

Deconstruction of Heroism Short Story *Dongeng Rama dan Sita* by Sapardi Djoko Damono

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Abstract— Deconstruction research on the short story "Dongeng Rama and Sita" by Sapardi Djoko Damono (SDD) is intuitive on the Ramayana romance hipogram which was modified by C. Rajagopalachari. Rahwana, known as an antagonist, is portrayed by SDD as a hero and even her figure is the dream of every woman. This research reveals various forms of heroic deconstruction of the short story "Dongeng Rama dan Sita" By Sapardi Djoko Damono from the characterization of characters and events in the Ramayana story. The deconstruction theory used refers to Jacques Derrida. The contradiction of public opinion about events that have previously existed increasingly established the explanation of the imbalance of mindset that had been universally applied. The binary opposition is disputed and broken by the author by reversing Rahwana's heroic facts asking Rama's male permission to marry Sita, not a coward, Sita likes Rahwana because her figure is the dream of every woman. The results of research from the short stories of Rama and Sita Tales show victory not only belongs to Rama but also belongs to Rahwana.

Keywords—*Deconstruction, Short Story, Jacques Derrida*

I. INTRODUCTION

Indonesia and its rich culture influence the various reflections of life on the various individuals within it. To reflect this, it is proven by the existence of local wisdom. As revealed in the Center for Education and Culture Data and Statistics (PDSPK) (2016: 4) that in addition to the diversity of tribes/ethnicities and the diversity of languages, religious diversity is also included in local wisdom groups. Hindu kingdoms established in Indonesia prove that Hinduism greatly influenced Indonesian culture at large. Archaeological inherent in this religion has been included in the world cultural heritage site established by UNESCO in 2018 namely Prambanan Temple Complex, and Cultural Landscape of Bali Province: Subak System as a manifestation of the philosophy of Tri Hita Karana (Winanto, et al: 10).

Indian culture that influenced Indonesian culture gave rise to diverse and unique cultural acculturations. One of them is the Ramayana Epic as a universal epic. In the Brahmanvidya concept, one of the manifestations of God Almighty is Henotheism which places the Visnu deva as the Deva who

plays a major role in the Purana books (Directorate General of Learning and Student Affairs: 99). On this basis, Rama's research as an incarnation of Sang Hyang Wishnu is very important to be studied and researched. Without leaving the role of Ravana as one of the causes of conflict in the story.

Unlike the Book of Ramayana, in the short story "Rama and Sita Tales", Sapardi Djoko Damono (SDD) raises a story that is contrary to the story in general knowledge. Narrated (Damono, 2019: 46) that a Ravana disguised as a stocky man with a face asking for pity succeeded in asking Sita from Rama to be his wife. Rahwana fulfilled his wish based on Rama as the incarnation of Sang Hyang Wishnu and Sita as the incarnation of Laskmi. Rama and Sita as incumbents are believed to give up whatever they have.

Based on the viewpoint of local wisdom in Ramayana, Utomo (2017) examined the Local Wisdom of Ramayana in Global Culture: Defamiliarization of the Hegemony of the People of the Omong Kosong Book Novels which produced findings in the form of: (1) Deviation of the roles of the characters, thus avoiding the binary opposition of black characters white in achieving power, (2) stories woven in unique stories, alternating between myths, facts, and images, (3) as a whole the novels he creates produce strange and peculiar (fabula) stories, (4) stories (fabula) which is strange and has improved aesthetic function, (5) the novel becomes plural text, text with plural interpretation, (6) the novel becomes dialogical text, which opens a space of communication with the reader, and (7) fulfills two strong novel requirements namely the existence of unity (unity, density) and complexity (diversity).

Deep reflection is carried out on the attitudes of the figures as incarnations of God. This part of Indian mythology was first written by Walmiki, followed by C. Rajagopalachari. In contrast to C. Rajagopalachari who focused his decision that Rama was a God and behaved like a god but in the writings of Walmiki Rama was not really understood as a God, although it was mentioned many times, Rama was called a God incarnation (Rajagopalachari, 20019). Rama by Walmiki is illustrated as a great prince who has godly qualities.

The first author and the second author were raised by SDD as a collection to create new stories that were deconstructed according to his thoughts. Based on that, this short story uses deconstruction as a reading method.

Deconstruction is the process of looking for contradictions, gaps, errors, aporia to provide a centered structure (Gregory, 2013). Deconstruction is carried out in order to find out the author's intent in writing it so that the contents of the story in it are included about the hidden ones.

Deconstruction has a figure who strongly influence in his field, the originator and builder of this theory, Jacques Derrida. He was an Algerian Jew who later moved to France and became a philosopher and literary critic in France. Derrida as the originator of this theory puts the meaning of no which has received attention either from within the text or from outside the text (Fananie, 2002).

Deconstruction is a theory that focuses on an endless search. Deconstruction rejects the existence of a center and is not the road in place, and trying finding a new center (Ratna, 2009). Deconstruction opposes the view that language of has a definite meaning surely and constant (Nurgiyantoro, 2015).

The purpose of deconstruction is the most important thing. The objectives (Haryatmoko, 2017) are: 1) deconstruction is more aware of the forms of inconsistency in the text. 2) deconstruction makes texts, relationships, and traditions of relationships impossible. 3) Deconstruction requires critical thinking and seeing experience determines ideology. 4) deconstruction focuses on success on alienation that is considered familiar.

Although deconstruction can be used in writing literary works. Deconstruction can also be used for cultural views because there are also prerequisite values, ideologies, truths, and certain goals here (Ratna, 2009). A collection of short stories from Indonesian writers is usually directed towards culture, customs, more priority to habits in daily life. Because of this, the emergence of deconstruction is not philosophical irrationalism which is approved as changing prejudice and accepting rationalist ideological ideas that originate from everyday life (Zima, 2002).

The thing that also needs to be considered to deconstruct a work (Michael, 2011) are hidden, intentionally hidden symptoms, such as untruth, side characters, women, and so on. Especially regarding the metaphysical doubts of the conflict between the 'main object' and the 'accessory' object [8]. The purpose of this research is to deconstruct the heroism of the short stories *Dongeng Rama and Sita* by SDD work based on the theory and analysis of Jacques Derrida.

Research similar to this research was also carried out by Hasina Fajri R. with the title *Deconstruction in the Laskar Pelangi Novel*. The results of his research resulted in the deconstruction of the heroine characterization by Harun, Mrs. Muslimah, and Mr. Harfan as messengers on education that not required grandiose theories, which required a sincere and patient heart, and a Lintang figure who deconstructed Ikal became the main character. In addition, there is also research on Deconstruction in the Short Story of Malin Kundang, His Mother Durhaka Karya A.A. Navis by Zulfadhli who shows the other side of the legend of Malin Kundang namely the ungodly mother.

II. METHODS

The thing to be reviewed in this research is the deconstruction analysis of a collection of Sapardi Djoko Damono short stories, which is about the forms of deconstruction. This study discusses qualitatively using literature studies to obtain data and literature that supports Jacques Derrida's deconstruction theory. Rama and Sita's storytelling short stories by Sapardi Djoko Damono areas in Jacques Derrida's deconstruction study. The data source in this study is a short story, *Dongeng Rama and Sita*. This short story was chosen because it has another side of the original story from India that is already widely known.

The researcher is a human instrument (planner, data collector, data interpreter, data analysis, and reporter research results). Meanwhile, data analysis techniques are carried out by 1) Data reduction, 2) Presentation data, 3) Drawing conclusions. Based on the chosen data analysis technique (Miles & Huberman, 1994: 10), the data reduction is carried out continuously until the journal is finished. The reduction is done by selecting, focusing, and simplifying data that comes from the short stories of *Dongeng Rama and Sita*. In presenting data, the data is presented based on Jacques Derrida's analysis and the corresponding data is then presented. Conclusions can not be separated from testing data that proves the validity and reliability of the data used may then then make conclusions from the results of the analysis.

The validity of data carried out is the semantic validity and content validity in order to measure the sensitivity of the technique carried out in the text. While intrarater reliability is used for repetitive accuracy carried out for the short storytelling Rama and Sita by Sapardi Djoko Damono.

III. FINDING AND DISCUSSION

Rama and Sinta is a true love story from India. In Indonesia, this story is told a lot on puppets. The figures in this story are Hindu. About the story that attracts these characters, many versions are presented by the author. Both from India and from Indonesia.

Many know this story as a neat and alluring story. The story of Rama, Sinta, Bharata, Lesmana, Rahwana, Kumbarna, and Hanoman is Hindu mythology that befits Zeus, Apollo, Hercules, Venus, Hector, Priam, Achilles, and others in Greek mythology (Rajagopalachari, 2009).

Intertextual relationship

Characterization in short story *Dongeng Rama and Sita*

Rama is the crown prince of the royal king of Ayodhyakarta. He was married to Sita which of course was mentioned in the story of how he struggled to get Sita. therefore, what is not told can be said to be fate. But the question is whether they really love or not. Rama is the incarnation of Sang Hyang Wisnu and Sita is the incarnation of Dewi Laskmi. Rama and Sita was kicked out, Laksmana followed them into the forest. One time, a stocky man with a face asking for pity asked Rama, prostrated, and said softly.

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- (1) "Paduka Sang Putra Mahkota, yang tidak tertandingi dunianya, yang tak terungguli di dunia maya, perkenalkan hamba orang hina-dina dari sebuah kerajaan di sebrang hutan ini. Adapun maksud hamba menemui Paduka adalah ingin meminta istri Paduka, Dewi Sita, yang mengungguli semua bidadari di Sorga kecantikannya, untuk saya jadikan istri."(Damono, 2019:46).

"Your Majesty, the Crown Prince, who is unmatched by his world, who is unmatched in cyberspace, let me introduce myself, i am the servants of the despicable from an empire across from this forest. Regarding my intention to meet His Majesty, I want to ask His Majesty's wife, Dewi Sita, who surpasses all the angels in Heaven, to made her my wife. "(Damono, 2019: 46).

As a result of his deity, Rahwana in disguise knew Rama's weak point. Rahwana then said again:

- (2) "Hamba tahu persis, Paduka adalah titisan Sang Hyang Wisnu, yang dengan ikhlas akan menyerahkan apa saja milik paduka – tidak terkecuali istri paduka, titisan Laksmi yang juga tentu menerima apa saja nasib yang telah digariskan untuknya. Ia sudah ditakdirkan menjadi istri hamba, dan hamba memang bernasib baik" (Damono, 2019:46).

"I know exactly, His Majesty is the incarnation of Sang Hyang Wisnu, who will sincerely give up everything that belongs to His Majesty - the wife of His Majesty is no exception, the incarnation of Laksmi who also certainly accepts whatever fate has been outlined for him. He was destined to be my wife, and indeed I had good luck "(Damono, 2019: 46).

Because of Rahwana's words, Rama was calmly give out his wife with conditions that were don't difficult for Rahwana.

- (3) "Begini. Sepanjang perjalanan kamu tidak boleh menurunkan yang kaupanggul itu, jangan sampai istriku – yang sekarang menjadi istrimu itu – menginjak tanah karena hal itu akan menyebabkannya langsung amblek ke bumi. Kau tentu tahu, namanya Sita, artinya gelar – selokan yang berair sehabis sawah dibajak. Ia baru boleh kamu turunkan dari gendongan kalau sudah sampai ke negerimu. Paham?" (Damono, 2019:48).

" Along the way you must not lose the one you bore, lest my wife - who is now your wife - step on the ground because it will cause her to collapse on earth. You certainly know, her name is Sita , meaning title - watery gutters after plowed fields. You can only her bring her down from the sling when you get to your country. Understand? "(Damono, 2019: 48).

After the four people agreed. Rahwana left with Sita shouldered away from Rama and Laksmana. At a turn, he stopped and desire his urinate to defect could not be stopped. He thought it would be rude if he urinate while sholdering Sita. He saw a flash of a dirty man, carrying a stick of wood through and he was asked to help the man should be seized while waiting for him to finish urinate. It turns out that the rundown man is Rama. However, Sita immediately jumped off Rama's shoulder.

- (4) "Rama. Ingat. Kamu sudah berjanji akan memberikan aku pada Raja Perkasa yang dadanya berbulu dan tubuhnya berotot ini. Ia lelaki tulen yang menjadi idamanan setiap perempuan. Aku akan berbahagia hidup mengabdikan padanya." (Damono, 2019:50)

Rama. Remember You promised to give me to the Mighty King who has hairy chest and muscular body. He is a real man who is the idol of every woman. I will be happy living serving him." (Damono, 2019:50)

Rama agreed and Sita took Rahwana to leave the place.

Characterization in the *Ramayana Story*

Rama, the son of Raja Dasarata form Batara Vishnu, was born as a human to kill Ravana and his cruelty. When time passed, he won the contest and married Sita. A doubt that was drawn on this story began to emerge. So did doubts about their love.

- (5) Sehabis mengucapkan kata-kata tersebut, Janaka menyerahkan Dewi Sinta kepada Rama. Apakah mereka akan bersatu selamanya dan dapat meneguk nikmat kebahagiaan sebagaimana layaknya dua kekasih yang telah lama berpisah? (Rajagopalachari, 2014:55).

After saying these words, Janaka sent Dewi Sinta to Rama. Will they be united forever and be able to take the pleasure of happiness received like two lovers who have long been separated? (Rajagopalachari, 2014: 55).

Rama and Sita were cast out from the kingdom. Meanwhile, Laksmana joined the two of them. Rama's fight in the forest began with the eradication of the intruding giants. Suparnaka, Rahwan's brother was humiliated and had his nose cut off by Rama and Laksmana. He wanted to avenge him by insulting him by inciting Rahwana to kidnap Sinta. Rahwana agreed with the evil plan by asking Maricha to disguise himself as a golden deer.

- (6) “Untuk membalaskan dendam aku putuskan untuk merampas istrinya. Demi bangsa raksasa, aku wajib memermalukan dan menghukum Rama. Dan untuk itu, aku butuh bantuanmu. Dengan bantuanmu, tidak ada lagi yang perlu aku takuti. Tidak ada yang bisa mengimbangi dalam hal keberanian, kekuatan, dan kesaktian. Karena itulah, aku datang kepadamu. Kau tidak boleh menolak, Aku akan beri tahu bagaimana kau harus membantuku (Rajagopalachari, 2014:191).

In order to get revenge, I decided to take his wife away. For the sake of the giant nation, I must humiliate and punish Rama. And for that, I need your help. With your help, I have nothing else to fear. Nothing can compensate you in terms of courage, strength, and supernatural powers. Because of that, I came to you. You must not refuse, I will tell you how you must help me (Rajagopalachari, 2014: 191).

The plan was successful and Sinta was kidnapped by Rahwana. Rescue with various troops carried out by Rama with Hanoman. End of story Ravana declared dead.

Deconstruction

Conflict Between Transformational Text and Hipogram Text

Short story of Dongeng Rama and Sita by SDD is similar to the original story circulating so that there is an intertextual relationship that occurs; Rama, Sita, and Lakshmana were cash out and stayed in the forest. Ravana in the form of stocky men and facial expressions begged for pity asking Sita to Rama to be his wife. Rama agreed with the conditions that Sita must remain on Rahwana's shoulders and should not be sent down for any reason until arriving in her country. On the journey Rahwana wanted to defecate so he left Sita on the shoulder of a wood finder who happened to be passing by. The wood seeker is Rama in disguise. However, Sita jumps from the shoulder of Rama who has changed shape and is reminded of the promise of Rama who will give it to the mighty Ravana.

Given the many versions and additions to the story of Rama and Sita, SDD tries to determine the fate and fate of the short stories themselves. The destiny and destiny made by SDD can be seen in the following quotation (7).

- (7) Wayang kita ciptakan, jadi yang menentukan takdir mereka kita, yang sang pencipta wayang (Damono, 2019:45).

Wayang we who create, so that determine their destiny are our, the creators of the Wayang (Damono, 2019: 45).

Through quotation (7) SDD tells the short stories of Rama and Sita according to their needs, taking this story into its own version. The difference is Rahwana wins and Rama loses. His short story sided with the victory and heroism of Rahwana.

As we know about the story of Rama and Sinta, it was first written by Walmiki, Kamban, and C. Rajagopalachari in the same title, Ramayana. Their method of description is different. SDD tells the story retold by C. Rajagopalachari who tells Rama as the incarnation of Hyang Wisnu and Sinta as the incarnation of Lasmi. Of course SDD cannot participate. He tells based on his own version.

The beginning of this initial view there was an initial revision of the C. Rajagopalachari Ramayana story published by the Ramayana written by Walmiki. This suspicion is contained in C. Rajagopalachari's book in the following quote (8).

- (8) Beberapa orang cenderung mengambil kesimpulan yang salah dari kisah Purana. Kata mereka, “Rahwana adalah seorang raja yang berbudi luhur. Walmiki salah menilai perbuatan-perbuatan Rahwana.” (Rajagopalachari, 2009:69). Mungkin saja Walmiki menghilangkan bagian-bagian yang tidak mendidik (Rajagopalachari, 2009:70).

Some people take the wrong conclusions from the Purana story. They said, "Ravana is a virtuous king. Walmiki misjudged Ravana's actions" (Rajagopalachari, 2009: 69). It is possible that Walmiki omitted the parts that did not educate (Rajagopalachari, 2009: 70).

If you go back to the story, the core told by SDD is the struggle over Rama's wife by Rahwana. On the basis of beauty, Sita is fought over.

- (9) ... Sita adalah istrinya, titisan Dewi Laksmi, yang tidak mungkin dicari sosok yang sejajar dengannya dalam hal keelokan tubuh dan kesetiaan (Damono, 2019: 57).

... Sita is his wife, incarnation of Dewi Laksmi, which is not possible to find an equal figure sought in terms of body beauty and loyalty (Damono, 2019: 57).

Beauty, and the beauty of the body is the first sight of every human being. However, there are also those who pay attention to nobility too. However, is it true that Rama likes Sita? Regarding this matter, to find out, the researchers compared the short stories of Rama and Sita by Sapardi Djoko Damono with C. Rajagopalachari's Ramayana to clarify candidate characters and characterizations for use with SDD short stories. Everything will be announced as follows.

- (10) ... Rama memberikan seluruh hatinya kepada Sinta. Sulit untuk mengatakan apakah cinta di antara mereka tumbuh karena keluhuran budi atau karena keindahan raga (Rajagopalachari, 2009: 78).

... Rama gives all the peace to Sinta. It is difficult to say whether the love between them grows because of nobility or because of the beauty of the body (Rajagopalachari, 2009: 78).

Doubt towards the quote (10) gives rise to various explanations. The reason Rama likes Sinta is because of her face or nobleness. To answer this, we will remain focused on the story of Dongeng Rama and Sita. The essence of this tale is the deconstruction of Rahwana's heroism. This story begins the compilation of Rahwana disguised as a stocky man with a face asking for pity.

(11) "Hamba tahu persis, Paduka adalah titisan Sang Hyang Wishnu, yang dengan ikhlas akan menyerahkan apa saja milik paduka – tidak terkecuali istri paduka, titisan Laksmi yang juga tentu menerima apa saja nasib yang telah digariskan untuknya. Ia sudah ditakdirkan menjadi istri hamba, dan hamba memang bernasib baik" (Damono, 2019:46).

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Rahwana's courage to ask Rama directly is the courage of a hero. This is like what invalidates the results of research on quality love that manifests in forms that follow heroism in accordance with what is happening - for example difficulties and self-sacrifice [3]. Rahwana has proven again that he is fighting against Rama. He is not a coward or a thief. This explanation was written by C. Rajagopalachari [3] Like a coward you do this behind Rama ... Get off the train and fight me if you are not a coward or a thief! Rama has deconstructed himself. He became a hero to himself.

As per Rahwana's request, Rahwana obliged Rama to behave "deity" without being deceived in the world. Willing to give what he received. Then we see the human side of Rama, the incarnation of that "divine" nature of speaking like a normal human being. (Rajagopalachari, 2009: 147)

(12) "Begini. Sepanjang perjalanan kamu tidak boleh menurunkan yang kaupanggul itu, jangan sampai istriku – yang sekarang menjadi istrimu itu – menginjak tanah karena hal itu akan menyebabkannya langsung amblek ke bumi. Kau tentu tahu, namanya Sita, artinya gelar – selokan yang berair sehabis sawah dibajak. Ia baru boleh kamu turunkan dari gendongan kalau sudah sampai ke negerimu. Paham?" (Damono, 2019:48).

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SDD directly discussed what Dewa was asked to do in the life he lived. The quote is Rama's spontaneous utterance. In the original story, he still had to solve it. Agreeing to Ravana's request with his compassionate form. The description in accordance with the attitude and words of Rama requested in the following quote (13).

(13) Apakah kami yang adalah putra raja bisa menutup telinga pada permintaan mereka yang mengiba dan diam saja?... Sumpah yang telah terucap harus ditunaikan. Apa yang telah aku katakan tidak bisa dicabut kembali. (Rajagopalachari, 2007:218).

Can we who can be able to turn a deaf ear at the request of those who plead and remain silent? ... the oath that has been spoken must be fulfilled. What I have said cannot be revoked. (Rajagopalachari, 2007: 218).

This is at once an exception that must be followed accordingly by all Gods. However, this is not the case with the story. Rama's irrelevance is illustrated in the conditions he put forward in quote (12) even though he had previously expressed his willingness to give his wife to Rahwana.

Quote (12) representing Rama frustrated Rahwana's disguised as a stocky man with a face asking for pity. Rama knew that it was Rahwana. Rahwana agreed to the easy terms. However, as the person who made the decision, Rama began to doubt his own decision. *I have to start honing it again*, he whispered to his self (Damono, 2019: 48).

Of course the reader will also ask how Sita was feeling at that time. Sita remained as per her husband's wish to follow Rahwana. Actually, Ravana is the ideal man and the temptation of all women including Sita as a human.

(14) Namun, ia harus bertahan untuk tetap ingat dan yakin bahwa Laksmi sudah merasuk dalam dirinya – ia tidak berhak berpikir yang bukan-bukan (Damono, 2019:49).

However, he must endure to keep in mind and believe that Laksmi has penetrated himself - he has no right to think nonsense (Damono, 2019: 49).

(15) Kau akan jadi permaisuriku yang berkuasa. Semua permaisuri dan selir-selirku akan tunduk kepadamu. Kakayaan, kerajaanku, semuanya akan jadi milikmu. (Rajagopalachari, 2009:357).

You will be my empress in power. All my empresses and concubines will fulfill you. wealth, my kingdom, everything will be yours. (Rajagopalachari, 2009: 357).

Quote (15) is proof that Rahwana's inappropriate words in this story are the desire of every woman. Not surprisingly, Sita obey the will Rama's will in the end. While to strengthen, Rahwana is valiant, has a hairy chest, and other advantages that are not far far could be higher.

(16) Bekas luka-luka di badannya yang gagah perkasa seolah tanda jasa setelah memenangkan sekian banyak pertarungan melawan para dewa, *asura*, dan makhluk lain. Kekuatan dan keberanian Rahwana seperti tanpa batas. (Rajagopalachari, 2009:245)

The scars on his brave body as a sign of merit after winning so many battles against the gods, asuras, and other creatures. Ravana's strength and courage are endless. (Rajagopalachari, 2009: 245)

The story continues until finally, Rahwana's worldly needs are opened, he wants to relieve himself. The depiction of Rahwana's decency was very chivalrous. He did not want to carry Sita while carrying out his intentions. This is Rahwana's strength and appreciation for Sita.

(17) Tentu saja tak bisa ia melaksanakan hajatnya itu sambil memanggul Sita di pundaknya. Itu tidak sopan, memalukan, dan tidak semestinya bagi seorang ksatria – meskipun denawa (Damono, 2019:49).

Of course he could not carry out his intention while shouldering Sita on his shoulder. That is disrespectful, shameful, and improper for a knight - even denawa (Damono, 2019: 49).

Rahwana was asking for the help of a firewood seeker to carry Sita on his shoulders while he took out his piss. Here Rama's revenge begins, it turns out that the wood finder is Rama. Sita who, with her conscience to never broke the promise jumped from the shoulders of Rama and escaped Rahwana.

(18) Rama. Ingat. Kamu sudah berjanji akan memberikan aku pada Raja Perkasa yang dadanya berbulu dan tubuhnya berotot ini. Ia lelaki tulen yang menjadi idaman setiap perempuan. Aku akan berbahagia hidup mengabdikan padanya."

Rama. Remember You promised to give me to the Mighty King who has hairy chest and muscular body. He is a real man who is the idol of every woman. I will be happy living serving him. "

The end of the story is the will of the story maker. Rama is not a hero. He has been breaking promise. Following are the words of Rama's compilation

(19) "Sudah menjadi kewajibanku untuk menunaikan sumpah janji ayahanda. Apakah itu adil atau tidak, spontan atau dipaksa, itu sama saja bagiku...(Rajagopalachari, 2009:119).

"It is my duty to fulfill my father's oath of promise. Whether it is fair or not, spontaneous or transferred, it is the same for me ... (Rajagopalachari, 2009: 119).

Rama failed to fulfill the promise to give his wife to Ravana. Though Rahwana fulfilled the requirements given by Rama. Although this is not fair. Fulfilling the promise is actually an obligation for Rama.

Sita was given a name and described so that the narrative was increasingly poetic based on her time, Ancient India. Sita means 'wrinkle' which in ancient India was described as the aroma of fertility. Meanwhile, asking someone else's wife is a bad thing. When asking for someone else's wife to do this, there actually has been an incident in the community that applies this system. Both in the ruling circles and commoners. Many infidelities are focused on property and body only. There are already those who love other people's wives openly or in secret. This is a lesson for the husband to think twice before taking action, especially regarding family decisions.

Grand narrative - something that has been believed to be true in society, namely the defeat of Rahwana will be his victory. Sita and Rama as incarnations of God can do nothing but balance between being human and as reincarnations of God. Appropriate promises are one of them that is difficult to implement. Then, Sita as Laskmi's reincarnation is a depiction of a human figure who is never satisfied with what he has.

IV. CONCLUSION

The deconstruction put forward by Jacques Derrida overlaid a great narrative (great narration). Rama and Sita's tales, especially Rahwana, Rama, and Sita. What happened to Rahwana in the previous story was twisted. He also questioned the position and attitude of Rama and Sita as incarnations of God. Asking someone else's wife is also a phenomenon that occurs in today's society. The heroism of Rama is achieved if it is taken with a mature decision and right intentions, and agreed in a good manner. Sita's name was chosen by SDD as a positive choice of storytelling. General understanding is dismantled to find the meaning that actually produces deconstruction from various aspects and brings up the meaning of that.

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