of the child is our own child or nephews among family members or the children of our neighbors? Mankind must adhere to the tenets and teachings of religion to purify the heart in order to maintain harmony so that such things do not continue as has happened lately.

Such is the poet's love for Harirawati's sisters, Nurul Huda and Nur Jazlin who have been victims of rape and very cruel murder by demonic human beings. The poet's concern is emphasized through the verses of the poem in the next stanza:

Ujana roses that you live in

Becoming a tragic ocean that slices

Pain adds to a deep sore wound

Bloody river flows

(Sahara Jais, 2016: 39)

The integration of metaphor, hyperbole and personification can further strengthen the picture of real tragedy. The reader is brought into a realm of very horrible and very frustrating circumstances. The rose garden that you live in means the most beautiful place it should be for the child. The image of a flower brings a picture to something beautiful because a flower brings a draw to a garden, residential area or anywhere as well. Yet on the other hand, when the poet mentions a tragic ocean of slicing that describes the horror of the child's victim. The style of tragic ocean language is hyperbolic. While the bloody river is a style of personification language that adds to the horror picture and stimulates the reader's psychology to imagine too tragically the fate of the child. For the poet, the words he uttered convey the meaning of his frustration at the greedy attitude of man towards innocent children.

The poet expresses his frustration at the greedy human attitude and his stubbornness towards child victims in the 3rd stanza as follows:

You have no scent on the image of your history

embrace your childhood to be exhausting

(Sahara Jais, 2016: 39)

The metaphors that are presented can further strengthen the poet's thoughts, how the poet is concerned about children who are abused, but their fate should not be in such a situation. Their time has been wasted and darkened by demonic human beings. Therefore, the poet has narrated the real events that have happened in our beloved country Malaysia. This horrific incident should not be viewed by the authorities and society in particular. Next, the poet is only able to

pray for the well-being of the children who are victims, for peace in the realm of barzakh and get the protection of love from Allah SWT.

In the final stanza, is depicted remorse for human beings who are often negligent in maintaining the harmony of children. Perhaps an insinuation to the parents as well as the society who only blame destiny alone for whatever tragedy happens without any effort to eradicate it.

CONCLUSION

Based on the analysis of the poems collected in "Jelita Seorang Aisyah", (2016) there are four core thoughts of the poet who wants to convey to the reader that is about the greatness of Allah SWT, the fact of love and devotion to Allah SWT, the role of Muslim women in fighting religion and zeal for persecuted human beings. In the analysis found that the integration of metaphorical language elements, personification, hyperbole, anaphora and allusions can strengthen the meaning of each stanza of poetry and absorb the message and thoughts of the poet. The style of repetition and image carried by the poet is an affirmation of meaning. The reader can feel the poet's emotions by presenting the right diction in addition to the elements of language that describe an event. This is where literary texts come into play that can educate the reader through a beautiful style of utterance and can embody the meaning of thought in accordance with the message of truth. Elements of language integrated with beautiful meanings radiate useful thoughts and messages to the reader.

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