
| RESEARCH ARTICLE

Wilhelm Dhillthey's Hermeneutic Analysis on Rahwana's the Voice of the Heart

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| ABSTRACT

In this study, he studied a poem by Djoko Saryono entitled Rahwana's the Voice of the Heart. Researchers reviewed by analyzing the lyrics and background of the author and the creation of the poem. The lyrics analyzed will be parsed and interpreted for meaning. While the background is in the form of experiences and background of Djoko Saryono. This research uses qualitative descriptive research methods derived from the poem Rahwana's the Voice of the Heart. This study used three concepts from Wilhelm Dilthey namely *erlebnis* (life experience), *ausdruck* (expression), *verstehen* (understanding). Djoko Saryono has experience living in the field of culture that has a long process, and it has been believed that having knowledge about culture, art, and literature with evidence is often invited to be a resource person. Since childhood, he has been dabbling and loves puppetry. In addition, Djoko Saryono has credibility with evidence of many books published and has been one of the institutions in the arts. Therefore, the writing of the poem Rahwana's the Voice of the Heart is influenced by his background, which has long been in the field of culture. Especially the puppetry that takes the figure of Rahwana as one of the figures that are indeed interesting to discuss. The concept of *ausdruck* according to hermeneutic Wilhelm Dilthey in the poem Rahwana's the Voice of the Heart is divided into two parts, namely: 1) the style of language and the diction of the poem Rahwana's the Voice of the Heart is used to understand the poem of The Voice of The Heart of Rahwana and 2) the expression djoko Saryono in the poem Rahwana's the Voice of the Heart. The concept of *verstehen* that can be understood in the poem entitled "Rahwana's the Voice of the Heart" is, Rahwana, which is interpreted as a figure that describes the thoughts of Djoko Saryono. Rahwana, who objected to the reproach he received, was a depiction of Djoko Saryono himself.

| KEYWORDS

Wilhelm Dhillthey, Hermeneutic, Poem, culture

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1. Introduction

Poetry has complicated interpretations that can have many meanings that do not escape the author's experience. Everyone also has various interpretations, even though the one that is read is one poem. The use of language used for poetry is also different from the everyday language, so it makes it more interesting and makes it more beautiful. Interpreting poetry requires a study in order to obtain the unity of the complete meaning of a poem.

In this study, he studied a poem by Djoko Saryono entitled Rahwana's the Voice of the Heart. Researchers reviewed by analyzing the lyrics and background of the author and the creation of the poem. The lyrics analyzed will be parsed and interpreted for meaning. While the background is in the form of experiences and background of Djoko Saryono.

According to Setiawan (2018: 3), hermeneutic or retroactive readings are the second stage readings based on literary conventions. According to the Greek hermeneuein meaning interpreting, the word comes from hermeneia which has the meaning of tafsir. In ancient Greek tradition, the words hermeneuin and hermeneia were used with three meanings: saying, explaining, and translating. At this stage, the reader can explain the meaning of the literary work based on the first interpretation. From the results of the first reading, the reader must move further to obtain unity of meaning. In this hermeneutic reading will be known the meaning contained in a literary work.

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Research like this has previously been done by several other researchers, namely, the thesis that has been written by Farah (2019) entitled *Dilthey's Hermeneutical Analysis of Prayer Poems by Amir Hamzah*, Fedorov (2018) entitled *Film Love*, Simon (2018) as a *Gay Manifesto in Cinema on School Theme*, Fedorov (2018) entitled *Nazisploitation Films: Hermeneutic Analysis*, Harnadi (2021) entitled *Hermeneutics Dilthey Study of Kias Language Elements in the Tadarus Poetry Collection by A. Mustofa Bisri Indicated Character Value as an Alternative To Literary Appreciation Teaching Materials in Class X SMK*, Heriyani (2020) entitled *Text Meaning in the Collection of Light Poems of The Supreme Light by Emha Ainun Nadjib (Hermeneutic Study wilhelm Dilthey, Karnawati (2020) entitled On Giri and Ninjou Main Characters in Novel 47 Ronin By Jhon Allyn (Cultural Studies and Cultural Studies) Hermeneutics)*, Lipich (2019) entitled *The hermeneutic meanings of love in Russian culture of the first half of the 19th century*, Puspitawati (2017) entitled *Character Educational Value in Novels "Harry Potter" J.K. Rowling Works (Hermeneutic Structural Review)*, Saputra (2021) entitled *KH Ahmad Dahlan's the Values of Peace in the Novel Entitled the Lightener: a Hermeneutics Study*, Saryono (2013) with the title of *Indonesian Woman in Modern Indonesian Novels*, and Wigati (2021) entitled *the Value of Family Education in Novel to Kill a Mockingbird: a Hermeneutic Study*.

2. Literature Review

a. Meaning of Poetry

Poetry actually comes from the Greek *poeima*, which means making or making *poeisis*, and in English, it is called poetry or poetry. According to Mahmud (2017), poetry is one form of literary work in addition to prose and drama. The language in poetry will speak more about feelings, ideas, or expressions. According to Haase (2005), poetry, fiction, and related art produce a certain "culture". Based on this definition, it can be known that poetry is a form of literary work that can produce a certain culture. This shows that literary works have a relationship with culture. Therefore, researchers want to know a relationship that exists in the poem *Rahwana's the Voice of the Heart* with Djoko Saryono, which can be seen from the culture and expressions displayed in the poem.

According to Pradopo (2017: 7), the poem expresses thoughts that evoke feelings, which stimulate the imagination of the five senses in a rhythmic arrangement. In line with this opinion, Rosita (2018: 37) stated that poetry is a short and short literary work that contains expressions of the author's dense heart, thoughts, and feelings and poured by utilizing all the power of language in a concentrated manner. Pratiwi (2016: 15) explains that poetry is written in creative and multiinterpretative language so as to create an aesthetic imagination space for poets and readers. It can be concluded that poetry is a literary work that expresses feelings that give rise to one's imagination that gives rise to one's heart, thoughts, and feelings. Therefore, this study seeks to decipher the heart, thoughts, and feelings of a person, namely the author of the poem *Rahwana's the Voice of the Heart*.

Based on its form, poetry has three forms, namely old poetry, new poetry, and modern poetry. Old poems include *gurindam*, *mantras*, *verses*, *guides*, etc. The new poem has several kinds of *disticons*, *terzina*, *quarries*, *quintals*, *secretions*, etc. While modern poems such as *lyric poetry*, *narrative poetry*, and *descriptive poetry*. Although there are various kinds, basically, the poem is poured based on the conditions that have been experienced and what the author sees as displayed in the poem *Rahwana's the Voice of the Heart* by Djoko Saryono. Therefore, this study also shows the factors in the creation of the poem.

The meaning of poetry cannot be interpreted directly because poetry usually uses *kias* language. According to Wahyuni (2017: 188), the message in a poem is not always directly understood by the reader because the language of poetry is *kias* and has its own logic. Similarly, the poem *Rahwana's the Voice of the Heart* cannot be understood only by the logic of researchers, so this study also understands the content of the poem based on the experience of Djoko Saryono, who is the author of the poem.

The oblivious side of poetry also depends on the wisdom of word selection. Marni (2016: 26) states that the interestingness of a poem depends on the words used to express the message or meaning of the poem. The word wisdom is not only seen beautifully or not but also in interpreting poetry; therefore, poetry can be beautiful because it has a meaning that can be seen from various points of view presented. In addition, poetry can also be said to be a deep speech from a person. This is in line with the opinion of Djojuroto (2014: 14), poetry is a pronunciation with feelings. Then a person's feelings are raised into text with various building elements such as cultural backgrounds. The speech and culture are researched as a form of a relationship between the creation of poetry with the cultural background of the author, Djoko Saryono, and the speech delivered in the oral form of the poem.

b. Hermeneutik Wilhelm Dilthey

Dilthey was one of the great philosophers of the 19th century. In addition to being a philosopher, Dilthey was a great literary critic and historian. According to Palmer (1969: 98), Wilhelm Dilthey saw hermeneutics as the basis of all humanities and social sciences, all disciplines that interpret the expression of human inner life, whether the expression is movement, historical action, law, artwork, or literature. This explains that hermeneutics is the core of the discipline as the basis of understanding for interpretive sciences such as literature, art, and other human sciences. Hermeneutics is a methodology for understanding recorded expressions. According to Dilthey (1985: 229), all understanding involves re-creation in my soul. Therefore hermeneutics are part of the science for understanding humans. The intended understanding not only captures meaning in a text but also relates to one's history or

experience. Based on historical and experiential links, this study uses the history and experience of Djoko Saryono, who is the author of the poem *Rahwana's the Voice of the Heart* by Djoko Saryono. Based on this understanding, one can give criticism and not be reactive to the content of the text but be active and connected with the circumstances experienced by the author.

According to Dilthey (1985: 42), the hermeneutic element derives from the great search of the entire humanistic period to achieve a clear, pure, and certain understanding of the literary works that laid the philological foundation and historical knowledge. Therefore, the selection of Wilhelm Dilthey's theory is based on the purpose of Dilthey's hermeneutics as the basis for humanistic social sciences that understand the human psychiatric expression by not only looking at the psychological aspects of the author but also including historical variables. Wilhelm Dilthey saw historical events as a means of capturing man as a creature of thought, feeling, will, and creation that lives within the flow of life. Based on this discussion, the selection of the use of Wilhelm Dilthey's hermeneutics theory in this study aims to understand the thoughts, feelings, and will of the poem *Rahwana's the Voice of the Heart*.

According to Palmer (1969: 107), the basis of Dilthey's understanding of man can be known through the systematic relationship between life, expression, and understanding. These three relationships are the basis for understanding hermeneutics. Experience (*erlebnis*) is defined as a living experience, which is an experience that is meaningful and leaves an impression on a person's life. The experience of life is not static always related to the past and reaches the future. Meaningful experiences relate to a person's entire life. In the concept of *erlebnis*, the intended experience is the experience of Djoko Saryono. Starting from the experience in cultural activities and the social life that he lived.

Furthermore, the expression (*ausdruck*), this concept is the ideas of the author's soul, not the expression of a feeling as understood in general, but an expression that exists in the poem *Rahwana's the Voice of the Heart*. The expression is in the content of the poem. *Ausdruck* can be said to be a thought that includes human knowledge, feelings, and desires. Therefore, the concept of *ausdruck* is the stage of interpretation. Finally, understanding (*verstehen*), the understanding that is intended, is a way to know one's inner state through experiences and expressions expressed by a person. In this process, conclusions from the understanding of *erlebnis* and *ausdruck* are then combined to understand it. Based on the results of the exposure, the study used Wilhelm Dilthey's terms consisting of *erlebnis*, *ausdruck*, and *verstehen*.

3. Methodology

According to Priyono (2008: 2), the research method is one of the branches of science that talks about ways to carry out research (i.e., including the activity of finding, recording, formulating, analyzing, and compiling reports) based on scientific facts or symptoms. This research uses qualitative descriptive research methods derived from the poem *Rahwana's the Voice of the Heart*. This study used three concepts from Wilhelm Dilthey namely *erlebnis* (life experience), *ausdruck* (expression), *verstehen* (understanding). The research method is as follows.

3.1 Types of Research

This type of research uses qualitative descriptive research because it intends to understand the content of the poem, which is then analyzed and described. According to Moleong (2010), qualitative descriptive research is research that intends to understand the phenomena that occur in the subject of research by describing them in the form of words or writing. The use of qualitative descriptive methods aims to describe, explain, and analyze the phenomena that exist in the poem *Rahwana's the Voice of the Heart*. Overall the data generated from qualitative descriptive methods are descriptive in the descriptive form of written and oral sources.

The approach used in this study is an objective approach using hermeneutic analysis. According to Siswanto (2013: 169), an objective approach is an approach to literary works that focuses on literary works. An objective approach is used to examine the structure of literary works in a complex way by looking at the various facets that each aspect and element relate to each other, otherwise known as intrinsic analysis. The object in this study is the poem *Rahwana's the Voice of the Heart*.

3.2 Data sources

Research data sources in the form of verbal data (delivered both oral and written). The data can be seen from the word, a phrase taken from the object of research, namely poetry by Djoko Saryono. Researchers look for data sources such as the author's background, interview documentation, and other books as a source of information that will be used as material for the analysis of research objects. The approach used to analyze uses three concepts: *erlebnis*, *ausdruck*, and *verstehen*. The study used two data sources: the primary data source and the secondary data source.

a. Primary Source

The primary data source is the main data to be researched. The primary data source is taken from the poem Rahwana's the Voice of the Heart.

b. Secondary Source

Secondary data sources are data derived from other parties that are used to support research. Secondary data sources are drawn from literary and nonsastra works. Literary data sources can be drawn from poems, novels, biographies, etc. While the source of nonsastra data is books, journals, and articles. Data sources also do not focus on studies that will be detailed and broader in nature.

3.3 Data Collection Techniques

The data collection techniques used in this study are reading techniques and record-keeping techniques. The collection of data in this study was carried out by reading literary works, namely the poem Rahwana's the Voice of the Heart. The reading of the poem is done repeatedly so that no information is missed in conducting research data collection using heuristic and hermeneutic readings. According to Setiawan (2018: 3), heuristic reading is basically a first-stage interpretation that moves from the beginning to the end of the literary text. Heuristic readings aim so that nothing is missed and the analysis can be thorough. Therefore, heuristic reading can give rise to dynamic relationships and understanding of the content of the text if the researcher really knows the author closely.

The next stage is the recorded data and information related to Djoko Saryono and hermeneutics Wilhelm Dilthey. In line, the big procedures for data collection can be divided into 3 stages, namely, 1) reading the poem Rahwana's the Voice of the Heart, 2) recording words, phrases, or sentences in the poem Rahwana's the Voice of the Heart, and 3) grouping the results of notes using Wilhelm Dilthey's hermeneutic method consisting of three concepts, namely the concept of *erlebnis* (life experience), *ausdruck* (expression), and *verstehen* (understanding).

3.4 Data Analysis Techniques

In the data analysis engineering section, this research uses qualitative descriptive data analysis techniques. The results of the data obtained from the data analysis technique came from the observation of Rahwana's the Voice of the Heart. Then after recording and grouping, analysis is carried out using the concepts of *erlebnis*, *ausdruck*, and *verstehen*. The next step of the data is interpreted as meaning. After interpreting the data, the next step is to make inferences, which is to conclude the data that has been obtained.

4. Results and Discussion

4.1 Heuristic Reading of Rahwana's the Voice of the Heart

Don't you easily spread badly:

how cruel Rahwana the Dasamuka
how damned Rahwana the Dasamuka

[Even though I once shared likes with humans]

Don't you easily sow swear pepat:

Rahwana, the Dasamuka depraved creature
Rahwana the Dasamuka giant bastard

[though the brahman's blood I have is very strong]

Light glass painting history:

ghosts, mambang, and butterflies are always present, worshipping
greed, greed, and mischief come to give up
the demon world, the human world, and the conquered heavenly world are already

Reflect the memory of history:

I always take a fishy bath of blood - drink red carnations
I'm always fretting - spreading anxiety
I'm not breaking up stringing hard-spread bubrah
I do keep crushing my head into crumbs - eating the head

But, should all the disgusting mentions I call - I'll be familiar with?

Though I do everything outside of consideration, beyond consciousness

I'm just living the destiny of the gods: joy, unyielding!

I am simply keeping a divine destiny: without denying the certain!

Remember, I'm a beautiful girl's daughter whose scholar
Remember, I'm a child down a gentle receipt of a greatness heart

My grandfather was also the king of the kingdom strength: remembered mashur and prestige.
Where could I have been conceived by darkness and destruction?
Where could I be nurtured by oblivion and greed?

Destiny is indeed the great ocean waves that roll anyone
Fate is indeed the craziest sea storm that blows anyone
I was also rolled up paralyzed: all the effort felt lost for

although I greatness unmatched by anyone
even by all the gods – let alone the stylized demons

So I accept: so Rahwana the Dasamuka who sent the world
So I'm airy chest: always be the estuary of all the disobedience marcapada
So I am willing to inhabit the trough of darkness with all my soul – without suffering.
So I steadfastly cashed out the destruction of the whole universe:

that Rama and all the reinforcements may be the symbol of truth and goodness
so that truth and goodness are revealed differently in error
so that all humans have a hanger when dimly dim
so that the scales of life can be balanced when shaking

I'm Rahwana the Dasamuka: my life is just a puppet
depending on the mastermind: why worry?

Are you still unsheathing the accusations?
That I am the director of all darkness and destruction?
The heart of creatures is always swaying – it is difficult to be compared to

I am Rahwana the Dasamuka, accepting fate as it is:
without fear, will not inch because it is not appropriate
I am Rahwana the Dasamuka, carrying out a soulfelt destiny
I am Rahwana the Dasamuka, only now ready to drain the contents of the chest

I'm Rahwana the Dasamuka; my moaning alone shook the world
then now, I abstain from the word – let the flowers of the whole universe

[The universe devours dusk – the drunken night of sorrow
The sun is surrounded by renjana – the moon kasip guard
The voices rushed everywhere:
Rahwana... Rahwana... Rahwana....
ushering creatures into the labyrinth of disasters]

4.2 Erlebnis Concept Contained in Rahwana's the Voice of the Heart Poem is reviewed Based on Djoko Saryono's Life Experience.

Erlebnis was the first step in collecting data from Wilhelm Dilthey's hermeneutic theory after heuristic reading. At this stage, Djoko Saryono's life experience is seen based on his life history. The life experience of the author will be connected with aspects that concern various experiences, such as the author's inner experience personally and the author's inner experience in the poem Rahwana's the Voice of the Heart.

Djoko Saryono's love for culture can be seen in the poem Rahwana's the Voice of the Heart, which lifts from the story of puppetry. Wayang itself is a valuable relic for this nation because wayang was recognized by UNESCO as the cultural heritage of the Indonesian nation in 2003. In addition, evidence of Djoko Saryono's love for the field of writing can be proven by other works such as The Level of Cultural Values, Javanese Cultural Values, Culture, Art, and Language in The Discipline of Power, etc. Djoko Saryono's

form of love in the field of writing is not directly mentioned; he loves authorship, but the many books he writes, prove that he likes to write, one of which is in the field of culture. Based on his love of writing, it can be concluded that the mind of Djoko Saryono has been embedded in the love of culture, namely by expressing it through writing.

According to Tjahjono (2017: 10), local culture is a source of cultural resilience of the nation's local cultural unity owned by Indonesia is a national culture that represents the identity of the Indonesian state. Used to mention participating in various education and training on local and national scale culture and arts. This shows that Djoko Saryono's love is not only in creating literary works but also appreciates the form of cultural preservation. This is in line with Tjahjono (2017: 111), who states that Indonesia's cultural heritage needs to be preserved, and action must be taken to maintain and care for the extraordinary heritage that has been given because it is a very valuable relic. In addition, Djoko Saryono has also been a resource person on cultural, artistic, and literary issues in various places. This shows that Djoko Saryono's form of love for culture is one of them by preserving culture. The form of preservation is done by spreading his knowledge about culture, namely by becoming a resource person. Based on this experience, the form of appreciation and efforts to preserve culture carried out by Djoko Saryono shows that he is mentally afraid that art will become extinct someday. Therefore he tried to create a cultured climate. Another form of love in maintaining sustainability can be shown by being the administrator of the Malang Arts Council for a decade, namely 1987-1997.

When drawn from his love of writing and cultural activities. So it is known that Djoko Saryono has experience in the field of culture that has a long process, and it has been believed that having knowledge about culture, art, and literature with evidence is often invited to be a resource person. In addition, Djoko Saryono has credibility with evidence of many books published and has been one of the institutions in the arts. Therefore, the writing of the poem *Rahwana's the Voice of the Heart* is influenced by his background, which has long been in the field of culture. Especially the puppetry that takes the figure of Rahwana as one of the figures that are indeed interesting to discuss.

4.3 The Concept of Ausdruck Contained in the Poem *Rahwana's the Voice of the Heart* reviewed by Djoko Saryono.

Based on Wilhelm Dilthey's hermeneutic theory on the concept of *ausdruck*, there are three kinds of theories used. First, expressions are used to express literary conventions. According to Pradopo (2010: 279), literary conventions in poetry are indirect speech or expressions that can be expressed through figurative language and word choice or diction. Second is the expression of human behavior. Third, expressions that appear spontaneously, such as admiration, anger, or other expressions that are expressions of feelings that exist in poetry. In the concept of *ausdruck*, the hermeneutic study by Wilhelm Dilthey in this study is outlined and divided into two discussions. (1) diction and language style used by Djoko Saryono in the poem *Rahwana's the Voice of the Heart*. The discussion is grouped on the diction and style of language that exists in poetry. (2) the expression expressed by Djoko Saryono in this step interprets the text per verse. Here is an analysis of the concept of *ausdruck* in the poem *Rahwana's the Voice of the Heart*.

a. Diction and Language Style in *Rahwana's the Voice of the Heart*

1) Sarcasm and repetition

The poem entitled "*Rahwana's the Voice of the Heart*" consists of several elements in it. One of them is sarcasm, which is used to satirize with harsh words. In addition, in this temple, there are repetitions at once. Here are the sarcasm and repetition in this verse.

Don't you easily spread badly:
 how cruel Rahwana the Dasamuka
 how damned Rahwana the Dasamuka
 [Even though I once shared likes with humans]
 Don't you easily sow swear pepat:
 Rahwana, the Dasamuka depraved creature
 Rahwana the Dasamuka giant bastard
 [[though the brahman's blood I have is very strong]

In this verse, there is the use of sarcasm and repetition style used by Djoko Saryono. The sarcasm style of language is used to satirize Rahwana but uses harsh word selection. Harsh phrases addressed to Rahwana include "how cruel, how damned, depraved creatures, giants of bastards." The use of sarcasm style aims to express how hated Rahwana is and add to the anger caused by choice of harsh words. While the repetition found is in the expression "*Rahwana the Dasamuka*". The expression is always repeated in each line, so it can be said that there are repetitions or repetitions. The meaning of the expression is

Rahwana which has ten heads and is therefore dubbed dasamuka. While the purpose of the repetition is to express that Rahwana is an unwelcome figure, as well as add emphasis that the intended is Rahwana.

2) Repetition

The next second is repetition. The poem entitled "Rahwana's the Voice of the Heart" does consist of many repetitions. Therefore, there is not only one that can be found in this poem. Here are some of the findings of the repetition in the poem entitled "Rahwana's the Voice of the Heart".

I always take a fishy bath of blood - drink red carnations
I'm always fretting - spreading anxiety
I'm not breaking up stringing hard-spread bubrah
I do keep crushing my head into crumbs – eating the head.

In the verse of this poem found repetition where there is a repetition of the word used by Djoko Saryono. In this verse, the expression repetition is in "I really". The phrase is repeated up to four times so that it can be called repetition. The repetition consists of four lines. The first line that reads, "I always take a fishy bath of blood – drink red carnations," means that Rahwana always bathes in blood and drinks red carnations, but the real meaning is that Rahwana smells of blood because she likes to kill. The second line that reads, "I am always restless - sowing restless means Rahwana" means Rahwana always sows anxiety, but the real meaning is that Rahwana makes people afraid because he is evil. The third line that reads, "I did not break up difficult stringing - spreading bubrah," means that Rahwana always makes trouble, but the real meaning is that Rahwana started a war so as to cause distress. The last line that reads I do continue to crush the head into crumbs – eating the head," means Rahwana crushes the head like mashed food, but in another sense, it can also scare someone. While the purpose of the repetition is to express Rahwana, which is considered cruel.

In addition to the poem quotes above, there are still more repetitions used by Djoko Saryono. The repetition actually still includes the same verse as the previous quote. Here's the repetition.

I'm just living the destiny of the gods: joy, unyielding!

I am simply keeping a divine destiny: without denying the certain!

The repetition in the poem excerpt above is found in the phrase "I am only". The meaning of the above quote, when interpreted, is that Rahwana received destiny from a god with a happy heart and did not refute it. It means that Rahwana did badly not solely for his desires but has been outlined by the universe, and his form of sincerity favors the destiny given by the god. It can be known through the phrases "I only live the destiny of the gods: joy, unyielding!" and "I only keep the divine destiny: without denying the certain!" the purpose of the repetition is to reaffirm the destiny of Rahwana and express that Rahwana accepted all the fate given by the god. This shows how obedient he is to the deity.

The repetition above that shows the figure of Rahwana, who received destiny from the gods. Next shows the background of Rahwana. The repetition is as follows.

Remember, I'm a beautiful girl's daughter whose scholar

Remember, I'm a child down a gentle receipt of a greatness heart

My grandfather was also the king of the kingdom strength: remembered mashur and prestige

Where could I have been conceived by darkness and destruction?

Where could I be nurtured by oblivion and greed?

There is a repetition of the word in the verse of the poem above. Therefore it can be known that there is a style of repetition language used. The repetition of the word is in "remember, I am a child down" and "where can I be". Each of these couplets is used twice. The phrase "remember, I am a child down" does not mean Rahwana, a descending child, but has the meaning of offspring or child of a person. While the repetition of "wherever I may be" is used to defend Rahwana. The purpose of the repetition was to express that Rahwana should be a good person because she came from a good descent as well.

After the discussion above, there is still more repetition found. In the next stanza, there are even three repetitions used. Here are the findings of the repetition.

Destiny is indeed the great ocean waves that roll anyone
 Fate is indeed the craziest sea storm that blows anyone
 I was also rolled up paralyzed: all the effort felt lost for
 although I greatness unmatched by anyone
 even by all the gods – let alone the stylized demons
 So I accept: so Rahwana the Dasamuka who sent the world
 So I'm airy chest: always be the estuary of all the disobedience marcapada
 So I am willing to inhabit the trough of darkness with all my soul – without suffering.
 So I steadfastly cashed out the destruction of the whole universe:
 that Rama and all the reinforcements may be the symbol of truth and goodness
 so that truth and goodness are revealed differently in error
 so that all humans have a hanger when dimly dim
 so that the scales of life can be balanced when shaking

There are several repetitions found in this verse, namely in the selection of the word "destiny indeed, then me, and agar". The three repetitions will be explained one by one. First, the phrase "destiny is indeed". The expression means that fate does not see who it is (even Rahwana, who was born of the blood of dignified people). Destiny is also described as a sea storm that can blow anyone. Even a person like Rahwana, who has magic, cannot stop destiny. The purpose of the repetition of destiny is to express the helplessness of Rahwana and also add a view to the reader that the figure of Rahwanapun, who is powerful greatness, cannot fight his destiny.

Second, repetition is found in the selection of the word "then I". The repetition of the word is used four times in the verse of the poem. In the quotation of the four lines that contain the quote "then I", broadly speaking, everything has the meaning that Rahwana is sincere with all the tasks given or his destiny to sow fear, the source of ugliness, and the source of the instigator of everything in the world. The repetition aims to express the sincerity of Rahwana, who lived it wholeheartedly without complaining. At the same time, the repetition has the function of showing the reader that Rahwana is a devout figure and not a dissident.

Third, the last repetition is in the selection of the word "agar". Broadly speaking, the meaning of repetition has the intention that the existence of Rahwana is to glorify the figure of Rama. The purpose of this repetition is to express the glory of Rahwana as a balance regulator of the universe while highlighting the glory side of Rahwana.

3) Metaphors

In the next verse, there is a metaphor found. The metaphor is used for Rahwana. Here's the metaphor.

I'm Rahwana the Dasamuka: my life is just a puppet
 depending on the mastermind: why worry?

Are you still unsheathing the accusations?

That I am the director of all darkness and destruction?

The heart of creatures is always swaying – it is difficult to be compared to

The metaphorical quote in verse above is found in the quote "unsheathing the error of accusation." If it is taken literally, it means to pull out a sharp object to accuse, but the real meaning is not like that. The meaning of "unsheathing the openness of the accusation" in the temple above is to make accusations. Therefore there is a metaphor that is "obnozes," which is used for the phrase "throwing or accusing." The purpose of the metaphor is to express Rahwana, who was accused by Rama, and add a dramatic impression to the reader.

In this poem, still found again metafotra; The metaphor is not an expression of Rahwana but rather a narrative from Djoko Saryono that describes the situation. Here's a metaphor for this verse.

[The universe devours dusk – the drunken night of sorrow
 The sun is surrounded by renjana – the moon kasip guard

The voices rushed everywhere:

Rahwana... Rahwana... Rahwana...
ushering creatures into the labyrinth of disasters]

The metaphor for this poem is in the phrase, "The universe devours dusk – the drunken night of sorrow." This phrase is not the true meaning. If interpreted does not mean the universe eats twilight but has the meaning that night begins to come. While the night of drunken sorrow does not mean a night that cries but has a meaning at night is raining heavily. In the next line, "the sun is surrounded by renjana – the month of guard kasip". If interpreted, it does have the meaning of the sun surrounded by longing and a beautiful moon awakened, but the real meaning is that the sun begins to set, and the moon begins to appear. The purpose of the metaphor is to express the rainy night, and then the beautiful moon begins to appear. It is also to add to the beauty of poetry.

4) Personification

The last thing found in this poem is personification. Personification is used for the depiction of an object that is likened to a human being. Here is the personification of the poem.

[The universe devours dusk – the drunken night of sorrow
The sun is surrounded by renjana – the moon kasip guard
The voices rushed everywhere:
Rahwana... Rahwana... Rahwana...
ushering creatures into the labyrinth of disasters]

The personification depicted in the temple is on the moon. Including personification because the moon is likened to a human being. The phrase describing that the moon is likened to a human being is shown in a quote that reads, "Rahwana... Rahwana... Rahwana...". In the quotation, it is as if the moon calls Rahwana, even though the moon cannot speak like a human being. The purpose of the personification is to express the tension that is going on and support the dramatic impression in the next line that reads, "ushering creatures into the labyrinth of disasters".

b. Djoko Saryono's Expression on Rahwana's the Voice of the Heart

1) The first verse

Don't you easily spread badly:

how cruel Rahwana the Dasamuka
how damned Rahwana the Dasamuka

[Even though I once shared likes with humans]

Don't you easily sow swear pepat:

Rahwana, the Dasamuka depraved creature
Rahwana the Dasamuka giant bastard

[though the brahman's blood I have is very strong]

The verse of this poem consists of eight lines. In the first line, "don't you easily spread badly". The meaning of this line indicates that the bad views held by Rahwana are discussed and disseminated. Therefore, in this line, Rahwana advised not to spread it. Bad thoughts aimed at Rahwana did use painful accusations. The bad accusations spread can be known in the second line, "how cruel Rahwana the Dasamuka". The first bad accusation is that Rahwana is considered an evil figure. Then the next bad accusation is mentioned in the third line, "how damned Rahwana the Dasamuka". After Djoko Saryono showed a bad expression spread to Rahwana, it was further explained that behind that, he did good to humans, it can be known in the fourth line, "even though I once shared likes with humans". He meant that Rahwana once did good to humans, which is why he expressed his likes. This line shows that Djoko Saryono saw the point of kindness that existed in Rahwana.

In addition to spreading bad expressions about Rahwana; This verse also shows that Rahwana was sentenced to a dirty word. This can be seen in the fifth line, "do not you easily sow swear pepat". Based on this line, it can be known that Rahwana was given a nickname that can hurt the heart. In addition, it can also be known that he has a heart. Therefore Djoko Saryono opposed the swearing imposed on Rahwana. The first swear word can be known in the sixth line, "Rahwana the Dasamuka depraved creature". The line can be interpreted that Rahwana, who has a head of ten, is a depraved figure. Such depravity can

be various causes, such as sinta kidnapping, belligerent, easy to kill, etc. Another mockery in this verse is also shown in the last line, "Rahwana the Dasamuka, the giant bastard". The phrase was judged by Djoko Saryono as a rude expression as it was explained that he received swear words.

Furthermore, it is mentioned the reason that it is not appropriate for Rahwana to be given a nickname that can hurt his heart. The reason shown by Djoko Saryono is in the seventh row, "[though the brahman's blood I have is very strong]". Brahmans themselves are people of the class of scholars who master teachings, good knowledge, civilized, and religious are also mastered. Therefore it is not appropriate for him to be given a dirty nickname. Rahwana also had a grandfather named Pulastya, who was one of brahma's sons who meant the creator of the world. In addition to having a grandfather of Brahma descent, Rahwana had an extraordinary mother and father. His mother, named Sukesi, who has the gift of Brahma, can conquer the kings of the world. While his father was a receipt named Wisrawa. Djoko Saryono gave the reason that Rahwana has brahma blood even very strong, so it does not deserve a title that can hurt the heart.

In this verse, it can be concluded that Rahwana was given various nicknames that could hurt his heart. This shows that although he is a warlike and powerful knight resisting physical attacks, he has a heart that can still feel pain. The meaning of love shown in this line is a form of Djoko Saryono Saryono Saryono's concern for Rahwana; he does not want one of the puppet shops, especially Rahwana, to be a hated figure because the puppet character is present to show lessons that can be taken from the good side, not to be hated even though it is a figure who is portrayed as evil though.

2) The second verse

Light glass painting history:

ghosts, mambang, and butterflies are always present, worshiping
greed, greed, and mischief come to give up
the demon world, the human world, and the conquered heavenly world are already

Reflect the memory of history:

I always take a fishy bath of blood - drink red carnations
I'm always fretting - spreading anxiety
I'm not breaking up stringing hard-spread bubrah
I do keep crushing my head into crumbs – eating the head

But, should all the disgusting mentions I call - I'll be familiar with?

Though I do everything outside of consideration, beyond consciousness

I'm just living the destiny of the gods: joy, unyielding!

I am simply keeping a divine destiny: without denying the certain!

Next is in the second stanza. The second verse in this poem consists of thirteen lines. In the first row, "bright glass paints history". The quote in the first line has the meaning that the evidence is real from the historical picture. The real evidence referred to is the power and power possessed by Rahwana. This is explained in the second to fourth lines, "ghosts, mambang, and butterflies are always present worshiping", "greed, greed, greed, and corruption come to surrender", and "the demon world, the human world, and the conquered heavenly world already". In the three lines, it can be interpreted that Rahwana ruled the entire universe. All have been mastered by Rahwana, ranging from visible creatures such as animals even to the invisible. Not only that, Rahwana has power that can even conquer the traits that exist in humans, as mentioned, namely greed and greed. Rahwana also ruled the realm of the world and the heavenly realm. Such is the great Rahwana described by Djoko Saryono.

The fourth to ninth lines generally indicate the ugliness of Rahwana. However, the ugliness shown is not to degrade but to remember what Rahwana has done in the past. The explanation that Rahwana has a bad side is in the first line, "bright mirror of historical memory". The meaning of the line quote basically shows the memory of the bad experiences that Rahwana has done. Then it is explained in the sixth line, "I always take a fishy bath of blood - drink red carnations". The meaning of the sixth row is that at the time, he was indeed bathed in blood and had a fishy smell because of the blood. Such a picture means that Rahwana was warlike, so that it was filled with blood all over his body. He also did not hesitate to drink it; drinking blood can be interpreted as satisfaction after victory. Then explained also Rahwana is a scary figure expressed in the seventh line, "I always have to worry - sow restless". Restless and restless that Rahwana meant because, indeed, he was a frightening figure for anyone. The other ugly side of Rahwana is also explained in the eighth row, "I did not break up stringing hard - spread bubrah". The

quotation on the eighth line means that Rahwana unceasingly puts people into distress; he also undermines the harmonious conditions that already exist so as to undermine world peace. Finally, in this verse, it is explained that Rahwana is a ruthless, cruel, and terrifying person, "I do continue to crush my head into crumbs – eating the head". The terrifying figure of Rahwana in the last row is Rahwana, a figure who likes to crush the head until it becomes smooth and then eaten.

After there was a phrase that showed Rahwana was a bad person, then there was a protest filed by Rahwana over all the epithets given to him. Rahwana protests in the first line, "but, should all the disgusting mentions I carry - I will?" Djoko Saryono interpreted that it was unfair because Rahwana only did it according to fate. This is revealed in the next line, "even though I do everything outside of weigh, beyond consciousness". The intention from outside of consideration and consciousness is not to have the authority to resist. This means that he is only carrying out his duties. The task that was intended was the nature of himself to behave badly; from the beginning, he was assigned a sedemikan. Furthermore, Djoko Saryono judged that it was not the will of Rahwana but had been arranged by the gods. Therefore he felt that it was not appropriate for Rahwana to be given a swear word. The phrase that indicates this is in the next line, "I am only living the destiny of the gods: joy, unyielding!" This line shows that Rahwana is a devout figure; he does not dispute what the god has destined. Therefore it is not his power if he is good, but the power of the gods. It can be interpreted that Djoko Saryono interpreted Rahwana as an obedient figure who never denied it. Rahwana's obedience is also explained in the last line, "I only keep divine destiny: without denying the certain!".

In this verse, it can be concluded that Djoko Saryono showed that Rahwana had done all the bad things in the world, and he admitted it, but it was not the will he wanted. He's just doing the job he's doing. Therefore, Djoko Saryono assumes that one should not get bad reciprocity for all actions beyond his control. The form of love presented by Djoko Saryono is in the form of loyalty and obedience lived by Rahwana. Faithful and obedient to the divine decree that he was born to do bad things in order to maintain the steadfastness of the world because it is indeed told that the gods do not want Rahwana to die. This will lead to disruption of balance in the world in the absence of bad.

3) The third verse

Remember, I'm a beautiful girl's daughter whose scholar
Remember, I'm a child down a gentle receipt of a greatness heart
My grandfather was also the king of the kingdom strength: remembered mashur and prestige
Where could I have been conceived by darkness and destruction?
Where could I be nurtured by oblivion and greed?

In the third verse of this poem, there are five lines. It is generally interpreted that Rahwana has an excellent family tree. Starting from his parents to his grandfather is not a random person. This can be seen from the first line of the expression, "remember, I am a beautiful daughter and scholarly daughter." In this line, Djoko Saryono shows that Rahwana has a mother named Sukesi; she has a beautiful level and a sharp mind, intelligence, and is virtuous. The story told by the mother of Rahwana does have a beautiful level; so many people want her as a wife. In addition to having a beautiful level, Sukesi also has a smart mind, he likes to learn, and all knowledge has been mastered except Jendra Literature. Beyond this, Sukesi is also a princess of a kingdom. In addition to having a beautiful and scholarly mother, the father of Rahwana is also not a random person. This is expressed in the second line, "remember, I am a child down the soft-hearted receipt of the greatness". A receipt is a nickname for a saint or a hermit. The magic of Wisrawa's own receipt is no doubt; even he can also feel the science of Jendra Literature that not everyone can master. Finally, Djoko Saryono mentioned that Rahwana also had a grandfather who was no less extraordinary than his father and mother. This is expressed in the third line, "my grandfather was also the king of the kingdom strength: remembered mashur and prestige." The meaning of the king of the kingdom is the king of kings, meaning that he can surpass the previous kings. Djoko Saryono also mentioned that he is an undefeated King and has popularity and authority.

Then the fourth line reveals the impossibility of Rahwana doing bad things, "where could I possibly be conceived by darkness and mischief?" The meaning of the fourth line is not that Rahwana was conceived by darkness and corruption but explained that Rahwana had the genealogy of a person who had intelligence and had receipt blood, so it was impossible for Rahwana to do darkness and damage on his own basis. The last line in this verse also shows that Rahwana could not have been raised with a bad thing, "where could I be nurtured by ingenuity and greed?" The line reveals the impossibility of Rahwana being raised with dishonesty and greed. The reason is that he was nurtured from childhood by a virtuous person, so it is impossible to be

raised with dishonesty. Especially with greed, Rahwana, since childhood, already had prosperity because his grandfather was a king, and all needs had been met.

In this verse, it can be concluded that Djoko Saryono wants to reveal that Rahwana, since childhood, has fulfilled all the needs he needs ranging from physical to spiritual needs. Therefore Djoko Saryono thinks that it is impossible if the figure of Rahwana does badly on the basis of his evil self because, since childhood, he has been educated by extraordinary people.

4) The fourth verse

Destiny is indeed the great ocean waves that roll anyone
 Fate is indeed the craziest sea storm that blows anyone
 I was also rolled up paralyzed: all the effort felt lost for
 although I greatness unmatched by anyone
 even by all the gods – let alone the stylized demons
 So I accept: so Rahwana the Dasamuka who sent the world
 So I'm airy chest: always be the estuary of all the disobedience marcapada
 So I am willing to inhabit the trough of darkness with all my soul – without suffering.
 So I steadfastly cashed out the destruction of the whole universe:
 that Rama and all the reinforcements may be the symbol of truth and goodness
 so that truth and goodness are revealed differently in error
 so that all humans have a hanger when dimly dim
 so that the scales of life can be balanced when shaking

Furthermore, the fourth verse of this poem consists of thirteen lines. In this verse as a whole, Djoko Saryono revealed the reason Rahwana did all the bad things he did. As in the first row, "fate is indeed the mighty ocean waves that roll over anyone." The meaning of this line of destiny cannot be avoided or guessed. Even Rahwana, who had clear descendants, could not avoid his destiny. While what is meant is his destiny which is set to be a giant who has a bad personality. The unavoidable shock is also expressed in the second line, "fate is indeed the craziest sea storm that blows anyone." Rahwana's inability to resist the destiny given to him is expressed in the third line, "fate is indeed the mighty ocean waves that roll over anyone." Djoko Saryono also interpreted the deity as not being able to fight Rahwana because of his magic, "even by all the gods – let alone the stylized demons." Based on it all, it can be concluded that Djoko Saryono saw Rahwana as helpless against fate; it was all beyond his power. People are powerful or not powerful; gods and demons also cannot choose what they will be destined to be and live what it is like. All of that has been established without any choice. Therefore the expression shows that, in fact, Rahwana also disliked him; he was not happy with his destiny as a giant who was destined to have ugliness alone.

Suppose the previous line shows that Rahwana obtained a destiny beyond his power. In the next line, Djoko Saryono interprets that Rahwana accepted all that was destined to him with sincerity even though he actually wanted; it was expressed in the fifth to eighth lines of this verse, "then I accept: so Rahwana the Dasamuka who sent the world." The meaning of this line is that Rahwana accepts him to be the cause of the world's fear. This line shows that one of the fates given by Rahwana is to be the cause of fear in the world. Fear in a world meant to be like killing and fighting. Then it was revealed again in the next line that Rahwana sincerely lived his destiny, "then I am airy chest: always be the estuary of all the dangers of marcapada." The meaning of the line is that Rahwana sincerely himself became a place of all the ugliness in the world. Likewise, with the eighth and ninth lines, "then I am willing to inhabit the trough of darkness with all my soul - without suffering" and "then I steadfastly cash out the practice of destruction on the whole universe." Based on the fifth to ninth lines, it can be seen that behind it all shows that Rahwana actually does not want to be a terrifying figure, a source of damage, and run all the bad. This is in the form of one form of his devotion to living the destiny that has been set.

Then on the tenth to thirteenth lines, Djoko Saryono revealed that Rahwana lived and accepted his destiny so that he could become a balancer of the world. As with the tenth line, "that Rama and all the reinforcements may be symbols of truth and goodness". In this line, Djoko Saryono considers that it has been arranged the role of bad and good. Rahwana as bad and Rama as good. If Rahwana had not carried out his destiny behaving badly, then the good Rama would not have existed. Such is the good and bad laws seen by Djoko Saryono in this stanza. Regarding truth and goodness, Djoko Saryono revealed again in the thirteenth verse, "so that truth and goodness are revealed differently in error". This line has the intention of evil, and evil (Rahwana) is intended so that truth and good are clearly visible because, with the evil and ugliness of eating, truth and good will be seen very clearly the limits. Truth and goodness will look radiant and extraordinary, different if there is no ugliness and

evil, then good and the truth will be dim and look ordinary. Then Djoko Saryono revealed again in the twelfth row of other reasons, "so that all humans have a hanger when dim gamang". The purpose of the twelfth line is that humans have a handle on life when they feel fear, meaning that humans can pray and have confidence that the right thing exists. The last line in this verse reveals that the balance in this world is maintained "so that the scales of life can be balanced when shaking". The purpose of the scales of life can be to balance that is between good and bad are equal. It can be seen from this that Djoko Saryono judged that if there is only truth in life, then there is a big shock; it will be biased. The truth will be ordinary, and no one will even try earnestly because it is judged that everything is safe and correct. Therefore Rahwana is here to rebalance.

In this temple, it can be concluded that, in fact, Rahwana did not choose to be a bad person, but fate had determined it. Djoko Saryono also judged that Rahwana was right to do his duty because, indeed, he was assigned to behave in such a way. If Rahwana becomes a good person, then it is even wrong because it has gone against a predetermined destiny. Djoko Saryono saw this as a success because Rama became a striking figure with his goodness and truth. The goodness and righteousness of Rama would not have been seen if it had not been balanced with great ugliness and evil like Rahwana. The meaning of love presented in this temple is the airy shape of the chest of Rahwana, who is willing to be bad for Rama's sake and is considered good. Djoko Saryono showed that the form of love is by accepting and sincerely carrying out his destiny.

5) The fifth verse

Aku Rahwana si Dasamuka: hidupku hanya wayang
bergantung sang dalang: kenapa harus bimbang?
I'm Rahwana the Dasamuka: my life is just a puppet
depending on the mastermind: why worry?

This verse consists of two lines. The first line is, "I am Rahwana the Dasamuka: my life is just a puppet." Djoko Saryono's intentions revealed that Rahwana was only a puppet aimed so that Rahwana was not hated. The figure of Rahwana is just a puppet; it is not appropriate to hate it. It was then revealed that he did not do all of his own will, "depending on the mastermind: why worry?" The meaning of this line is that Rahwana is only driven by the mastermind; both badly, he depends on the mastermind who plays. Djoko Saryono saw a strange phenomenon from here because Rahwana control was even hated. In fact, if someone hates, it should even be to the mastermind, not Rahwana. Rahwana is just a fantasy figure portrayed by the mastermind; if the mastermind describes him well, then he is good, and vice versa. Therefore it can be seen that Djoko Saryono feels that the hatred directed at Rahwana is not true. Moreover, in fact, puppets are order, spectacle, and guidance. Things that are good or bad that are in puppets can all be learned, not just good things.

Based on these results, it can be concluded that Rahwana is actually an empty figure depending on who fills it. Similar to an empty glass, if the glass is poured with red water, the color will follow red; Rahwana can not determine it. Even though he lived his destiny with spaciousness is a good thing because he has done his job properly.

6) The sixth verse

Are you still unsheathing the accusations?
That I am the director of all darkness and destruction?
The heart of creatures is always swaying – it is difficult to be compared to

The sixth verse of this poem consists of three lines. The first line reads, "Are you still unsheathing the accusations." The point of this line is not to revoke the filigree that can accuse. However, what Djoko Saryono wants to convey are sharp accusations such as the filigree aimed at Rahwana. Djoko Saryono confirmed again after the previous expression that Rahwana is just a puppet, whether people can still accuse him of being bad. Then in the next line, this poem confirms the intent of the first line in the form of an accusation made to Rahwana, "that I am the director of all darkness and destruction?" In this verse, Djoko Saryono interprets that the accusations against Rahwana are considered as the director of all darkness and destruction. The meaning of darkness itself is an ugly or despicable act. While the damage is the war that occurred between Rama and Rahwana. Finally, the third line shows the imbalance of human thought. The unbalanced thinking is in the expression, "the heart of creatures is always swaying – difficult as it is". Djoko Saryono interpreted that the human heart is always swaying or easily shaken, meaning it does not have a strong determination. Humans cannot be balanced in thinking, only looking on the basis of one side and usually looking at the winning side only because winners are considered heroes and losers are considered losers.

Based on the results of the explanation above, it can be concluded that in the Ramayana story, humans cannot see based on two points of view; Djoko Saryono judged that humans only pay attention to the winning side. Therefore, the forms of accusations made against Rahwana are not on the basis of whether or not they are true. But on the basis of winners and losers.

7) The seventh verse

I am Rahwana the Dasamuka, accepting fate as it is:
 without fear, will not inch because it is not appropriate
 I am Rahwana the Dasamuka, carrying out a soul-felt destiny
 I am Rahwana the Dasamuka, only now ready to drain the contents of the chest

The seventh verse of this poem consists of four lines. Broadly speaking, it contains the expression Djoko Saryono which shows that Rahwana is a figure whose chest airy accepts his reality. This can be seen in the first line, "I am Rahwana the Dasamuka, accepting destiny as it is." The meaning contained in this line indicates that Rahwana is a chest-field person. In addition, it is also revealed that Rahwana has a knightly attitude; the expression is in the second line in the verse of this poem, "without fear, will not inch, because it is not appropriate." Djoko Saryono revealed that Rahwana is not afraid to live his destiny; this indicates that Rahwana does have courage and responsibility. The fear that Djoko Saryono meant could be various things, such as fear of being hated for doing bad, fear of not having loyal followers, fear of undergoing destined ugliness, etc. The spaciousness of the chest owned by Rahwana was expressed again by Djoko Saryono in the third and fourth lines in this temple, "I am Rahwana the Dasamuka, carrying out a soul-filled destiny" and "I am Rahwana the Dasamuka, only now ready to drain the contents of the chest".

In this verse, it can be concluded that Rahwana is a figure whose chest room accepts his destiny. He was not afraid even though his destiny became a symbol of wrath, arrogance, and greed that would later meet his death through Rama. The meaning of love presented by Djoko Saryono in this verse is a form of love for the creator that is characterized by sincerity and greatness of heart, accepting destiny even though it is a bad fate.

8) The eighth verse

I'm Rahwana the Dasamuka; my moaning alone shook the world
 then now, I abstain from the word – let the flowers of the whole universe
 [The universe devours dusk – the drunken night of sorrow
 The sun is surrounded by renjana – the moon kasip guard
 The voices rushed everywhere:
 Rahwana... Rahwana... Rahwana....
 Ushering creatures into the labyrinth of disasters]

The eighth verse of this poem consists of two lines. The first line reads, "I am Rahwana the Dasamuka; my moaning alone shakes the world." The first line of poetry in this verse illustrates how powerful Rahwana was. He is depicted when whimpering can shake the world. While the intention to be conveyed when Rahwana whimpers can shake the world, then when he speaks will destroy the world. Djoko Saryono wanted to convey the fear that Rahwana could create. Furthermore, the second line of this poem reads, "then now I abstain from the word – let the whole universe flower." This second line shows that Rahwana really kept his words so that the universe was happy and not afraid.

In this verse of poetry can be concluded that Rahwana is a frightening figure for the universe. Djoko Saryono sees Rahwana as a figure who can keep his mouth because when he says it can be uproar in the world. Djoko Saryono also saw that Rahwana had a valiant and courageous knight attitude because when he was angry, then the war became the path that determined the truth.

4.4 Verstehen Concept Contained in Rahwana's the Voice of the Heart Reviewed by Djoko Saryono

In the poem entitled "Rahwana's the Voice of the Heart", Rahwana's expression in the concept of *ausdruck* can be concluded that Rahwana does not like himself to be heckled with bad nicknames, even though he believes it is doing bad things. However, Rahwana did badly just living his destiny so that the world was balanced. The ugliness that Rahwana did was also against his will because he was actually just a puppet who followed the will of the mastermind.

At the conclusion of the *erlebnis* concept of poetry entitled "Rahwana's the Voice of the Heart" that is, Djoko Saryono has loved puppets since he was a child without seeing bad or good figures. He loves the story of puppetry and often follows cultural activities, especially those that discuss puppetry. Therefore he was heavily involved in preserving one of them by writing. In addition, Djoko Saryono condemned the reproach on Rahwana just because of his bad deeds; Rahwana should not be treated evilly by giving him various painful nicknames. Even Djoko Saryono respects Rahwana's huge love struggle.

Based on the conclusion of the concept of *ausdruck* and *erlebnis*. The concept of *verstehen* that can be understood in the poem entitled "Rahwana's the Voice of the Heart" is, Rahwana, which is interpreted as a figure that describes the thoughts of Djoko Saryono. Rahwana, who objected to the reproach he received, was a depiction of Djoko Saryono himself.

5. Conclusion

Based on the results of research on Wilhelm Dilthey's hermeneutics analysis of the poem Rahwana's the Voice of the Heart by Djoko Saryono.

- a. Heuristic readings on the poem Rahwana's the Voice of the Heart.
- b. The concept of *erlebnis*, according to hermeneutic Wilhelm Dilthey in the poem Rahwana's the Voice of the Heart.

Djoko Saryono has experience living in the field of culture that has a long process, and it has been believed that having knowledge about culture, art, and literature with evidence is often invited to be a resource person. Since childhood, he has been dabbling and loves puppetry. In addition, Djoko Saryono has credibility with evidence of many books published and has been one of the institutions in the arts. Therefore, the writing of the poem Rahwana's the Voice of the Heart is influenced by his background, which has long been in the field of culture. Especially the puppetry that takes the figure of Rahwana as one of the figures that are indeed interesting to discuss.

- c. The concept of *ausdruck*, according to hermeneutic Wilhelm Dilthey in the poem Rahwana's the Voice of the Heart, is divided into two parts namely.
 - 1) The language style and diction of the poem Rahwana's the Voice of the Heart to understand the poetry Rahwana's the Voice of the Heart.
 - 2) Djoko Saryono's expression in the Rahwana's the Voice of the Heart.
- d. The concept of *verstehen* according to hermeneutic Wilhelm Dilthey in the poem Rahwana's the Voice of the Heart.

Based on the conclusion of the concept of *ausdruck* and *erlebnis*. The concept of *verstehen* that can be understood in the poem entitled "Rahwana's the Voice of the Heart" is, Rahwana, which is interpreted as a figure that describes the thoughts of Djoko.

5.1. Study Limitations

Based on research, there are some limitations experienced and can be some factors which are to be able to be paid more attention to future researchers in further refining the research because this research itself is, of course, has deficiencies that need to be continuously corrected research in the future. Some limitations in the study.

- a. Research is limited to one poem only.
- b. The object of study is focused only on the character of Rahwana.
- c. Data retrieval is limited to Wilhelm Dilthey theory.

5.2. Suggestion

Based on the research that has been carried out, there are several suggestions that can be filed.

- a. Research on the poetry collection of Rahwana's the Voice of the Heart can not only be seen using Wilhelm Dilthey's hermeneutic studies; it can also use other studies. Therefore, it is hoped that this research can be developed again by examining other aspects and using a different approach to poetry analysis.
- b. Analyzing hermeneutically requires patience. Therefore, researchers need good seriousness, understanding, and thoroughness. So as to obtain good results and a deep understanding.
- c. Research on the poetry of Rahwana's the Voice of the Heart is expected to provide additional knowledge and reference materials to other students, especially students of Indonesian Language and Literature Education.

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