

Love in Poetic Expression: The Poems of Abdul Wachid BS through Ricoeurian Hermeneutical

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Abstract— Love poetry in Indonesian literature cannot be separated from the creative process of poets. That is because poetry is considered as a poet's space in channeling experiences or memories of life including the issue of love. The poet's style in writing love poems is certainly different. This happened because the creative processes possessed by each poet were different including the poet Abdul Wachid BS. Therefore, the expression of love presented in love poetry is not always the same. there are three creative processes of poets, namely *individual, social, and religious*. The three creative processes are mutually sustainable, but there are only one of the three things put forward by the poet Abdul Wachid BS. Based on the initial reading, anthology of poetry is *Hyang's Abdul Wachid BS's* more directed towards encouragement *individual, including the encouragement of love*. This encouragement is manifested in metaphorical expressions. Through these two things, the expression of the love metaphor in poetry book *Hyang's* can be interpreted more deeply with Paul Ricoeur's hermeneutic perspective method.

Keywords—poetry, hermeneutics, metaphor.

I. INTRODUCTION

Literary works, especially poetry, are inseparably linked to the poets' creative process because poetry is regarded as a medium to convey the life experience of a poet. The creative process of each poet is different, so the style and expression presented in poetry is certainly varied, regardless of being under the same theme. Sayuti in [1] said that there are three basic expressions that influence poets in writing poetry, namely individual, social, and religious life. Furthermore, Sayuti explained that the three basic expressions can simultaneously exist in a poem because poetry is always related to personal life, environment, society, and religion. However, the creative process in writing poetry is certainly related to the issue of forwarding, meaning that of the three basic expressions there is only one that the poet puts forward most in his poems.

Based on the preliminary reading, the *Hyang* poetry book is more likely to emphasize the individual motivations; one of them the motivation of love. Therefore, it needs to be studied more deeply to find out how extensive the matter of love is explored Abdul Wachid BS. The expressions of love presented by Abdul Wachid BS in the *Hyang* poetry book are manifested in the form of symbols and metaphors. However, this study only focuses on metaphorical expressions. Furthermore, the expressions of love explored by Abdul Wachid BS are poured into the poems based on the poet's life experiences.

To focus this research, researchers used five objects of Erich's perspective love. The classification of love used in this research process is Fromm with his book *The Art of Loving*. There are several objects of love in the opinion of Fromm [2], as follows. *First, brotherly love* or love of brotherhood. *Second, motherly love* or motherly love. *Third, erotic love* or erotic love. *Fourth, self-loveself-love* or. *Fifth, love of god* or love of God. Fromm in [2] explains that God is the highest and most coveted value.

The five objects of love when associated with culture are of course continuous. That is because cultured life, of course, humans must have a sense of love and affection for both society, nature, God, and parents. These feelings are needed to obtain shared prosperity. As expressed by William James who said "*real culture live by sympathies and admiration, not by dislike and disdain-under all misleading wrappings it pounces unerringly upon the human core*" [3]. Therefore, sympathy and love are very important in a cultured life.

In this research the expression of love metaphor uses Paul Ricoeur's hermeneutic perspective as an analysis knife. Therefore, the work steps that need to be carried out in accordance with Ricoeur are *to read / to say, to understand, to explain, to translate to interpret*. Hermeneutics in [4] is a theory about the workings of understanding in interpreting texts. So, the key idea of hermeneutika is text. This is in line with Ricoeur's statement in [5] which explains that literary texts are independent of the author. Ricoeur explained that hermeneutika is a type of reading that responds to the autonomy of the text by describing together elements of understanding, explanation, and combining in a complex process of interpretation to be interpreted. Therefore, the task of hermeneutics Paul Ricoeur is the audience's understanding of the original text. That is, the meaning of a text is open to anyone who reads it. Thus, reference to the text will be obtained when the reader is expanded in his projection capacity with the acquisition of a new form of the existence of the text itself. The workings or understanding of Paul Ricoeur's hermeneutics on the text are three, namely (1) understanding from symbol to symbol, (2) careful interpretation of symbols, and (3) philosophical thinking by using symbols [4].

In the process of interpreting the text Ricoeur discussed metaphor. Ricoeur in [6] said that metaphor is a form of sentence in a discourse. Furthermore, Ricoeur added that metaphor is a miniature of sentences. Ricoeur explained that an effort to understand the text includes an attempt to gain the meaning called *sense* (what the text is) in the form of

“explanation” and to associate language with the world called reference (what the text is about) in the form of “understanding”. This is accordance with Ghasemi, *et al* in [7] through Ricoeur's journal article *Theory of Interpretation: A Method for Understanding Text (Course Text)* that in order to understand the text there are three steps researchers should take. The three steps in Paul Ricoeur's Hermeneutics are as follows. First, *explanation* is that researchers as interpreters must explore the text. Second, *understanding* is the stage of comprehension. At this stage researchers must understand what they have read by linking the language with the world. Third, *appropriation* is often referred to as the interpretation stage. At this stage researchers are required to have knowledge, experience and perceptions in order to interpret the text precisely and sharply.

The three stages are a unity in Paul Ricoeur's hermeneutics. Through these stages, an interpreter or researcher can understand the text. However, to be able to achieve both efforts, Ricoeur began with the identification of metaphors. In Paul Ricoeur's hermeneutics, the identification of metaphors is applied to look for references. Therefore, the metaphor is one of the important things in Paul Ricoeur's hermeneutic theory. Metaphor is a direct comparison, meaning that metaphors is a figure of speech that compares something to something else. However, the direct comparison in this case is comparing something with short forms [6]. Furthermore, in a literary work, especially poetry, metaphor exists in the naming which belongs to something else, namely transference from genus to species. Therefore, Ricoeur in [6] explained that the term of transference or transposition is metaphorical.

Through his writing entitled *Metaphor and the Main Problem of Hermeneutics*, Ricoeur explained that metaphor is part of the main concern in hermeneutics. Metaphor is a miniature of a text. To identify metaphors requires reason and reference linkages. To understand the metaphor is the key to understand the larger text. Monroe Beardsley in [8] explained that metaphor is “poetry in miniature”. Metaphor connects literal meaning with figurative meaning in literary works. In this case, literary work is a work of discourse that unites explicit and implicit meanings. The differences between explicit and implicit meanings are treated in the differences between cognitive and emotive languages, which are then diverted into differences in denotative and connotative vocabulary.

After discussing the metaphor in the hermeneutic perspective, this research is also associated with the dialectic of love in cultural perspective. This is because love cannot be separated from human culture and human nature as social beings. Every human being naturally lives side by side with culture and society. Therefore, to meet their needs, people need to communicate and socialize with the society. In the process of socialization, humans must certainly have a sense of sympathy, compassion and care. These three senses are basically summarized in a sense of love. This is in accordance with William James who said “real culture is existent due to sympathy and admiration, not due to dislike and under-all-misleading wrappings; it tends to be unerringly upon the human core” [3]. This statement means

that real culture lives through sympathy and admiration, not through feelings of hatred and dislike. Koentjaraningrat in [9] explained that culture is not only fixated on things, but also manifested in the form of customs or human behavior in the social sphere. Therefore, cultural values are considered as the highest level of customs. That is because cultural values are the result of the human mind that is valuable to be used as a way of life. However, in the cultural value system there are five major problems experienced by humans. According to Kluckhohn in [10], the five major human problems are (1) human nature, (2) human activities, (3) space and time sense, (4) man-nature relationship, and (5) social relations. In addition to these five problems, there are two human instincts that are influential in human life: an instinct to have sexual relationships and an instinct to enhance filial piety. The sexual instinct cannot be ejected from human beings because every human being has a desire to fulfill biological needs, including sex. In addition, humans have an instinct to worship their parents and God because humans realize that there is a power that exceeds human strength beyond reason.

Based on the explanation of the five problems and human instincts above, it can be concluded that culture arises through love. Through the feeling of love comes sincerity and sympathy. It will have an impact on the environment so that a peaceful and harmonious situation can be created. Since human life cannot be separated from culture and love, the researcher classifies love into five types. The classification of love by Fromm through his book *The Art of Loving* is used in this research. Fromm views love as an art, which requires struggle, patience, concentration, and personal maturity. Love requires struggle and an active understanding. All the struggle and effort will fail if it is not accompanied by the active development of personality to realize a productive orientation. Fromm also views that love is the answer to human existence. Therefore, in this modern era most people are afraid of separation, loneliness, isolation, and so on. There are several objects of love according to Fromm in [2], as follows.

First, affectionate love or brotherly love or the love for fellow human beings is the love between equal beings even though they are not always equal. The word “equal” means that humans are all social beings who cannot live without help from others. *Second*, familiar love is divided into two: motherly love and fatherly love. Motherly love, according to Fromm [2] has a different principle from fatherly love. The principle of a mother's love for her children is that she loves them because they are helpless. The principle of a father's love for his children is that he loves them because they can fulfill his hopes, because they are able to complete their tasks, and because they resemble him. The difference in the principle of love directly influences the type of love. *Third*, erotic love, according to Fromm, is the love that distinguishes between familiar love and brotherly love. This erotic love is exclusive, but not universal, and craves a total fusion and union with another person. Furthermore, Fromm [2] explained that human sexual desire leads to fusion, not just a physical desire to relieve tension. The important factor of the erotic love is the will.

Fourth, self-love as what Fromm in [2] said has a close relationship with love for other creatures. As written in the Scriptures: “Love others as you love yourself!” which shows a respect for integrity and uniqueness between oneself and others that cannot be separated. Fifth, love for God, according to Fromm in [2], is since God is the highest and most desirable value. Humans express their love for God through devotion for their own sake. The devotion is intended to return humans to their natural tendency and is expressed by the acts of worship. Worship should not be understood as an obligation, but as a necessity.

The rest of this paper is organized as follow: Section II presents senior fitness test. Section III describes data acquisition. Section IV presents the the dataset. Finally Section V concludes this work.

II. SENIOR FITNESS TESTS

The poetry books by Abdul Wachid BS have been studied by several other researchers. Here is a list of the researchers: a) Heru Kurniawan who studied *Rumah Cahaya* poetry book in a research entitled *Mistisisme Cahaya*; b) Arif Hidayat who examined the poetry book *Engkau Cinta Akulah Rindu* in a research entitled *Aplikasi Teori Hermeneutika dan Wacana Kritis*; c) Indra KS who examined the *Kepayang* poetry book in a research entitled *Abdul Wachid BS*; d) Teguh Trianton who studied the book *Tujammu Kekasih* in a research entitled *Feminisme dalam Puisi Abdul Wachid B.S*; e) Dimas Indianto who reviewed the poetry book *Yang* in a research entitled *Nilai Profetik dalam Puisi*.

III. THE DATA ACQUISITION

A data acquisition used in this study refers to the work steps of Paul Ricoeur's hermeneutic interpretation, namely, *to say / to read, to understand, to explain, to translate / to interpret*. Therefore the steps taken in data analysis are as follows; a) read all the poems in the trilogy of the collection of poems by *Yang, Kepayang, Hyang* by Abdul Wachid BS; b) determine poetry that is considered to fulfill the characteristics of love; c) identify the symbols and metaphors in the poems that have been chosen as samples; d) interpret the symbols and metaphors that have been found by opening the mind; e) do a thorough interpretation by thinking philosophically.

IV. THE DATASET

The expressions of love metaphors found in the *Hyang* poetry book and analyzed using Paul Ricoeur's analysis steps were presented in Table I below.

TABLE I. THE EXPRESSION OF LOVE METAPHORS

| Titles of the Poems | Metaphors | The Object of Love |
|-------------------------------------|--|--------------------|
| <i>Menjelang Subuh Itu</i> | The metaphors of brotherly love are depicted in <i>Menjelang Subuh itu</i> verse 1, 2, and 3. | Brotherly Love |
| <i>Perempuan itu Tidak Bersayap</i> | The metaphors of motherly love are depicted in <i>Perempuan itu Tidak Bersayap</i> verse 1, 3, and 4. | Motherly Love |
| <i>Ciuman</i> | The metaphors of erotic love are depicted in <i>Ciuman</i> verse 1 to 7. | Erotic Love |
| <i>Lelaki</i> | The metaphors of self-love are | Self-love |

| | | |
|-----------------------|---|--------------|
| <i>Boleh Menangis</i> | depicted in <i>Lelaki Boleh Menangis</i> | |
| <i>Ya Allah Hyang</i> | The metaphors of love for God are depicted I <i>Ya Allah Hyang</i> verse 1 to 4. | Love for God |

The poems of Abdul Wachid BS in the *Hyang* poetry book are more likely to be driven by love that is related to culture. The encouragement of love that is poured into the poems comes from some different types of love based on the Fromm perspective, namely the affectionate love, the familiar love, the self-love, the playful love, the erotic love, and the divine love. The various types of love that became the theme in the *Hyang* poetry book are depicted in five poems.

First, brotherly love or affectionate love is love that is equal not discriminating. The affectionate love arises because humans realize that they are social animals. In other words, humans cannot live without help from others. The brotherly love is reflected in the poem *Menjelang Subuh Itu* below.

“Menjelang Subuh Itu-Ustad Jefri al-Buchori: //terakhir dia tersujud mencium akar/ terhadir dia kembali kepada sumber/ tidak lagi dari sumur dia bersuci/ tetapi menapaki pelangi dia mendaki/pada akhirnya/ di akar kelapa itu/ kembali ke dalam rumah/ berumah di dalam tanah// sampai mengerti arti lemah justru dia melangkahi tangga-/ tangga dunia dengan gagah/ menuju khotbah sejatinya!” [11].

The poem entitled *Menjelang Subuh Itu* illustrates the appreciation of “aku-lirik” sorrow to the Ustad Jefri al-Buchori, who was later called as Uje. The metaphor of brotherly love in poetry written on April 26, 2013 reminds the readers of the event five years ago. At that time there was a single accident which resulted in Uje's death. The event certainly raised people's sympathy and sorrow, especially “aku-lirik”. Those feelings arose because of the loss of a Muslim cleric who could provide *da'wah* without patronizing and could socialize with anyone regardless of social status. Therefore, the poem entitled “Menjelang Subuh Itu” is a form of “aku-lirik” expression of brotherly love to Uje. Furthermore, the metaphors in the poem “aku-lirik” are presented through simple but meaningful sentences.

Through the first and second verses in the poem, “aku-lirik” explains how Uje got into a fatal accident; he crashed and fell under the coconut tree. The accident caused “dia” Uje to return to Allah by *menapaki pelangi* which is a symbol of true happiness. “Aku-lirik” explains further that “dia” Uje had to face death as illustrated in the following lines: */kembali ke dalam tanah/ berumah di dalam tanah//*. However, death made Uje understand the meaning of helplessness and did not make him stop “preaching”. Instead, it actually led him to the true sermon in the real life in heaven Illahi. This was illustrated by “aku-lirik” at the end of his poem: *...//Sampai mengerti arti lemah/ Justru dia melangkahi tangga-/Tangga dunia dengan gagah/ Menuju khotbah sejatinya//*

Second, familiar love presented by “aku-lirik” in the *Hyang* poetry book by Abdul Wachid BS is not only about relationships with parents, especially mothers, but also

about the relationship between a wife and husband. Familiar love has a sincere nature and expects no rewards at all. To obtain familiar love, no significant effort is needed. Such a thing is reflected in the poem *Perempuan Itu Tidak Bersayap*. The following are the lines of a poetry illustrating familiar love.

“Perempuan itu Tidak Bersayap: //perempuan itu tidak bersayap/ tetapi ia mampu terbang/ dari dapur ke sumur/ dari tempat tidur kepada syukur// getargetar perasaannya yang bernama wanita sehingga ia/ begitu berani menata atau ditata/ oleh lelaki yang ia// cinta, mengepaskan sepasang sayapnya/ peristiwa demi peristiwa/ teater teater kecil di dalam keluarga/ segelas teh di pagi hari hingga ke senja//perempuan itu memang tidak bersayap/ tetapi kepaknya menyebarkan wangi/ keluar masuk rumah, keluar masuk ramah/ dari pagi sampai kepada hati// hanya lelaki yang tidak berhati/ yang berkata ia tidak bekerja/ untuk surga/ dunia//” [11].

Through the first, second, and third verses above, “aku-lirik” explains that the woman (wife) does not have wings, but can finish all the housework from morning until *syukur* which is a symbol of evening. The house wife is living her life sincerely. This idea is emphasized in the second verse which explains that the wife has a sincere love to her husband that “dia” (wife) is willing to obey and serve her beloved husband. The wife’s devotion is depicted by “aku-lirik” through the line *segelas teh di pagi hari hingga ke senja* “preparing a cup of tea from morning to dusk”. This action is a form of a wife’s devotion to her husband since a wife must prepare things her husband needs for work and welcome him home from work even only with a cup of tea.

In the fourth verse, “aku-lirik” reconfirms that women do not have wings. However, their existence always gives comfort to the husbands. Given that the house is heaven, the wife becomes the pillar of the civilization and the key to household harmony. Therefore, being a house wife is not easy and holds a great responsibility. The peak of “aku-lirik” awareness towards the sincerity of a wife is shown through the following lines://hanya lelaki yang tidak berhati/ yang berkata ia tidak bekerja/ untuk surga/ dunia//. The words *surgadunia* “heaven on Earth” denote a husband.

Third, erotic love is related to encouragement, desire, and sexual instinct. Every human being must have passion and desire; Hence does the poet. “Aku-lirik” describes his erotic love towards his lover in the poem *Ciuman*. Below are the lines of the poem about erotic love [11].

“Ciuman: //setiap ciuman yang/ kau alamatkan ke bibirku/ memompa gairah nafsu/ sampai sampai aku melayang// ke langit tujuh, di situ ada/ segala dan semua yang bernama/ keyakinan dan cinta/ para nabi dan malaikat cahaya// tetapi ketika penerbangan yang/ tanpa sayap itu hampir sampai/ selalu saja ada doa ibuku melarang/ dan memanggilku kembali// ke bumi, tempat aku bertemu/ denganmu yang mengajarkan ciuman/ yang sungguh memabukkan itu/ sampai sampai aku sakau// dari bangun tidurku/ ke bangun tidur ku yang lain/ kunikmati kenikmatan demi kenikmatan/ kuhikmati kehikmatan demi ingatan// kepadamu yang/ kutahu suatu saat nanti/ semoga ciuman terakhirmu di kamar/ duniaku ini kau lumatkan// hingga aku lena/ dalam mimpi fana//” [11]

The first and second verses above show that “aku-lirik” passionately feels the taste of kissing her lover. A kiss is part of erotic love that uses lust. This verse intrigues the feelings of the readers as well as mesmerizes the readers with “aku-lirik” words. This can happen because the poet expresses its appreciation vulgarly. However, at the second verse, “aku-lirik” begins to invite readers to understand the meaning of erotic love. The kiss increases “aku-lirik” *melayang ke langit ke tujuh*. In the sky there is love of all the prophets and angels. The second verse “aku-lirik” clearly presents a metaphor by likening that the feeling of kissing is like flying into the sky and meeting with the prophets and angels.

Through the third, fourth, and fifth verses above, “aku-lirik” allows the readers to open their minds to understand the meaning of erotic love embodied in the poem *Ciuman*. The three verses explain that the kiss that makes “aku-lirik” fly to the seventh heaven and meet with the Prophet and the angels are obstructed by his mother's prayer. This is because his mother has not let her child go (died). Therefore, “aku-lirik” soul returns and continues to feel the pleasure of kissing (affection) every day so that it makes him addicted. Furthermore, it can also be said that the kiss “aku-lirik” means is the love of Allah to him. Therefore, the pleasure of the love of Allah Almighty to “aku-lirik” makes him fly and want to meet Allah immediately. However, when it reaches the peak of the pleasure of feeling love from God, there is always the prayer of his mother who has not been able to let him meet God.

The sixth and seventh verses above tell the peak of “aku-lirik” experience of enjoying Allah love for him. Therefore, “aku-lirik” expresses his hope in living the love of Allah so far. “Aku-lirik” hope is presented in the sixth verse: ...//kepadamu yang/ kutahu suatu saat nanti/ semoga ciuman terakhir di kamar/ duniaku ini kau lumatkan//... The verse implies “aku-lirik” prayer to Allah. “Aku-lirik” prays that when his time comes, he wants to be in the condition of being blessed by the love of Allah Almighty so that he could die in *husnul khatimah*.

Fourth, self-love is love for oneself. This love tends to be selfish, stubborn, and brave. In the religious dimension, self-love is needed in order not to hurt oneself, meaning that humans must love themselves. However, they still have to love other people just as they love themselves, given that humans live in a culture or society. Self-love is reflected in one of the poems contained in the *Hyang* poetry book by Abdul Wachid BS entitled *Lelaki Boleh Menangis* that “aku-lirik” wrote in 2014. Below are the lines of the poem about self-love [11].

“Lelaki Boleh Menangis: //lelaki boleh menangis/ hidup yang pangkal dan ujungnya/ bergantung kepada cakrawala/ kau aku tahu itu// tetapi cakrawala di manakah, kekasih/selagi harihari tersisih/ antara perih dan pesona / kau aku memilih tenggelam arus sungai sabda/mungkinkah kau aku akan sampai cakrawala/ dari sungai yang gemuruh/ antara cinta dan pengetahuan/ kau aku sering marah oleh ketidaktahuan// tetapi semua hari pasti akan menepi/ aku bukan menjanjikan janji/ tetapi keyakinan menjadi langkah/ kau aku berjalan tanpa pongah// semalaman kabar dari langit/ rejeki tidaklah wingit/ cakrawala tidak melulu di langit/ tetapi bagaimana mempertemukan runit//antara

*cakrawala di langit/dan cakrawala di dalam hati kau aku/
aku memilih bergantung/ kau tidak akan kugantung//
betapun sulit hidup bertiarap pada nasib/ tetapi
kupandang jalan depan kian berliku/ bila tanpa adamu
tersebab cakrawala itu/ mengandung semua wajahmu//
lelaki boleh menangis di hadapanmu//” [11].*

The first and the second verses in the poem above “aku-lirik” convey that a man (husband) can reflect and complain about his routine. The household life that is solely about earning a living, especially the material, never ends. “Aku-lirik” and “his” wife only depend on *cakrawala* “the horizon” which means life. Furthermore, “aku-lirik” increasingly shows his anxiety about life so he asks his wife and chooses *tenggelam dalam sungai sabda* “to sink into the river of words”, meaning knowledge. Both verses imply that a man’s responsibility in giving life to his family is not an easy thing. However, in the poem *Lelaki Boleh Menangis*, “aku-lirik” implies that the husband and the wife are both working in the education sector. Therefore, the verse says *.../kau aku memilih tenggelam arus sungai sabda//*.

Through the third and fourth verses, “aku-lirik” increasingly shows that the husband and his wife will be able to achieve the ultimate happy life. Therefore, “aku-lirik” and “his” wife now living their lives in the world with confidence in seeking fortune. Furthermore, the fifth, sixth, and seventh verses convey a meaning that “aku-lirik” positions himself as a leader in the house hold so he must be strong and leader-minded. These characteristics are reflected in the fifth and sixth verses. Both verses clearly illustrate that a husband must be able to decide the best for his house hold with a strong belief that they will be able to make a fortune with a great effort and prayers. However, it should be realized that a husband is still an ordinary human being who becomes weak when he must lose his wife. That is because a wife means a source of strength to him; strength to make a better living and to improve his performance at work. Therefore, “aku-lirik” ends the poem with the following lines: *.../bila tanpa adamu tersebut cakrawala itu/ mengandung semua wajahmu// lelaki boleh menangis di hadapanmu//*.

Fifth, the love for God is reflected in the *Hyang* poetry book by Abdul Wachid B.S. The “aku-lirik” appreciation of love for God is poured into a poem entitled *Ya Allah Hyang* which was written in 2014. The poem explains the poet’s powerlessness as a weak human being. Furthermore, the poem is also a representation of the poet’s servitude to his God. The following is the poem about love for God.

*“Ya Allah Hyang://maha awal yang/ Maha akhir yang/
Maha dlahir yang/ Maha batin yang// Belaskasihnilah
hambamu yang/ Rapuh seperti daun kering tanggal dari/
Tangkainya yang ingin menegak/ Bagai cagak yang mau
selalu/ Dan selalu membaca luas langit cintamu/ Tetapi
tersesat kepada alur cerita/ Yang bagai benang kusut tak
berkesudahan// Tuliskanlah kembali hambamu ini/
Ceritakanlah kembali ketiadaan aku/ Hingga semua dan
segala kisah/ Penuh halaman tanpa belangbelang
benang/ Warnailah hamba dengan ending yang/ Tanpa
huru-hara bara//Belaskasihnilah hambamu yang/ Tak
berbelaskasih pada diri sendiri/ Hamba hanya
bergantung kepada/ Belaskasih paduka/ Amiin//” [11]*

The first verse above shows that “aku-lirik” adores and glorifies Allah Almighty. The poet realizes that nothing in this world possesses greater power than Allah. Furthermore, in glorifying the name of God, “aku-lirik” refers to the *Asmaul Husna* “Beautiful Names of Allah” and the attributes of Allah. The poet is fully aware that God is the Eternal with no beginning and the Everlasting with no end. Allah is also the Omniscient and the All-Knowing. The appreciation of “aku-lirik” described in the first verse relies on Q.S. Al-Hadid verse 3. The verse mentions that Allah has the properties of *Qidam* “without beginning” and *Alimun* “all-knowing”.

From the second and third verses above, it can be clearly seen that “aku-lirik” begins to more deeply understand his role as a helpless human (servant). “Aku-lirik” begs Allah for mercy on his helplessness which is metaphorically illustrated like dry leaves falling from the stems that want to remain upright like a pole in order to see and feel the breadth of Allah’s love for humans and nature. However, there are always temptations that come to shake “aku-lirik” love to Allah Almighty. Furthermore, “aku-lirik” reemphasizes the message in the third verse that although he always gets the temptation, it cannot diminish his determination to become closer to God Almighty. Therefore, “aku-lirik” continues praying to Allah Almighty so that He will give him guidance and make him like a white sheet without the slightest stain and let him die in *Husnul Khatimah* without any reproach or scorn from others.

The highest state of “aku-lirik” awareness of the magnitude of the love of Allah Almighty ends with the fourth verse. The verse is basically continuing to express “aku-lirik” hope that Allah will always give mercy to him even though he does not love himself (self-love) and only surrenders to Allah.

Based on the explanations of the expressions of love metaphors in the *Hyang* poetry book by Abdul Wachid B.S, it can be concluded that love starts from the awareness and the appreciation of “aku-lirik” in the cultural life. It is given that when living side by side with culture indirectly requires humans to have a sense of love and care. This is necessary because humans live in a society that must be full of harmony, peace, and sincerity. Therefore, a sense of love and sympathy really needs to be fostered to realize the cultural peace. Several types of love should be grown, namely affectionate love, erotic love, familiar love, self-love, and divine love as a form of awareness that there is power beyond human reason.

V. CONCLUSION

Based on the results of the research and the discussion, it can be concluded that the poems in the *Hyang* poetry book by Abdul Wachid B.S. are love poems arisen from cultural life. This is due to the full awareness and appreciation of “aku-lirik” towards the importance of love when humans live side by side with culture. Love that is generally born in the cultural life comes from different types, namely affectionate love (love for others), familiar love (love for parents), self-love (love for oneself), erotic love (love for lovers), and divine love (love for God).

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