

Analysis of Figurative Language of Jalaluddin Rumi's Poems in The "Book of Love Poems" Book

Edi Pujo Basuki¹, Tiyas Saputri²

^{1,2}Universitas Nahdlatul Ulama Surabaya

ediyarga@unusa.ac.id¹, tiyass@unusa.ac.id²

Abstract: Maulana Jalaluddin Rumi Muhammad Hasin al-Kattabi al-Bakhri, known as Rumi was an influential Sufi figure during his time. Rumi is also a poet. Poetry is widely known and popular in his era until now (Lewis, 2000). Figurative Language is a conspicuous departure from what user of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect" (Abrams, 2012, p. 130). The method of this research is the descriptive approach. It determined the types of figurative language and described the figurative meaning. The source of data was taken from the first album of the poem of "The Book of Love Poems" by Jalaluddin Rumi. The main research of the study was writer himself as the main instrument.

The figurative languages that the writer found were metaphor, simile, paradox, synecdoche, anaphora, personification, allusion, allegory, and alliteration. Stanzas which used figurative language of metaphors appears 51 times, simile was 16 times, paradox was 23 times, synecdoche was 10 times, anaphora appears 13 times, personification appears 8 times, allusion appears 5 times, allegory appears 31 times, hyperbole appears 3 times and alliteration appears 1 time. Rumi's professionalism as a poet could be seen in this Book of Love, which is in this case, he used various figures of speech so that his style of expression was not monotonous in conveying implied and explicit messages. There were several major themes that could be underlined from all the poetry titles in this book. Namely: (1) Out of Bound, (2) How to Find God, (3) Dissolve to God's qualities (4) Unite with the God, (5) Love. All these major themes were captured by the author by classifying all poems based on systemic ideas. With the appointment of this theme, hopefully that it will become a recommendation for readers to read or not read it or even to research it further.

Keywords: figurative language; Rumi; poetry

Abstrak: Maulana Jalaluddin Rumi Muhammad Hasin al-Kattabi al-Bakhri, yang dikenal sebagai Rumi, lahir di Wakhsh (1207-1273). Rumi adalah tokoh sufi yang berpengaruh pada masanya, beliau adalah guru nomor satu. Selain itu, ia juga seorang penyair. Puisi tersebut dikenal luas dan populer pada zamannya hingga sekarang (Lewis, 2000). Bahasa kiasan adalah penyimpangan yang mencolok dari apa yang dipahami oleh pengguna bahasa sebagai makna standar kata-kata, atau urutan standar kata-kata, untuk mencapai beberapa makna atau efek khusus" (Abrams, 2012, hlm. 130). Metode penelitian ini adalah dengan pendekatan deskriptif. Ini menentukan jenis bahasa kiasan dan menggambarkan makna kiasan. Sumber data diambil dari album pertama puisi "Kitab Puisi Cinta" karya Jalaluddin Rumi.

Penelitian utama dari penelitian ini adalah penulis sendiri sebagai instrumen utama. Bahasa kiasan yang penulis temukan adalah metafora, simile, paradoks, sinekdoke, anafora, personifikasi, kiasan, alegori, dan aliterasi. Bait yang menggunakan bahasa kiasan metafora muncul 51 kali, simile 16 kali, paradoks sebanyak 23 kali, sinekdoke sebanyak 10 kali, anafora sebanyak 13 kali, personifikasi sebanyak 8 kali, kiasan sebanyak 5 kali, alegori sebanyak 31 kali, hiperbola sebanyak 3 kali dan aliterasi muncul 1 kali. Profesionalisme Rumi sebagai penyair dapat dilihat dalam Kitab Cinta ini, yang dalam hal ini ia menggunakan berbagai kiasan sehingga gaya ekspresinya tidak monoton dalam menyampaikan pesan tersirat dan tersurat. Ada beberapa tema besar yang bisa digarisbawahi dari semua judul puisi dalam buku ini. Yaitu: (1) Di Luar Batas, (2) Cara Menemukan Tuhan, (3) Terlarut pada sifat-sifat Tuhan (4) Bersatu dengan Tuhan, (5) Cinta. Semua tema utama ini ditangkap oleh penulis dengan mengklasifikasikan semua puisi berdasarkan ide-ide sistemik. Dengan diangkatnya tema ini diharapkan dapat menjadi rekomendasi bagi para pembaca untuk membaca atau tidak membacanya atau bahkan menelitinya lebih lanjut..

kunci: bahasa figuratif; Rumi; puisi

INTRODUCTION

Maulana Jalaluddin Rumi Muhammad Hasin al-Kattabi al-Bakhri, known as Rumi, was born in Wakhsh (1207-1273). Rumi was an influential Sufi figure during his time, he was the number one teacher. Apart from that, he is also a poet. The poetry is widely known and popular in his era until now (Lewis, 2000). One person who was very influential in his work was Shams who taught him. Rumi started his extraordinary work, namely *Mathnavi* (Chittick, 2005). Rumi's poetry was heavily influenced by Sufism as he was also a Sufi, and Rumi's writing has its own charm. Rumi has used a lot of figurative language on this poem; Therefore, it analyzes what kinds of figurative language exist in Rumi poetry is one way to understand his writing.

According to McLaughlin (1989), Figurative Language is a conspicuous departure from what user of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect" (Abrams, 2012, p. 130). Moreover, Wren and Martin (1981) state that figurative language is created from ordinary forms, expressions or ideas that produce more effects than other expected. They also say that numbers and symbols are images that are used in a certain way to find out what is known less through what is known. Therefore, in contrast to literal interpretation, figurative language is that language cannot be understood literally.

Figurative language is very common in literary works, such as novels and poetry or poem. In this study, the writer deals with analysing poems. Cuddon (2013, p.542) states "Poem, a composition, a work of verse, which may be in rhyme or maybe a blank verse or a combination of the two". Another opinion from Coleridge (2004), he states that a poem is a work that is different from a scientific work seen from its composition, and cannot be understood directly as in scientific work.

The method of this research is the descriptive approach. It determined the types of figurative language. The source of data was taken from the first album of the poem of "The Book of Love Poems" by Jalaluddin Rumi. The main research of the study was writer himself, because the research instrument who active and direct to participate in collecting the data and analysis. By the human investigator is the primary instrument for the gathering and analyzing data. So, the writer was considered as the main instrument. The poetry as source data interpretation was not actually poetry in the original language of Rumi but it was from a translated book with the copyright by Coleman Barks.

In this case the writer used study document as the way to collect the data. Based on Arikunto (1990:321), study document is getting the data about case or variable as note, transcripts, book, magazine, etc. Firstly, the writer read the poem of "The Book of Love Poems" by Jalaluddin Rumi. Second, selecting the figurative language. Next, write down the data. The last step, arranging data into several parts based on classification. In analyzing figurative language of "The Book of Love Poems" by Jalaluddin Rumi, the writer uses some steps.

This study aims (1) to explain the types of figurative language in the "The Book of Love Poems" by Jalaluddin Rumi (2) to find the contextual meaning contained in language in the "The Book of Love Poems" by Jalaluddin Rumi. This research is descriptive qualitative with data taken from some poems of "The Book of Love Poems" by Jalaluddin Rumi. This study uses documentation techniques to collect data. In analyzing data, researchers used the theory of Herbelot (2014) to present semantical meaning of Poetry and Dancygier (20) to present figurative language types and meaning types. Figurative language in poetry is an interesting area to study as many studies have been carried out. Iryanti (2010) analyzed about figurative language on the poems entitled "A Figurative Language Analysis on Sylvia Plath Poems", Maula 3 (2013) analyzed about figurative language on the poems entitled "Classic Poetry Series" by William Blake, and Wulandari (2015) studied figurative languages used in Robert Frost's Selected Poems. In the writer chooses Jalaluddin Rumi's poems. This is interesting to study because Jalaluddin Rumi's poem has a deep of meaning of sufism aspects, then the selection of dictions by Rumi in each poem is very beautiful and unique.

METHODS

The method of this research is the descriptive approach. It determined the types of figurative language and described the figurative meaning (Bogdan and Taylorin Moleong) states that qualitative methodologies refer to the research produce descriptive data: people own written or spoken words observable behaviour. It means that qualitative research is the form of words that produce descriptive data in holistic term. The data of this study are not in the form of number but descriptive and explanation about the poem of “The Book of Love Poems” by Jalaluddin Rumi. The analyses in qualitative research concern in understanding the result of found data rathe than calculate the result of found data. (Moleong, 2009:3).

The source of data was taken from the first album of the poem of “The Book of Love Poems” by Jalaluddin Rumi. The main research of the study was writer himself, because the research instrument who active and direct to participate in collecting the data and analysis. By the observer, Bogdan and Biklen (1998:77) stated that in qualitative research, the human investigator is the primary instrument for the gathering and analyzing data. So, the writer was considered as the main instrument.

In this case the writer used study document as the way to collect the data. Based on Arikunto (1990:321), study document is getting the data about case or variable as note, transcripts, book, magazine, etc. Firstly, the writer read the poem of “The Book of Love Poems” by Jalaluddin Rumi. Second, selecting the figurative language. Next, write down the data. The last step, arranging data into several parts based on classification. In analyzing of figurative language of “The Book of Love Poems” by Jalaluddin Rumi, the writer uses some steps. The step of analyzing data is presented as follow, firstly, reading and observing the figurative languages which found in this songs. After that, the writer lists the data. Next step is the writer analyzes the literal and figurative semantically.

This study aims (1) to explain the types of figurative language in the “The Book of Love Poems” by Jalaluddin Rumi (2) to find the contextual meaning contained in language in the “The Book of Love Poems” by Jalaluddin Rumi. This research is descriptive qualitative with data taken from some poems of “The Book of Love Poems” by Jalaluddin Rumi. This study uses documentation techniques to collect data. In analyzing data, the writer used the theory of Herbelot (2014) to present semantical meaning of Poetry. Figurative language in poetry is an interesting area to study as many studies have been carried out. Iryanti (2010) analyzed about figurative language on the poems entitled “A Figurative Language Analysis on Sylvia Plath Poems”, Maula 3 (2013) analyzed about figurative language on the poems entitled “Classic Poetry Series” by William Blake, and Wulandari (2015) studied figurative languages used in Robert Frost’s Selected Poems. In the writer chooses Jalaluddin Rumi’s poems. This is interesting to study because Jalaluddin Rumi’s poem has a deep of meaning of sufism aspects, then the selection of dictions by Rumi in each poem is very beautiful and unique.

RESULTS AND DISCUSSION

FL	Title 1	Title 2	Title 3	Title 4	Title 5	Title 6	Title 7	Title 8	Title 9	Title 10	Title 11	Title 12	Title 13	Title 14	Title 15	Title 16	Title 17	Title 18	Title 19	Title 20	Title 21	Title 22
METAPHOR	4	6	2	1	-	2	4	2	2	-	5	3	5	-	2	1	3	3	-	3	1	-
PARADOX	1	-	-	-	1	-	-	1	-	1	1	1	1	1	2	1	-	2	1	2	-	4
SIMILE	-	2	-	1	-	1	-	-	-	-	-	1	1	2	2	1	-	1	-	1	2	1
SYNECDOCHE	-	1	1	2	-	1	-	1	1	-	-	1	2	-	-	-	-	-	-	-	-	-
PERSONIFICATION	-	1	-	-	2	1	2	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-
ALLEGORY	4	2	1	1	-	3	1	2	-	-	2	5	2	5	-	1	-	-	-	-	1	3
ANAPHORA	-	2	-	-	1	-	-	2	-	-	-	-	2	4	1	-	-	-	1	-	-	-
HYPERBOLE	1	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ALLUSION	1	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	1	-	-	2	-
ALLITERATION	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

In the book, there were ten type of figurative language that used by Rumi to write his poetry. Metaphor, paradox, simile, synecdoche, personification, allegory, anaphora, hyperbole, allusion, alliteration. The number of appearing each type would give a kind of description, what type of Poet he was. The dominant type of figurative language was metaphor that appeared 49 times. Rumi made stanzas of metaphor to beautify and also to make easy the reader to understand. However, the metaphor otherwise would be defined differently by interpreters based on the which paradigm they saw. The second type of figurative language that most used was allegory that appeared 33 times. Rumi in his book often made rhetorical statements as if he understand well and encourage the reader to get such kind of spiritual knowledge he had gotten previously. Rumi sometimes used simile to made comparison some cases with things by using like or as. The using of paradox that very often would make the reader confused because of the contradiction of logic of the sentences used. The hyperbole and synecdoche added the aesthetics of his poetry because of the exaggerated description of things.

Moreover the table above merely to thrift the space of the paper. The list of stanzas that contained figurative word could be read in the attachment. So that, the reader would get the point how Rumi wrote his poetry uniquely and aesthetically.

DISCUSSION

A. FIGURATIVE LANGUAGES

The figurative languages that the writer found were metaphor, simile, paradox, synecdoche, anaphora, personification, allusion, allegory, and alliteration. Stanzas which used figurative language of metaphors appears 51 times, simile was 16 times, paradox was 23 times, synecdoche was 10 times, anaphora appears 13 times, personification appears 8 times, allusion appears 5 times, allegory appears 31 times, hyperbole appears 3 times and alliteration appears 1 time. Rumi's professionalism as a poet could be seen in this Book of Love, which is in this case, he used various figures of speech so that his style of expression was not monotonous in conveying implied and explicit messages.

The first figure of speech was metaphor. Metaphor is a kind of figure of speech that analogizes the idea or message conveyed, which was composed of nouns, verbs, and complements that are similar in certain situations. The nouns used in this book could be categorized in several categories, namely animals, including: rabbit, fish, donkey, lion, salamander, wing. For example: *Fish don't hold the sacred liquid in cups! They swim the huge fluid freedom (p.8); a salamander sitting in its homefire. (p.148). Flowers*, for example: *“Walk about watching the burning turn to roses (p.148); building, misal prison, millstone, wall, contohnya: Your faces are very beautiful, but they are wooden cages. (p.152); But if there's no wall, there's no need for fitting the window, or the latch (p.30); musical instrument, antara lain: I'm not part of a group that loves flute music (P.152); nature elements, contohnya: You're water. We're the millstone. You're wind. ... We're this (p.10); Become the sky. Take an ax to the prison wall. Escape. Clothes*. For example: *The robe we wear is the sky's cloth. Everything is soul and flowering.(p.160). Also person*, such as king, tools, such as pen, flag, mirror, inanimate such as soul, heart, love. The parable using a variety of objects will make a difference in perception among the interpreters. However, it gives a different feeling for those who understand the themes discussed.

Those words, beside used for metaphors, they were also applied in other figurative languages. Another figurative language used such as Simile. Simile which is similar to a metaphor, but it used direct comparison explicitly. It uses the words like, or as. Examples are *“Your body spreads across my brain like a bird-filled summer (p.12); “As elephants remember India perfectly” (p.31). “You must be going. Remember you have friends here as faithful as grass and sky”.(p.50). The similitude equation usually provides a description of the similarities of characters and the quality of the things, such as for its speed, for its high, its freedom, etc.*

Next is Paradox. The paradox that appeared several times shows the complicated thinking of Rumi who is, assumed, influenced by the teachings of Sham, his beloved teacher and friend. The paradox here often functions as a constructing idea in a sentence. For example: *“A lover wants to*

die of his love like a man with dropsy who knows that water will kill him, but he can't deny his thirst. A lover loves death".(p.126). Here it is mentioned that a lover who is identical wants to love and live together, instead it is mentioned that a lover wants die for his loves. This type of figurative language often appears, again, requires careful context in its interpretation. Another example of a paradox is "*No better love than love with no object, no more satisfying work than work with no purpose*".(p.147). Explicitly it seems strange, how not, here stated that good loving, is loving what doesn't exist. Where humans usually love something or someone, for example, women, objects, animals that in fact exist and are shaped. But at glance, the sentence of love with no object here, the author interpreted this as faith, namely loving God who cannot be seen but exists and His actions is real.

And the next figurative language was Synecdoche, which is in these poets mostly minimizes something that huge one. The term is Synecdoche Par pro toto. Examples are: "*You are an ocean in a drop of dew, all the universes in a thin sack*".(p.63). Something bigger inside something small one. The author interpreted this stanza, as a trance state experienced by Rumi himself or someone who has experienced it, a state referred to in Sufi terms as merging with the element of God so that he can reach a state, believed, adjusted to the essence, namely the Greatest. Or vice versa, Synecdoche Totem pro parte. There's someone swaying by your side, lips that say Mashallah, Mashallah. Wonderful. God inside attraction.(p.74). That's the God inside thing. How can the God that people believe in is the Greatest? The author interprets this, still, about the trance state of a Sufism practitioner, who feels that their state has become one with God.

Next was anaphora, which means the repetition of words or phrases in one sentence or stanza. For example, "*You are soul, and you are love, not a sprite or an angel or a human being! You're a Godman-womanGod-manGod-Godwoman! No more questions now as to what it is we're doing here*". (p.16) . There was repetition of the words you are, 2 times, or repeated 2 times and the word God repeated 4 times. Here as if Rumi had confirmed his belief to the readers, revealing secrets that are not easy to say in public media. The author interpreted this sentence, that Rumi explicitly mentioned about unity between mortal and God. Humans said, are GodMortals, beyond sprites or angels.

Next figurative language was personification, personification is kind of figurative language which mentions things or inanimate that carry out activities like humans. For example: "*Seawater begs the pearl to break its shell*".(p.33). This sentence stated that the sea water asked for the pearl, the situation was like a human asking another human being. The author interpreted this, pearl as if the human being, the sea as the God. The man -pearl- which must open his paradigm in order to receive the truth after he was encouraged by the God. Another example of personification is, "*At night, I open the window and ask the moon to come and press its face against mine. Breathe into me*".(34). Here stated that there was a human who could ask the moon to come and get closer. This is personification, that the moon appeared like a human who will come if it is called. This writer interpreted here that there was an effort-*breathe into me*- to unite between humans and something bigger. This showed that Rumi wants to show that unification with nature is not impossible, even though the average translator only thinks this is like an ordinary figurative language, but the author assumes that this is not just a figurative language but it is a belief.

The figurative language that appearing next was allusion. The allusion here is defined as the poet-writer mentioned someone/thing explicitly in his poetry. For example "*From Hallaj, I learned to hunt lions, but I became something hungrier than a lion. I was a frisky colt. He broke me with a quiet hand on the side of my head*".(p.156). Rumi mentioned Hallaj's name, a spiritualist who was died for his teachings, is kind of an allusion figurative language.

As we know, a poet will mention people's names to take meaning, namely their nature, character, heroic story, history to give more impression to his work. Here the author interpreted that Rumi stated that he would learn -means imitate- of Hallaj, who dared to risk his life for the sake of ideology, conveyed to the general public. Moreover *but I became something hungrier than a lion*, it can be interpreted that he can be more bravery than Hallaj, and he may agree with Hallaj's ideology. Examples of other allusions are:

“Moses finally caught up with him. *“I was wrong. God has revealed to me that there are no rules for worship. Say whatever and however your loving tells you to”*. (p.168). The mention of Moses here refers to the history that appears in the hadith, this kind of story which was about a meeting between Moses with a shepherd who glorified God, such as treating humans, these activities such as, example cleaning shoes. However, the story is not exactly the same with the origin one. The topic that Rumi underlined about the story was the idea of no rules for worship. The instrument of worship is not needed if a devotee becomes a lover and the lover is not bound by the existing rules of sharia law. Then the third example was *“This finger stands for Rabia, and this is for someone else”* (p.3). The mention of Rabia, namely the woman mystic from Basra who said that a love for God should not come out of fear or hope but in response to the beauty in the heart, indicates that Rumi agrees with Rabia about loving God from the heart not out of fear (going to hell). The sentence this finger stands for Rabia is the result of this work, one of which is said to be dedicated to Rabia. (read page 3 title Five things). Or for the sake of the spirit of the struggle to believe in the sincerity of loving God.

Then here it was discussed about the next figurative language, namely allegory, a kind of figurative language that has function as being in order to make figurative rhetoric. From various theories on the meaning of allegory figurative, the author chose this definition because in this book Rumi often made rhetorical sentences which were still full of implicit meaning for the common people, not for sufists. Example of allegory in this book is *“The center leads to love. Soul opens the creation core. Hold on to your particular pain. That too can take you to God.”* (page 48). If it was interpreted by the context, the center (referring to something in the middle or within the self) here the author assumes that it means of the heart or soul) that will open by the creation core, creation core here was meant by The God. Stated in this stanza: *“hold on to your particular pain”*. The author interpreted this pain here was happened because of feeling of deep missing, because stated in prior stanza that true love was love somebody who is intangible. Next stanza was *“This is the true religion”* (p.4). The author assumes that this sentence implies love as a religion, as mentioned on page 167, *“The love-religion has no code or doctrine”*. So these sentences were indicated a kind of ideology that will be conveyed to the reader. Allegory, which was counted by the author there were 31 times. is not easily understood by the reader. From these sentences the readers knew Rumi's message about his ideology.

Next was hyperbole. This kind of figurative language is used when the poet exaggerates the words to make sense of the idea. For example, *“You must dive naked under and deeper under, a thousand times deeper! Love flows down.”*(page 48). This showed that Rumi exaggerated his sentence. During the process of looking for love, someone should dive for thousand times deeper, and this factually difficult to do. Another example is *“I have been given a glass that has the fountain of the sun inside”* (p.6). Told here, there was a glass in which there is a fountain and sun. This is clearly a hyperbole figurative language because of its impossibility.

And the last discussion about figurative language, namely alliteration, this kind figurative language that has function in order to beauty words. Rumi used figurative words that beautify, to maintain an aesthetic like other literary works of poetry. An example is *“My soul-parrot gets excited with sweetness.”* (p.6). He named his soul as “Soul Parrot”. The author interpreted here, Rumi stated a kind of bird to name his soul. If it was associated with the nature of the Parrot itself, the soul was shown beautiful and attractive. He was free to fly anywhere without strings attached. The sentence of *“get excited with sweetness”* the soul would be attracted with something sweet. Something sweet in this poet, assumed as love. So that when it was interpreted whole means this beautiful soul will be very interested in the sweetness of love.

The figurative meaning in poetry is often called only the author himself who understands it. However, if the analysis was carried out to interpret semantically of these words through the type of applied figurative languages, then using a pragmatic machine in analysing it, several meanings will be captured that can be digested to the public.

Not all the stanzas were interpreted because there are hundreds of stanzas in this 234-page book. So that all interpretations above are only representative of all the stanzas that have been mentioned in the table of finding (attachment).

B. CONTENT OF THE BOOK.

There were several major themes that could be underlined from all the poetry titles in this book. Namely: (1) Out of Bound, (2) How to Find God, (3) Dissolve to God's qualities (4) Unite with the God, (5) Love. All these major themes were captured by the author by classifying all poems based on systemic ideas. With the appointment of this theme, hopefully that it will become a recommendation for readers to read or not read it or even to research it further.

1. Out of bounds.

Rumi wrote several poems that seemed to show the way to get a true religion is to break all the dogmas of any religion with all its rules. This can be seen in the stanzas, among others: First, *"Forget the nonsense categories of there and here, race, nation, religion, starting point and destination."* (p.12); Second, *"Don't put blankets over the drum! Open completely. Let your spirit-ear listen to the green dome's passionate murmur. Let the cords of your robe be untied. Shiver in this new love beyond all above and below. The sun rises, but which way does night go? I have no more words"* (p.48); Third, *"Moses finally caught up with him. "I was wrong. God has revealed to me that there are no rules for worship. Say whatever and however your loving tells you to."* Fourth. *"There are two types on the path, those who come against their will, the blindly religious, and those who obey out of love.* (p.98). Fifth, *"Both inside one transparent sky. In here there is no dogma and no heresy."*(p.5).

Five cites of stanza of Rumi's poetry above showed about Rumi's belief that in order to find God or the truth of worship, a person should not be limited by frame of nation, religion, race, dogma and every limitation. He gave to option to choose, becoming the blindly religious, or obeying out of love. He said that religious would be blind if dogma fill out the mind and perspective. He used metaphor of opening blanket or untying cords as a figurative language to reveal the dogma or ideology. Even he used the modified story of Moses to say no rules for worship. The implicit value in the story was that Rumi in his spiritual experiences had released all the ideologies that already exist in society of him.

2. How to find God.

Rumi in his spiritual experiences of seeking God, shared those experiences which were expressed both explicitly and implicitly. From his books, certainly that one or more readers will be interested in imitating these spiritual experiences. Examples of stanzas that share ways to meet God include: *"Inside this new love, die. Your way begins on the other side. Become the sky. Take an ax to the prison wall. Escape"*. (p.33). From this stanza or sentence, it is said that to reach the level of love, someone should be died. This idea did not mean suicide but kills religious egocentrism or kills feeling of self-existence as he said in other sentence *"Nothing in this existence but that existence"*(p.33). Next sentence is *"Don't look for it outside yourself. You are the source of milk. Don't milk others! There is a fountain inside you. Don't walk around with an empty bucket You have a channel into the ocean, yet you ask for water from a little pool. Bag for the love expansion. Meditate only on THAT. The Qur'an says, And he is with you. (57:4).* (p.66).

Rumi stated in his poetry, to reach the God, does not go outside, otherwise inside. The source is inside of self. In other stanza he stated, *"You must dive naked under and deeper under, a thousand times deeper! Love flows down"* (p.48). Deeper inside the self, there will be found the God. The way to do it was by meditation.

3. Dissolve to God's qualities

In Sufi terms, this is called *Fana*. Rumi explicitly mentions in his poem in this stanza *"fana, the state where objects dissolve, they recognize things and comment"*(p.177). Ignoring self-existence and focusing more on God's existence is included in the teachings of Sufism. Each stanza which is produced by a poet usually is based on their personal background, ideology, environment, race, age, party, and social status.

Stanzas that reflect this mortal existence include: *"We tremble, thinking we're about to dissolve into nonexistence,..."* (page 88). The other is *"A person blended into God does not*

disappear. He or she is just completely soaked in God's qualities". And also in this stanza, "On my death day I'll know the answer. I have cleared this house, so that your work can, when it comes, fill every room".(p.126)

From the stanzas, it was showed that a person who wants to know the truth, Rumi said to the reader, that the ephemeral condition should kill the ego, and after the ego was succeeded to kill, it would be continued by dissolving or soaking in God qualities. And every secret will be opened.

Those are the author's interpretation of some of the stanzas that Rumi wrote which indicate such a ideology about dissolving of a spiritual practitioner to the God qualities.

4. Unite with the God

It is not strange for a Sufist to say Unite with the God. Some critics said that Rumi's ideology is Pantheism. However, the author does not assess the extent of the meaning of unite here, but only shows that Rumi in this book several times stated about of Unite with the God. An example is *"At that moment his spirit grows wings and lifts. His ego falls like a battered wall. He unites with God, alive"*(p.42). In this sentence, Rumi stated that after the ego fell, the spirit would grow wings and lifts, and after lifting, alive, not death, the person would united with the God.

The author assumed that this sentence was a spiritualist trance condition. The person experienced maximum peace so that he thought that it was Unity with God or some sort of spiritual experiences that other people cannot understand. Another sentence about this, such as: *"When I say the word you, I mean a hundred universes"* (p.46). The author interpreted this stanza as when the selfish has disappeared and united, there is remind only God who encompasses nature. In another sentence he stated *"The levels of creation are straws in that ocean. The movement comes from agitation in the water"* (p.143).

In this stanza, Rumi stated that the moving of animate because of The God moves him/her/it. If related the prior discussion, when the person was said dissolved to God's qualities, the move of God would be the move of the person like straws' move in the sea because of the agitation of water of sea.

Those are above the author's interpretation of some of the stanzas that Rumi wrote which shows the ideology or belief of Rumi about Unite with the God.

5. Love

In this book, through several of his poems, Rumi defined Love in several meanings. (1) As feeling, as (2) God, as (3) Entity of God and as (4) Religion. The complexity of this meaning is captured when reading Rumi's poems, where the reader must predict the context in which the idea will be developed.

a. Love refers to kind of Feeling

The meaning of love as a feeling is like a common definition, such a feeling of someone with a higher intensity than just a like. It could be seen in this quote: *"No better love than love with no object, no more satisfying work than work with no purpose"*.(p.147). *".....love with no object* showed this as a feeling to love something or someone.

The next quote is *"Submit to love without thinking, as the sun rose this morning recklessly."*(p.153). It was stated here in order to love -kind of a feeling- something or someone, should not too over thinking or too rational.

Another quote. *"Any love based on physical beauty is not the deepest love. Choose to love what does not die."*(p.116). Here there was a suggestion to love somebody that does not die, this meant that loving somebody who was eternal

b. Love refers to God

The meaning of love that refers to God was gotten from sentences that point towards somebody powerful outside of oneself, who become Rumi's lover, guider and last

direction after life. Understanding love as God here, the author divided it into several theme to focus more on interpreting the sentences in this poem.

c. Love's saying

It can be read in the following quote, "*Love says to me, "Good, but you don't see your own beauty. I am the wind that mixes in your fire, who stirs and brightens, then makes you gutter out"*" (p.55) Here shown that there was something/somebody that said to Rumi, Love - which refers to God - gave information that He is like wind (air) which gives energy to fire so that it can be lit (without air the fire will be extinguished).

d. Love's deeds

Love which refers to God is shown in the following quote, "*Love writes a transparent calligraphy, so on the empty page my soul can read and recollect.*". (p.36). It was written that Love, which refers to God, performed the action of writing invisible calligraphy. This kind of writing required the reader to read with his soul in order to understand the writing.

The next quote was "*Whatever love wants, it gets, not next year, now!*". (p.100). This stanza was interpreted when Love -which refers to God- shows 'His' existence, and gave instructions, that person must respond as soon as possible without delay.

e. The way to find the Love

Quotes that show the way to meet love- that refers to God- included the following, "*Whoever finds love beneath hurt and grief disappears into emptiness with a thousand new disguises*"(p.57) here written that in order to find Love, one should firstly feel pain and hopeless in order to find a way to Him.

The next quote is "*Only the soul knows what love is*" (p.90). When related to the previous discussion, after going through pain and hopeless, finding Love-refers God-should be with the soul ,not with the physical senses one has. Only the soul knows the meaning of love.

Another quote about how to find Love -refers to God- was "*There are two types on the path, those who come against their will, the blindly religious, and those who obey out of love.*".(p.98). Rumi stated that the way to find Love was not through a religion that was too fanatic (blind) but obeys Love (God) Himself.

f. Love refers to God's Entity

The meaning of love as God's entity was obtained when the sentences in Rumi's stanzas which did not refer to something powerful outside, but even something powerful inside. These quotes include:

"*The center leads to love. Soul opens the creation core. Hold on to your particular pain. That too can take you to God*". (p.51). It is written here that the center that the author means is the heart will lead to love. and love -refers to God's entity- this will lead to God.

A clear quote about love as an entity of God was in the following quote "*You are soul, and you are love, not a sprite or an angel or a human being! You're a Godman-womanGod-manGod-Godwoman!No more questions now as to what it is we're doing here.*". The definition of love is the entity of God strengthened by the sentence "*you are love, not a sprite, or an angel or human being.*"(p.13). Rumi said that Human was actually love -the God's entity-, beyond sprite, human or angel. So Rumi defined love as God's entity in the form of 'Godman'.

The quote to find love -the entity of God- within yourself, is in the following quote. "*You must dive naked under and deeper under, a thousand times deeper! Love flows down.*" (p.48) So to find love -the entity of God-, one should be able to dive into himself to be able to meet that love.

There was a description of how to dive into the self in this quote, "...*There is a fountain inside you. Don't walk around with an empty bucket. You have a channel into the ocean, yet you ask for water from a little pool. Bag for the love expansion. Meditate only on THAT.*" (p.66) It appeared at the end of this sentence, Rumi showed how to meet the love-as God entity- is by meditation. So some of these stanzas show that Rumi defined love was no longer God, but God's Entity, who would be found not outside but inside.

g. Love refers to Religion

Beside to the meaning of love is God, or love is a God entity, there were other stanzas that give new meaning to the term Love. Namely love defined as a religion. Related quotes are as follows.

"*Inside this new love, die. Your way begins on the other side. Become the sky. Take an ax to the prison wall. Escape.*" (p.33). It was stated that inside this new love, someone would escape. Here this stanza was interpreted, love was a container or medium. As comparison, If love was interpreted as God, it was contrary to the meaning of God who is vast and nothing can be separated from Him. This stanza nor could not be interpreted as an entity of God, because in the previous discussion it was love within oneself, so it was not separated. So in this case, interpretation of "love" here as an ideology or religion which if someone became a follower, he would felt freedom from the bonds.

Love as a religion was also found in the following quote: "*The ocean diver doesn't need snowshoes! The love-religion has no code or doctrine.*" (p.167). The word "Love" was also interpreted as a religion. Love, which is called religion, is a rumi word without code or doctrine. However, here did not could not interpret what kind of religion that without a code or doctrine, because there are no stanzas in this book that show somehow. However, practically, assumed that this religion was merely to love the others, plants, animals, all animates and God who the Supreme Love, without particular method or doctrine

Those were several meanings of love in this book, that were biased in meaning after used, because the definition was shifted one meaning to the other.

All discussion above are about the content of the book as the explanation of second research objective. There were themes such as: Out of Bound; How to Find God, Dissolve to God's qualities; Unite with the God; and Love. The interpretations were based on semantical interpretation of the written stanzas by their explicit eithrt implicit meaning.

Conclusion

Through his poems, Rumi provides spiritual information and spiritual experiences which were written in unusual and unique stanzas. There was an impression that the stanzas or sentences, were written in trance condition, to share his mystiques experiences. Poetry was indeed best used by Rumi for word adventures, where there were figurative languages used so that they gave an aesthetic style. However, the author caught that it was not only aesthetics that being highlighted, but also a belief, an ideology, a spiritual experience that often makes no rational sense.

The figurative languages that the writer found were metaphor, simile, paradox, synecdoche, anaphora, personification, allusion, allegory, and alliteration. Stanzas which used figurative language of metaphors appears 51 times, simile was 16 times, paradox was 23 times, synecdoche was 10 times, anaphora appears 13 times, personification appears 8 times, allusion appears 5 times, allegory appears 31 times, hyperbole appears 3 times and alliteration appears 1 time. Rumi's professionalism as a poet could be seen in this Book of Love, which is in this case, he used various figures of speech so that his style of expression was not monotonous in conveying implied and explicit messages. There were several major themes that could be underlined from all the poetry titles in this book. Namely: (1) Out of Bound, (2) How to Find God, (3) Dissolve to God's qualities (4) Unite with the God, (5) Love. All these major themes were captured by the author by classifying all poems based on systemic ideas.

Suggestion

All the interpretation here were only discussing and analyzing semantically and sometimes little bit by pragmatically, without comparing them with other books. It is hoped that further research can critique these results with other analytical techniques so that they can find more precise meaning results.

REFERENCES

- Abram, M. H., & Harpham, G. G. (2012). *A Glossary of Literary Terms*, Tenth Edition. USA: Wadsworth, Cengage Learning.
- Annas, P. J., & Rosen, R. (2007). *Literature and Society, An Introduction to Diction, Poetry, Drama and Nonfiction*. New Jersey: Pearson.
- Barks, Coleman.(2007). *RUMI: THE BOOK OF LOVE: Poems of Ecstasy and Longing*. Australia:HarperCollins Publishers.
- © 2003 by Coleman Barks
- Barnet, Sylvan, Burto, W., & William. Cain. (2008). *An Introduction to LiteratureFiction, Poetry, and Drama Fifteenth ed*. USA: Pearson Longman.
- Bashiri, Dr., I. (2008). *The Ishraqi Philosophy of Jalal al-Din Rumi*. U.S.A.: TheUniversity of Minnesota.
- Beard, A. (2001). *Texts and Contexts, Introducing Literature and Language Study*. London and New York: Taylor & Francis e-Library.
- Begg, M. W. (1972). *The Big Five Sufis of India-Pakistan*. New Delhi.
- Bolander, T, Hendricks, V. F., & Pedersen, S. A. (2006). *Self Reference*.California: CSLI Publication
- Bourbon, B. (2007). What Is a Poem?. *Modern Phylogy*, 105(1), 27-43. Doi:114.125.55.216
- Chittick, William C. (2005). *The Sufi Doctrine of Rumi*. China: World Wisdom,Inc
- Coleridge, S. T. (2007). *Biographia Literaria*.United States: Book JungleCollinsdictionary.com. (2018). *English Dictionary*. Retrieved November 4, 2018, from <https://www.collinsdictionary.com/dictionary/english/poemhttps://50>
- Creswell. J. W. (2011). *Education Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*. USA: Pearson, Inc
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics*. Singapore:Blackwell Publishing.
- Cuddon, J. A. (2013). *Literary Terms and Literary Theory Fifth Edition*. UK:Wiley-Blackwell.
- Edson, G. (2012). *Mysticism and Alchemy through the Ages: The Quest forTransformation*. London: Mcfarland & Company, Inc.
- Ernst, C. W. (1997). *The Shambhala Guide to Sufism*, Shambhala Publications.London.
- Gray. D. E. (2004). *Doing Research in the Real Word*. London: SAGEHancock, B. (1998). *An Introduction to Qualitative Research*. Nottingham: TrentFocus Group.
- Issac, S. & Michael, W. B. (1995). *Handbook in research and evaluation*. SanDiego, CA: EdITS. Iran Chamber Society. (2018). *A Brief History of Persian Literature*. RetrievedNovember 20,2018 fromhttp://www.iranchamber.com/literature/articles/history_literature.php
- Kaya, C. (2016). Rumi from the Viewpoint of Spiritual Psychology andCounseling, *Spiritual Psychology and Counseling*. 1(1), 1-18. DOI:10.12738/spc.2016.1.0001
- Kennedy, X. J. (1991). *Literature: An Introduction to Fiction, Poetry, and Drama* New York: Harper Collins Publisher.
- Klarer, M. (2005). *An Introduction to Literary Studies*. London: Routledge.

- Konuk, A. A. (2010). *Mesnevi-i Şerif şerhi (Commentary on the glorious Masnavi)*. İstanbul, Turkey: Kitabevi.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago, IL: Chicago University Press.
- Leech, G. N., & Short, M. H. (1981). *A Linguistic Introduction to English Fictional Prose*. United States of America: Longman Inc.
- Lethbridge, S., & Mildorf, J. (2004). *Basic of English Studies*. Germany: University of Tübingen.
- Lewis, F. D. (2008). *Rumi: Past and Present, East and West: The life, Teaching, and poetry of Jalal Al-Din Rumi*. Oxford: Oneworld Publication.
- Maula, M. (2013). *An Analysis of Figurative Language on the Poems Entitled "Classic Poetry Series" by William Blake*. (Cirebon: Syekh Nurjati State Institute for Islamic Studies). Retrieved November 4, 2018, from <https://core.ac.uk/download/pdf/147420716.pdf>
- McLaughlin, T. (1989). *Literature: The Power of Language*. San Diego: Harcourt Brace Jovanovich.