

## The World View of W.S. Rendra in *Empat Kumpulan Sajak* Structuralism Genetic Review

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### Abstract

Poetry becomes one of poets' media to deliver aspiration, notion, even ideologies. One of the poets who were able to share his notion, feeling even reality well was W.S. Rendra. The purpose of the research is to describe his point of view of world express into *Four Poetry Sets*. The data of the research is excerpts which have relevancy to problem symptom, the data is gained through understanding the text and literature studies. The review toward W.S. Rendra's work titled *Empat Kumpulan Sajak* using literature sociology approach, Goldmann genetic Structuralism theory. Through genetic Structuralism, the theory can be seen completely how the point of view of a poet. The findings are some factors of humanism affecting the poetries in *Empat Kumpulan Sajak*. Besides the fact of humanity, there is also a point of view of W.S Rendra about compassion, nature, and patriotism. The benefit for readers is they can get and understand W.S. Rendra's point of view expressed through *Empat Kumpulan Sajak*.

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## INTRODUCTION

Literature work is a real-life portray reflecting the condition of a certain nation. Shofi (2018) states literature work is one of media for poets to express their aspirations, notions, even ideologies in the form of written and oral modes. Faruk (2012) states literature work is a fact as a part of various problems and the concrete situation faced by a human. One of literature works describing the condition of society and various social facts are poetry. Piirto (2011) explains that poetry is arranged words in stanzas, rhythm, and melodies, consisting of facts, notions, or emotions in which are more concentrated, imaginative, and strong. Sayuti (in Inayati, and Nuryatin, 2017) poetry expresses imaginative, emotional, and intellectual experiences of a poet taken from individual and social lives.

Poet is an expression of confusion from a poet, not as an individual but as a part of society. Aminuddin (2013) social life bot individually or in the group, can be one of an idea to create poetry. Muawanah, and Supriyanto (2016) state problems in society can be the source of aspiration for poets to create a literature work. One of those poets who were capable to express his thought, feeling, and even reality in good format was W.S. Rendra. Rosidi (2013) states W.S Rendra is the most important Indonesian poet in this era, his interesting stanzas due to their simplicity and rich imaginations. Nurrohmat (2009) assumes the poetic ability of W.S Rendra may be not only limited in the text but also directly to reality. Fathurohman, Supriyanto, Nuryatin, and Subyantoro (2017) states poetry does not only function as a set of words and vocabularies but poetry is a creative work recording any event. Soemanto (2017) states poetry is media of W.S. Rendra to express not only notions but also his self-opening.

Ariyanto, and Nuryatin (2017) states that great literary work can help readers to be cultured. That kind of man will always seek values of truth, beauty, and goodness. One of the ways to get the values is done by interaction through artworks including great literary works.

Poets speak about life using language to deliver the content consisting of an imaginary reality, a reality enhanced by the poet's imagination. Therefore, the literature work is a vision of worldview of the poet. Worldview is a response toward various life problems faced by the poets. Jabrohim (in Khunaefi, and Nuryatin, 2017) states that worldview covers notions, aspiration, and feelings to unite social groups.

The understanding toward literature work may not only stop until gaining understanding about the structures, but it must be continued until reaching the meaning. Faruk (2015) states structure is not something static but a growing product from historical process. Goldmann (1980) asserts structure is universal aspect from all human thoughts, sensitivity or attitudes, and able to replace human as the subject of history.

The researcher sees worldview of W.S. Rendra to find out how far the vision is about the world and its life expressed into literary works. Readers can get and understand worldview expressed into *Empat Kumpulan Sajak*.

## METHODS

The method used in this research is Lucien Goldmann dialectic method. Supriyanto (2011) dialectic method operates inside and outside of the text dialectically. The method is built from two parts of positions, partial to whole unity and understanding to explanation.

The used approach in this research was the literature sociology approach using genetic Structuralism theory. The theory sees literature work as meaningful structures, representing world vision (*vision du monde*) of the poet, not as an individual but a society.

The gained data is done by understanding the text and literature studies. The related data by first formulated problem, textual aspect (structure) which comes from W.S. Rendra poetry titled *Empat Kumpulan Sajak*. To get the related data is done by understanding poetry. The data related to the formulated problems is the third problem: the worldview, gained through poetry structure understanding and literature studies. Besides that, the researcher did literature

studies: reviewing various notes of events in 1961, entailing the emergence of the poetry creation, saved in Suara Merdeka library. The formulated problem is inside of the text and in its relation to social lives. Therefore, the used method of this research is a method to analyze text and also to analyze the social context (dialectic).

The method works inside of the text and outside of the next, to the context of society. Dialectic method is used to get data inside of literary text.

The researcher identified the data through each part. It was done by analyzing the structure of the text. Through the analysis of text, structures would find the meaning of the poetry. The next step was clarifying the ideological data to find the worldview of the poet (Goldmann classification) as the mediator between text and society.

## RESULTS AND DISCUSSION

The analysis of *Empat Kumpulan Sajak* related to the structures and worldview shows: firstly, the poetry was analyzed through a structural approach. The structural analysis was done to get comprehensive data about understandings toward the elements of poetry. The structures were physical and inner structures of the poetry. The physical structure of the poetry is divided into (1) diction, (2) imagination, (3) concrete, (4) extension, (5) verification, (6) typography of the poetry. The inner structures of the poetry were stated by I. A. Richards: (1) theme, (2) feelings, (3) tones, and (4) suggestions. Through the understanding of the poetry, W.S. Rendra's worldview could be gained, in which it was expressed into *Empat Kumpulan Sajak*.

### The Analysis of Poetry Structure of W.S. Rendra "Gugur"

In this poetry titled *Gugur*, the type of the poetry is poetic and narrative because it expresses story or the poet's history.

The diction of the poet is a meaningful word with connotation meaning, such as death (*gugur*), dusk (*saga, fajar*), hugging (*berpelukan*),

closing eyes (*menutup mata*). Those words are common words found in daily lives.

The imagining and concrete words do not only fade the preferred words to express by the poet. The imagination of compassion by poet toward his beloved one is concreted through this statement.

(1) *Ia merangkak*

*Di atas bumi yang dicintainya*

(Stanza 1, line 1 to 2)

The concrete data needs imagining in the readers' mind. The spirit which never fades, to defend the homeland. In the fourth line until the sixth, the happiness flows. Here is the excerpt.

(2) *Telah ia lepaskan dengan gemilang*

*pelor terakhir dari bedilnya*

*ke dada musuh yang merebut kotanya.*

(Stanza 1, line 4 to 6)

The image of someone with spirit to protect the homeland is concreted on this poetry. Here is the excerpt.

(3) *Ia merangkak*

*di atas bumi yang dicintainya.*

*Ia sudah tua*

*Luka-luka di badannya*

(Stanza 2, line 1 to 4)

In the poetry, age and disease due to injury will never decrease the spirit to protect the homeland. The spirit is worthy to be followed.

The gloomy situation is concreted by *sesudah pertempuran yang gemilang itu lima pemuda mengangkatnya di antaranya anaknya/Ia menolak dan tetap merangkak menuju kota kesayangan.*

The tactile imagination is used by feeling sensed, is strengthened by visual imagination. As if the readers read and felt the sorrow while an individual's sincerity to fight to defend the homeland. It is seen in this excerpt.

(4) *"Yang berasal dari tanah*

*Kembali rebah pada tanah.*

*Dan aku pun berasal dari tanah:*

*Tanah Ambarawa yang kucinta.*

(Stanza 4, line 13 to 16)

In the fifth stanza, there is an auditory and visual imagination, the readers are invited to imagine while fighting as a message to the young generation. Here is the excerpt.

(5) *Orang itu kembali berkata:*

*"Lihatlah, hari telah fajar!*

*Wahai bumi yang indah  
kita akan berpelukan  
buat selama-lamanya!  
Nanti sekali waktu  
seorang cucuku  
akan menancapkan bajak  
di bumi tempatku berkubur  
kemudian akan ditanamnya benih  
dan tumbuh dengan subur  
Maka ia pun akan berkata:  
- Alangkah gemburnya tanah di sini“*

(Stanza 5, line 1 to 13)

There is meaningful connotation in the excerpt. It is hugging which means everything dies will return to soil.

The figurative language of the poet causes prismatic, meaning to have various meaning or rich meaning. The figurative language consists of figuration, causing figurative meaning and symbolizing to cause meaningful symbols. The figurative language in the *Gugur* is as follows.

(6) *Bagai harimau tua  
Susah payah maut menjeratnya.*

(Stanza 2, line 5 to 13)

The excerpt figures the struggle of the warrior is as if a tiger, having cleverness, wildness, and agility. The agility and its intelligence make him difficult to catch by the enemy. The figurative language usages to describe the events and the condition. Here is the excerpt.

(7) *Bumi yang menyusui kita*

(Stanza 4, line 19)

In that excerpt, there is a figurative world, *bumi* or earth, which is just like a human, usually breastfeeding. There is a demanded message delivered, that is earth they step on it, is a worthy land to fight.

The verification in the poetry, the sound /a/ creates integrated assonance. Here is the excerpt.

(8) *Bagai harimau tua  
susah payah maut menjeratnya.  
Matanya bagai saga  
menatap musuh pergi dari kotanya.*

(Stanza 3, line 1 to 4)

In Stanza 3, there is an asocinancy in the form of vocal repetition on the words *tua*, *menjeratnya*, *saga*, *katanya*. The sounds of the

poetry will form musicality and orchestration if it is oral

The poetry of W.S. Rendra titled *Gugur* is a poetry-themed heroic or patriotism. It is described by concreting as if the readers imagined what was being experienced. Here is the excerpt.

(9) *Ia merangkak  
Di atas bumi yang dicintainya.  
Tiada kuasa lagi menegak.  
Telah ia lepaskan dengan gemilang  
Pelor terakhir dari bedilnya  
Ke dada musuh yang merebut kotanya.*

(Stanza 1, line 1 to 6)

The excerpt above describes a figure of hero fighting to defend his homeland by feeling so happy while the last bullet he shot to the enemy's chest. The struggles to kick off the enemy from his city was without recognizing ages, no matter what they would face. It is as in this excerpt.

(10) *Ia merangkak  
Di atas bumi yang dicintainya  
Ia sudah tua  
Luka-luka di badannya*

(Stanza 2, line 1 to 4)

In the excerpt, W.S. Rendra concreted so that it makes the readers can see by themselves about the condition felt by the heroes. Ages and scars did not decrease their spirit. The *simile* is chosen to create an analogy of an agile trigger with a figure of an old man fighting for the freedom. Here is the excerpt.

(11) *Bagai harimau tua  
susah payah maut menjeratnya.  
Matanya bagai saga  
Menatap musuh pergi dari kotanya.*

(Stanza 3, line 1 to 4)

The excerpt shows us that W.S. Rendra chose the diction *harimau*, as it is known to be very agile and intelligence while hunting its preys. The analogy of *harimau* or tiger to a hero fighting the enemy out of his place.

(12) *Sesudah pertempuran yang gemilang itu  
Lima pemuda mengangkatnya  
Di antara anaknya.*

(Stanza 3, line 1 to ke 4)

The excerpt describes by concreting five youngsters lifting him, the victory left scars on the

body, making them be helped by children while walking.

The message delivered by the poet is reminding the young generation that freedom of this homeland is due to the efforts of the heroes, giving all their lives to freed Indonesia.

### The Analysis of W.S Rendra's Poetry Structures "*Bayi di Dasar Kali*"

In the poetry titled *Bayi di Dasar kali* has poetic and narrative natures since the poet expresses the story about a poor baby, the innocent one, is expelled into the river.

The diction used by the poet is connotation words, such as to wash, to lullaby, and to sing. The words are commonly seen words in daily lives.

The imagining and concrete words do not fade the intended delivered meaning by the poet. The imagination of sorrow by the poet toward innocent babies is concreted by this excerpt.

(13) *Bahkan pun mulut yang telah biru dan dingin*  
(Stanza 1, line 3)

The concrete words trigger imagination inside of readers' thought. The full of sorrow situation is concreted by *air sungai mahadingin/mencucinya sepanjang hari/matanya menatap saja dan tiada berujung juga/tubuhnya kian putih dan kerikil masuk ke dagingnya*.

The visual imagination is done by visual senses. As if the readers felt the sorrow toward the innocent baby. It is just like the excerpt.

(14) *Adalah bayi, adalah nyawa tersia di dasar sungai*  
(Stanza 2, line 1)

In the second stanza, the visual imagination of the readers is invited such as to see the condition of the baby. Here is the excerpt.

(15) *Lewat bening air menikam mentari*  
(Stanza 2, line 3)

In this stanza, the deep sorrow is cause by the poet uses visual and tactile imagination. The readers are invited to experience the sorrow. Here is the excerpt.

(16) *Air sungai mahadingin  
Mencucinya sepanjang hari  
Matanya menatap saja dan tiada berujung juga  
Tubuhnya kian putih dan kerikil masuk ke  
dagingnya*

*Adalah nyanyi, adalah rintih pada nyanyi.*

(Stanza 3, line 1 to 5)

In the excerpt, tactile imagination invites readers into full sorrow situation, day by day where the baby was in the bottom of the river, as explained in the second line, the stones hurting his fragile flesh. In the excerpt, the first line and second line hyperbolizes to attract the attention of the readers.

The figurative language used by the poet causes prismatic, meaning that it has various meaning or rich meanings. The figurative language consists of figuration causing figurative meaning and symbolizing to symbolize something. The figuration inside of the poetry is as follows.

(17) *Disimpan bagai buah tubuh yang diperam*

*Dan bila telah berhak menatap panah mentari  
Amboi, ditudurkannya ia di dasar sungai.*

(Stanza 2, line 7 to 10)

In the first line, the simile is used to compare the in-pregnancy baby as if it was saved by the body (package). The poet figured the already dead baby as if it had fallen asleep, included into hyperbole because it hyperbolizes something. The word *sleeping* has connotation meaning such as dead.

The versification of the poetry is in the word repetition. According to Boulton, the repetition of sounds/words/phrases give intellectual and pure magic effects. Here is the excerpt.

(18) *Adalah nyanyi, adalah rintih pada nyanyi  
Adalah nyanyi yang tak terluput dari mulut.*

(Stanza 4, line 1 to 3)

A repetition exists in line one and two, the word *nyanyi* or sing. It gives analytic and intellectual effects.

W.S. Rendra's poetry titled *Bayi di Dasar Kali* has humanity, criminality level, natal level, and innocent baby themes. Here is the excerpt.

(19) *Adalah bayi, adalah nyawa tersia di dasar sungai*

*adalah dendam  
lewat bening air menikam mentari  
adalah nyawa lepas di luar dayanya dan tahu.*

(Stanza 2, line 1 to 4)

In the excerpt, the baby was killed arrogantly by the mother, being thrown into the

bottom of a river. In line 4, it shows the powerlessness and it innocent. Killed by the mother is concreted in stanza 3 where the reader is lead to feel the sorrow and anger.

(20) *Air sungai mahadingin*

*Mencucinya sepanjang hari*

*Matanya menatap saja dan tiada berujung juga  
Tubuhnya kian putih dan kerikil masuk ke  
dagungnya.*

*Adalah nyanyi, adalah rintih pada nyanyi.*

(Stanza 3, line 1 to 5)

It describes how the readers are lead to the world of W.S. Rendra, feeling the deep sorrow for those seeing the innocent baby in the bottom of the river.

The suggestion to deliver is that children are precious things the God give to us then take care of them. Not every problem must be ended by death, moreover when it is killing an innocent baby.

### **World View of W.S Rendra in Empat Kumpulan Sajak**

Based on W.S Rendra's poet titled *Empat Kumpulan Sajak*, the poetry was written in 1961, collecting the poetries from his adolescence age. Here is the analysis of his worldview in Empat Kumpulan Sajak. The first part can be seen from the relationship between the structures and the previous condition so the worldview could be found.

His worldview in *Surat Kepada Bunda: tentang Calong Menantunya* describe his love feeling toward his beloved, Sunarti, the first lady to introduce to his mother. In the poetry, he describes the figure of Sunarti is just like as his mother, from the way she speaks, acts, and loves him. In the second stanza, it describes the loneliness during his ending of single ages.

The worldview of W.S. Rendra in *Kangen* describes his missing feeling while dreaming of his beloved one.

The worldview of W.S. Rendra in *Ciliwung*, created in 1961, booked into poetry sets of W.S. Rendra titled Empat Kumpulan Sajak, describes the intensity of high rainfalls in Jakarta lifted the water level in Ciliwung river, making the brownish colors of the rivers crawling out.

The worldview inside of *Ciliwung yang manis* is descriptive because the poet acts as impression giver toward the phenomenon, thing, or situation seen to be interesting. The classification of descriptive poetry is included in *satire* poetry. It expresses unsatisfied feeling toward a certain situation by criticizing or telling the opposite things. Poor people in Jakarta seemed to have adapted with the flood as if it was their friend. Once it flooded, it would go inside the buildings in Jakarta even breached into the Palace.

The worldview in *Bulan Kota Jakarta*, it tells someone without any skill, relationship, education will have difficulties to find a job in Jakarta. They seemed to be expelled in their own country.

The worldview in *Kalangan Ronggeng*, just like stated in the previous analysis, tells that Jakarta is hard. They who lost the competition are those without skills, education, and relationship. To survive in Jakarta, they were insisted to violate their true selves as men.

The worldview in *Nyanyian Bunda yang Manis*, created in 1961, booked into poetry set of W.S. Rendra titled *Empat Kumpulan Sajak* tells the sincerity of a mother to let her children working to earn money. In the first line, it is described how sad it is when a mother is left by her children.

The worldview in *Gugur*, created in 1961 with a heroic theme or patriotism. It describes a figure of the hero who was fighting to defend his homeland, by his pleasure, when his bullet passed through the chest of his enemy. The struggles to kick the enemy from his town did not recognize ages and anything he should face.

The worldview in *Bayi di Dasar Kali*, narrative poetry since the poet expresses the story of a poor innocent baby, thrown into the river. This poetry has humanity, criminality level, natal level, and innocent baby themes.

In the worldview of W.S. Rendra related to poetry titled *Aminah*, narrative poetry because it tells the story of a beautiful lady in a village but her beauty contrasts to her attitudes. In this excerpt, it describes how beautiful the lady is, a lady whom dreams to be a princess of a kingdom,

dreaming the wealth but it is so far from the reality. Aminah was tricked, her virginity was taken.

The worldview of W.S. Rendra in *Kenangan dan Kesepian*, narrative poetry because it tells someone missing his homeland.

The worldview of W.S. Rendra in *Nenek yang Tersisa Bersunyi Diri*, narrative poetry because it tells an old lady keeping silent.

The worldview of W.S. Rendra in *Mega Putih*, descriptive poetry because the poet acts as impression giver toward a certain condition or phenomenon, or interesting situation seen by the poet. The poetry titled *Mega Putih* is poetry with the natural theme with familiar dictions. *Mega Putih* is a cloud containing water. It is described by W.S. Rendra as the trigger of all disasters.

The worldview of W.S. Rendra in *Anggur Darah*, created in 1961, booked into a set of poetries of W.S. Rendra titled Empat Kumpulan Sajak, a kind of narrative poetry because it tells a soldier who succeeded in winning the battle. The poetry has a heroic theme. A struggle of a commander to make the enemies giving up.

The worldview in *Orang Tua dan Pemain Gitar*, narrative poetry because it tells a man amusing himself by playing guitar.

The worldview in *Nenek Kabayan*, narrative poetry because it tells the life of a lonely old lady. It has loneliness and death themes. It describes the life of an old lady, living far from the crowd. The fifth stanza describes a reaper taking off her soul while the old lady feeling powerless on what would happen to herself.

The worldview in *Dengan Kasih Sayang*, descriptive poetry because it criticizes people who justify something upon their own consideration toward bad people, blindly beating and killing the suspect.

## CONCLUSION

The review toward W.S. Rendra's poetry titled *Empat Kumpulan Sajak* by using genetic structuralism approach can be seen how the poet sees the world completely. There are humanity's facts affecting the poetries in *Empat Kumpulan Sajak*. Besides facts of humanity, there is also

worldview about love, nature, and patriotism. Those four problems of human life are responses from the poet toward various hindrance faced, both by his inner self and outer self.

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