

FIGURATIVE LANGUAGE IN JALALUDDIN RUMI'S POEMS

THESIS

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ABSTRACT

The study entitled “Figurative Language in Jalaluddin Rumi’s Poems”. The aims of the study are to find out figurative languages used in Jalaluddin Rumi’s selected poems (metaphor, simile, personification, and apostrophe), to uncover the most figurative language used in the poems, and the most figurative language that affected by sufism in the poems. The study employed the qualitative and descriptive research. The data was collected by using several steps; reading, underlining, coding, rereading, and tabulation. The materials were nine selected poems by Jalaluddin Rumi. It is showed that 18 appearances of metaphor, 40 personification, 14 simile, and 29 apostrophe. While the figurative that affected by sufism 18 appearances of metaphor, 1 personification, 9 simile, and 18 apostrophe. All together, there were 101 figurative language in the poems and 46 figurative languages were affected by sufism. Finally, the result of this study showed metaphor, personification, simile, and apostrophe appeared in the poems, the most figurative language used was personification, and the most figurative language that affected by sufism were metaphor and apostrophe.

Keyword: *Figurative Language, Jalaluddin Rumi Poems, Sufism*

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Banda Aceh, January 22th 2019
Writer,

Anis Hanani Ikhsan

TABLE OF CONTENTS

ACKNOWLEDGEMENT.....	v
TABLE OF CONTENTS.....	vii
LIST OF TABLES.....	ix
LIST OF APPENDICES.....	x
ABSTRACT.....	xi
CHAPTER I : INTRODUCTION.....	1
A. Background of Study.....	1
B. Research Question.....	3
C. The Aim of Study.....	3
D. The Scope of Study.....	4
E. Significance of Study.....	4
F. Terminology.....	5
CHAPTER II : LITERATURE REVIEW.....	8
A. Literature.....	8
B. Figurative Language.....	8
C. Poetry.....	15
D. Sufism	19
E. Characteristics of sufi.....	20
F. Biography of Jalaluddin Rumi.....	21
G. Previous Study.....	23
CHAPTER III : RESEARCH METHODOLOGY.....	25
A. Research Design.....	25
B. Source of Data.....	25
C. The Technique of Data Analysis.....	26
CHAPTER IV : FINDING AND DISCUSSION.....	28
A. Research Finding.....	28
B. Discussion.....	29
CHAPTER V : CONCLUSION AND SUGGESTION.....	47
A. Conclusion.....	47
B. Discussion.....	48
REFERENCES.....	49
APPENDIX	
AUTOBIOGRAPHY	

LIST OF TABLES

Table 4.1 Result of Analysis	27
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LIST OF APPENDICES

- I : Appointment Letter of Supervisor
- II : Figurative Language in Jalaluddin Rumi's Poems
- III : Jalaluddin Rumi's Poems

CHAPTER I

INTRODUCTION

A. Background of Study

Maulana Jalaluddin Rumi Muhammad Hasin al-Kattabi al-Bakhri, or most commonly known as Rumi, was born in Wakhsh, a village on the Vakhsh River in present-day Tajikistan, or in the city of Balkh, in present-day Afghanistan (1207-1273). Rumi is an influential sufi figure of his era, he is the number one teacher of the Mevlevi or Maulawiah tariqat, which is a tariqat centered in Turkey and growing in the surrounding area. In addition, he is also a poet. His poems were widely known and popular in his era until now (Lewis, 2000).

Someone who was very influential in his work was Shams who taught him sufism. Before meeting Shams, Rumi's major work is *Mathnavi Manavi* (spiritual couplets). Soon after his spiritual friend Shams appeared in his life, Rumi started his marvelous work, *Mathnavi* (Chittick, 2005).

Rumi's poetry is strongly influenced by sufism as he was also a sufi, and Rumi's writing has its own appeal. Therefore, his writing style has led me to investigate his poems. Rumi has been using numerous of figurative language in this poems; therefore, analyzing what types of figurative language in Rumi's poems is one way to understand his writing. According to McLaughlin (1989), figurative language is the words that cannot be taken literally because it will not make any sense. "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.

Rumi’s poem is kind of classical persian poetry which transfer messages related to Sufism (Moghaddas, 2015; Kaya, 2016). Many quotes found in the poem from the Qur'an as Nasr (2008) states: some experts have been able to show the poems of Divan and Masnavi can be considered as translations of the verses of the Qur'an into Persian poetry. In addition, Schimmel (1996) comments that reading Rumi's poetry will be useful as an interpretation of the Qur'an.

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

(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 this present study, the writer chooses Jalaluddin Rumi’s poems. This is interesting to study because Jalaluddin Rumi’s poetry has a deep of meaning that often makes the poems are difficult for the writer to understand, then the selection of dictions by Rumi in each poem is very beautiful and it is different from other poets which makes Rumi’s poems become unique and different from other poems.

B. Research Question

The questions posed in this study are shown below:

1. What kinds of figurative languages are used in Jalaluddin Rumi’s selected poems?
2. What is the most used figurative language in Jalaluddin Rumi’s selected poems?
3. What figurative language is most affected by sufism in Jalaluddin Rumi’s selected poems?

C. The Aims of Study

In this study, there are three aims of the study which can be identified, as follows:

1. To find out figurative languages used in Jalaluddin Rumi’s selected poems.

2. To find the most figurative language used in Jalaluddin Rumi's selected poems.
3. To find the most affected figurative language by sufism in Jalaluddin Rumi's selected poems.

D. The Scope of Study

In this study, the writer only focused on analysing the four types of figurative language: simile, metaphor, personification, and apostrophe. As Sylvia (2006) states that there are four types of figurative language simile, metaphor, personification, and apostrophe that able to influence the meaning of stanza and beautify the poet's expression in the poems.

E. Significances of the Study

This study is expected to have some useful impact for students, lecturers, and researchers. It is hoped that students can have more knowledge and understanding of the literature, especially in knowing and understanding the figurative language in the poem. Besides, the students can find out more about the process of English learning in developing the students' knowledge of literature, specifically about figurative language in the poem.

In addition, it is hoped to lecturers; the result of the study can be used as references in teaching and learning English. Furthermore, it can increase lecturers' knowledge about figurative language in poem, especially in Rumi's poems who has sufi style.

It is also hoped to researchers can increase knowledge and experience in the field especially English in education that related to the analysis of literature and figurative language in a literary work, especially in a poem.

F. Terminologies

To avoid misinterpretation, the writer provided several terms used in this study, as follows:

1. Figurative Language

Figurative language is the use of words logically aiming for special effects. Unlike ordinary discourse, figurative language is the use of words that exceed their ordinary meaning so that the reader needs to use the imagination to understand the meaning of the author (Barnet, 2008; Saputri, 2014). Cuddon (2013:279) states “Figurative language must be distinguished from literal language”.

Moreover, Kennedy (1991) states that a figurative language can occur whenever a speaker speaks or the writer writes for the sake of freshness or emphasis, departing from the denotation of ordinary words. In this context, the figurative language learned here is related to what is used in the poem.

2. Poetry

According to Lethbridge and Mildorf (2004), an idea in poetry is not hidden, we can catch it through suggestion, which is often more enjoyable than understanding through reason. This makes it different from short stories, novels or

prose in expressing something. For example in expressing the truth, poetry reveals truth through imagination more than what prose does.

“Poetry is one of the oldest genres in literary history. Its earliest examples go back to ancient Greek literature. In spite of this long tradition, it is harder to define than any other genre. Poetry is closely related to the term “lyric,” which derives etymologically from the Greek musical instrument “lyra” and points to an origin in the sphere of music. The term “poetry,” however, goes back to the Greek word “poieo” (“to make,” “to produce”), indicating that the poet is the person who “makes” verse.” (Klarer, 1999, p. 27)

Another definition of Poetry by Bourbon (2007), states that poetry is a form of literary art appearing in language that can be written as it is or combined in other forms such as poetic drama, poetic hymns, lyrical poetry, and prose poetry then it is distinguished from other forms of writing by using repetition, verse, rhyme, and aesthetics, it also shows alternative meanings in words for emotional or sensual effects and it uses rhythm, alliteration, and onomatopoeia, which provides its own tone when reading it, in addition, it also uses symbolism, metaphor, simile, metonymy, irony, and ambiguity to give different interpretations.

3. Poem

According to Perrine (1992) poem is a type of language that says something excessively and is deeper than ordinary language. According to Collin dictionary (2018), a writing where the words are chosen for beauty and their sound is

carefully arranged, often found in rhyming short rows called poem. Meanwhile, Preminger and Brogan (1993, p. 938) state “A poem is an instance of verbal art, a text set in verse, bound speech”.

Moreover, according to Bourbon (2007), a poem is the arrangement of words that contain meaning and elements of music, this is a writing that expresses the thoughts and feelings of the writer whether happy or sad, simple or complicated which in just a few words, a poem can say many things, this can inspire, amaze and being a very pleasant escape, here a poem can be a rhyme or non-rhyme which it uses symbols and has lines and stanzas, has sentences, chunks of sentences or both, it also uses metaphor and alliteration, especially in children's poem.

In this study, poem is the object of analysis, namely the poems of Jalaluddin Rumi which consists of nine titles, namely: “Did I not Say to You?”, “I Closed my Eyes to Creation”, “Lord, What a Beloved is Mine !”, “Rise, Lovers”, “When I am Asleep and Crumbling in the Tomb”, “This is Love”, “Who is at my Door”, “We are as the Flute”, “Reason Says, Love Says”.

CHAPTER II

LITERATURE REVIEWS

A. Literature

Etymologically, the Latin word “litteratura” is derived from “littera” (letter), which is the smallest element of alphabetical writing. Literature usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents and scholarly writings (Klarer, 2005).

In addition, Kennedy (1998) states that Literature is a term describes written or oral material that is usually used to describe anything whether it is creative writing or a more technical or scientific work, but the term is commonly used in works of creative imagination, including works of drama, poetry, fiction, and nonfiction. In literature, ambiguity used to describe the unlimited number of meanings in the text which is not a mistake - as might happen if someone compiles a legal document (Beard, 2001).

B. Figurative Languages

1. Definitions of Figurative Languages

Figurative language is an expressive language which words are used in a non-literal way to give illuminating comparisons and similarities (Crystal, 2008). According to Perrine (1992), figurative language is a language which is cannot be

understood literally. Figurative has several characteristics; first, it gives imaginative enjoyment in the literature to the reader, then it able to add emotional intensity to informative statements and shows attitude when conveying information, and this is a way to convey additional images into verses, making literature more sensual.

2. Types of Figurative Language

There are several kinds of figurative language from Sylvia, Annas, Rosen, and Leech. Sylvia (2006:745-749) states there are four kinds of figurative language: simile, metaphor, personification, and apostrophe.

a. Simile

Kennedy (1991) states, simile is figurative language that compares two things using conjunctions, such as: "as", "rather than", or verbs such as "resemble". Simile is the activity of comparing two objects that have one point in common (Wren and Martin, 1981).

For example:

- 1) Rumours of his death spread like wildfire
- 2) She is like a fish out of water

b. Metaphor

According to Perrine (1992), metaphor is a figurative language compares two things that basically not the same but has the same quality. Metaphor compares two things directly without using conjunctions like "like", "as", "if", etc. Metaphor use specific words such as "is", "are", "was", or "ware".

For example:

- 1) My lover is a treasure.
- 2) My home is heaven.
- 3) She is the rose, the glory of the day.

c. Personification

Personification is a figurative language which make something, animals, or abstract terms (truth, nature) like humans (Kennedy, 1991).

For example:

- 1) The moon smiles at us.
- 2) The trees are waving to the tiger.
- 3) But Time did beckon to the flowers.

d. Apostrophe

Apostrophe is a way of mentioning someone or something that is invisible or usually unspoken such as dead objects, none, abstract, or spirits, and mentioning inanimate objects by using quotes to announce a noble and serious tone (Kennedy, 1991). According to Perrine (1992), the figurative language that closely related to personification is an apostrophe, because it refers to someone who is absent or something which is not human as if it is a human being or an existing and living thing that can reply to what is said.

For example:

- 1) "O wild West Wind, thou breath of Autumn's being!"
- 2) "Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee! I have thee not, and yet I see thee still."
- 3) Milton, thou should be living at this hour.

In contrast to Sylvia, according to Annas and Rosen (2007) there are four kinds of figurative language: simile, metaphor, symbol, and personification.

a. Simile

A simile is a direct comparison or similarity expression between apparently unrelated things. The signal of a simile: “like” or “as”.

Example: “her thoughts were like clouds passing across a clear blue sky”.

b. Metaphor

A metaphor is one thing compared or identified with another by saying the thing *was* that object.

Example: “My lover’s teeth are white geese flying above me.”

c. Symbol

According to (Kennedy, 1983), symbol is sign of several types of words or objects that show something different with themselves. While simile says A like B, the symbol will only talk about B, the symbol is a concrete object, action, which is explained for its own importance and full of meaning.

For example: The national flag is the symbol of the practice feeling means the national flag has strong power in the country.

d. Personification

Personification gives human qualities or characters to animals, ideas, or inanimate objects.

Example: “The Sun Rising”

Meanwhile, Leech (1981) classifies figurative language into seven types: Hyperbole, irony, metaphor, litotes, metonymy, simile, and personification.

a. Hyperbole

According to Wren & Martin (1981), in hyperbole, a statement is overly expressed. As often found in novels or poems, it is excessive statements about the true meaning.

For example:

- 1) She rushed out of the room in floods of tears
- 2) When she was in Paris, she spent a ton of money

b. Irony

Etymologically, the word 'irony' derived from Greek word eironia' meaning deception' or 'trick'. There is some argument about what qualifies as ironic, but all senses of irony revolve around the perceived notion an incongruity between what is said and what is meant, or between an understanding or expectation of a reality and what actually happens. In addition, Leech (1981) states that Irony is saying something other than what we mean actually. Irony is one type of figurative language that declares the opposite meaning and contradiction with the fact.

For example:

- 1) At a difficult moment, an act of kindness makes things worse, and someone says, "Well, that's a lot better, isn't it?"
- 2) Someone says to his friend "you are very slim" whereas the fact is his friend is very fat.

c. Metaphor

Metaphor is a use of word or phrase denoting kind of idea or object placed into another word or phrase for the purpose of suggesting a likeness between the two. According to Lakoff and Johnson (1980), metaphors that show communication as an exchange of ideas, as if (figuratively) ideas can be placed into the mind of human.

For example: A view of a good crystal is like the mind probing the universe.

d. Metonymy

Metonymy is a figure of language uses a concept closely related to the thing actually meant. Metonymy is a figure of speech consists of using the name one thing for something else with which associated.

For examples:

- 1) He bought a Chevrolet (Chevrolet is used to defining a car).
- 2) The kettle is boiling (the kettle is used in a figurative sense to mean water).

e. Litotes

Litotes is a figure of speech makes a certain statement directly, a speaker expresses it even more effectively, or achieves emphasis, by denying its opposite. Litotes is a form of understatement, it always deliberates with the intention of subtle emphasis. However, the interpretation of litotes depend on context, including cultural context.

For example: 1) This tea is not hot

- 2) It is not bad

f. Simile

Simile is a figure of speech in which a comparison is expressed by the specific use of word or phrase such as: like, as, than, seems or as if. For example:

- 1) Busy as a bee
- 2) They fight like dogs and cats
- 3) We ran as if to meet the star

g. Personification

Personification is a representation of inanimate objects or abstract ideas as living beings. Personification gives human characteristics to inanimate objects, animals, or ideas. It really affects the way the reader imagines a thing. It is used in children's books, poetry, and fictional literature.

For example:

- 1) My teddy bear gives me a hug
- 2) The radio stopped singing

From the explanation above writer can conclude that there are several types of figurative language: Metaphor, personification, simile, apostrophe, symbol, hyperbole, irony, metonymy, and litotes.

First metaphor, it is a figurative language that defines something become another thing (object) by using specific words such as "is", "are", "was", or "were". Then personification, it is a figurative language that give human characters to something such as animals, abstract thing, ideas, or inanimate objects. Next simile, it is figurative language that shows similarity expression, compares two things using conjunctions such as "like", "as", "as if", "than", "rather than", "resemble", or "seems". After that apostrophe, it is mentioning

someone or something such as dead objects, inanimate objects, abstract, or spirits object by using quotes to announce a noble and serious tone. Next hyperbole, it is a statement is overly expressed than the true meaning. Irony is an incongruity between what is said and what is meant. After that metonymy, it is a figure language that consists of using the name one thing for something else with which associated. Finally litotes, it is a form of understatement, it always deliberates with the intention of subtle emphasis and it depends on context (cultural context).

C. Poetry

1. The Definitions of Poetry

Poetry etymologically from the Greek word 'poiesis' which means 'making, forming, creating (in words), or the art of poetry, or a poem', this is one type of literary work which has aesthetic effects cannot be separated from creative manipulations from linguistic codes expressed through language (Leech, and Short, 1981). Peck and Martin (1993) explain that poetry is an imaginative expression of strong feelings, most of them are rhythmic and spontaneous which are filled with strong feelings that remind us of calm.

However, poetry and poem are different as stated by Bourbon (2007), poetry is the use of words and language to evoke writer's feelings and thoughts, while a poem is the arrangement of these words, moreover poetry is a literary piece using metaphor, symbols, and ambiguity, while a poem is the end result of this process.

2. The Elements of Poetry

According to Klarel (1999), there are several classical elements of poetry such as verse, rhyme, and meter. Verse is a continuous line of the same metre and same length which is mostly found in narrative poetry (Lethbridge and Mildrove, 2014). Then Metre, it is the measured arrangement of accents and syllables in poetry. In any kind of utterance, syllables are stressed. For instance, stressing the phrase ‘And how are you this morning’: And HOW are YOU this MORNING?, Or: And how ARE you this MORNING? Poetry employs the stresses that occur naturally in language expression to build regular patterns (Lethbridge and Mildrove, 2014). Afterward, rhyme, it is two words that have the same sound (phoneme) from the last stressed vowel onwards (Lethbridge and Mildrove, 2014).

Classical Persian poetry and verse always use rhyme. The principal verse structures are the Qasideh, Masnavi, Qazal, and Ruba’i (Iran Chamber Society, 2015; Schimmel, 1992). The qasida or ode is a long lyric therefor poem in monorhyme. For the most part of a complimentary, religious nature; the Masnavi created in rhyming couplets is used for strong, sentimental, or narrative verse; the ghazal (ode or lyric) is a similarly short poem, generally mysterious and changeable from four to sixteen couplets, all on one rhyme. The ruba’i is a quatrain with a specific meter, and an accumulation of quatrains is called “Ruba’iyyat” (the plural of ruba’i). At last, a gathering of a poet’s ghazals and other verse orchestrated alphabetically based on the rhymes, is known as a divan (Iran Chamber Society, 2015).

3. The Types of Poetry

According to Lethbridge and Mildrove (2014; 144 - 146), there are three types of poetry: lyric, narrative, and descriptive poetry.

a. Lyric Poetry

A **lyric poem** is relative short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry uses some of the elements of song. For Greek writers, the lyric was a song accompanied by the lyre. Subcategories of the lyric are, for example: elegy, ode, sonnet, and dramatic monologue and most occasional poetry.

In modern usage, **elegy** is a formal lament for the death of a particular person. More broadly defined, the term elegy is also used for truly meditations often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*.

An **ode** is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's *Hymn to Duty* or Keats' *Ode to a Grecian Urn*. In Rumi's poems ode is often used, for example in his book *Divan-e Shams-e Tabrizi* (Nicholson, 2001, as cited in Saifullah, 2016).

The **sonnet** was originally a love poem which dealt with the lover's sufferings and hopes. For instance for religious experience, reflections on art or even the war experience. The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern. Many poets wrote a series of sonnets linked by the same theme, so-called **sonnet cycles** which depict the various stages of a love relationship.

In a **dramatic monologue** a speaker, who is explicitly someone other than the author, makes a speech to a silent auditor in a specific situation and at a critical moment. Without intending to do so, the speaker reveals aspects of his temperament and character. In Browning's *My Last Duchess*, for instance, the Duke shows the picture of his last wife to the emissary from his prospective new wife and reveals his excessive pride in his position and his jealous temperament.

Occasional poetry is written for a specific occasion: a wedding, the return of a king from exile or a death.

b. Narrative Poetry

Narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it provide characters through a plot. It is always told by a narrator. Narrative poems might tell of a love story, the story of a father and son or the deeds of a hero or heroine. Sub-categories of narrative poetry are for example: epic, mock-epic or ballad.

Epics usually operate on a large scale, both in length and topic, such as the founding of a nation or the beginning of world history, they tend to use an elevated style of language and supernatural beings take part in the action.

The **mock-epic** makes use of epic conventions, like the elevated style and the assumption that the topic is of great importance, to deal with completely insignificant occurrences. A famous example is Pope's *The Rape of the Lock*, which tells the story of a young beauty whose suitor secretly cuts off a lock of her hair.

A **ballad** is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter, and trimeter.

c. Descriptive Poetry

Both lyric and narrative poetry can contain lengthy and detailed descriptions (**descriptive poetry**) or scenes in direct speech (**dramatic poetry**). The purpose of a **didactic poem** is primarily to teach something. This can take the form of very specific instructions, such as how to catch a fish, as in James Thomson's *The Seasons* or how to write good poetry as in Alexander Pope's *Essay on Criticism*. But it can also be meant as instructive in a general way.

D. Sufism

The name of sufi name comes from the word safa' which means purity and sufis are one of the purified elect from all worldly contamination (Stoddart and Nicholson, 1998). The greatest sufi Imam Al-Ghazali, defines "sufism is all about the progress to the great end of self-realization or God realization" (Edson, 2012, p. 73).

In islamic context, sufism is considered one of the most holistic paths to become a perfect human being and a practicing muslim in this world and the hereafter (Salleh, 2014, as cited in Saifullah, 2016). "sufism is all about the progress to great end of self-realization or God realization" (Edson, 2012, as cited in Saifullah, 2016). The islamic tradition of sufism involves "metaphysics, ethical

discipline, devotional practices, music, poetry and mystical experiences” (Bruinessen & Julia, 2007, as cited in Saifullah, 2016).

Poetry is one of the most prominent genre of sufi literature. Most of the sufis have been poets and their sufi poetry dates back to 10th century AD. Jalaluddin Rumi, a great teacher of love and peace, writer of books, scholar and a bestselling mystical poet in the West holds a very high rank. Rumi was the author of a vast collection of mystic odes and lyrics in Persian Language. He spreaded his whole philosophy through poetry. All Rumi’s books have common elements that they all suggest the very madness of divine experience. Rumi had three main texts written in different forms of poetry: the Masnavi, the Rubaiyat (quatrains), and Diwan-i Shams-i-Tabriz (odes) (Nicholson, 2001, as cited in Saifullah, 2016).

E. Characteristics of Sufi

The sign of the sufi is feeling poor when having wealth, humble when having power, and hiding when faming (Ernst, 1997). Hazrat Junaid gives 8 exemplary qualities of a Sufi; "A true Sufi possesses (1) the courage and magnanimity of Prophet Ibrahim, (2) the obedience of Prophet Ismail, (3) the patience and forbearance of prophet Ayub, (4) the signs of Prophet Zakaria, (5) the poverty of Prophet Yahya, (6) the travelling nature of Prophet Isa, (7) the simplicity of dress of Prophet Musa and (8) the Fuqr (contentment and renunciation) of Prophet Muhammad saw”.

Sufism is "Something" divine - Hazrat Sheikh Ali Hujwari adds: "Sufism is not the name of any Uloom (plural of ilm - knowledge) or rasoom (customs or

traditions). It is the name of a special religious conduct based upon Divine Knowledge and guidance". He argues: " If it were Uloom then it should have been acquired by common knowledge and if it were rasoom then it should have been acquired by mere Mujahedas (practice and strivings). But it is neither acquired by 'Ilm' nor by Mujahedas alone. It is something divine bestowed upon a selected few by the grace of God who renounce this material world and devote themselves exclusively to the worship of God and service of his creatures."

The Sheikh further lays down four important characteristics of a Sufi; (1) implicit faith in and obedience to God by giving up all other worldly hopes and hypocrisy, (2) honoring of the elders and welcoming of the younger ones with all due equanimity, love and respect, (3) desiring neither rewards nor any other kind of appreciation from any quarter whatever except God, and (4) overpowering all sensuous desires of the devil of Nafs (Begg, 1972).

F. Biography of Jalaluddin Rumi

During his lifetime he was frequently called Rumi but was known by Iranians as Mawlavi or Maulana (our master), and for the Turks as Mevlevi, Maulana Jalal al-Din Muhammad was born into an educated family in Balkh; Afghanistan now, on 30 September 1207 His father's name was Baha 'al-Din Walad, he was a theologian, jurist and a mystic from Wakhsh (Moghaddas, 2015). His guardian was Burhan al-Din Muhaqqiq. His parents were related to the Khwarazmshah palace, on the one hand, and for the first of the Caliph Rashidun, Abu Bakr, on the other hand. After his father, it is Burhan al-Din as an individual

who has a major influence on the development of Rumi's thoughts about sufi (Guzel, 2002, as quoted in Bashiri, 2008).

After that, Rumi met Shams of Tabriz, for Rumi he appeared as the God's mercy. Therefore Rumi left the teaching in the madrasa that he had taught since his father died and spent his time in exile with Shams.

Rumi's lack of attention made her students angry. This makes life in Konya very difficult for Shams. Without telling Rumi, Shams left Konya. For fifteen months, Rumi looked for Shams. Finally, he received information that Shams lived in Damascus. Then he sent Sultan Walad to persuade Shams to return to Konya. When Shams returned, for some time, everything was good between him and Rumi's students. But this doesn't last long. Again, Rumi's lack of attention to his teachings and the total absorption of Rumi in same' (music) and Raqs (dance) made students became angry. Sham left Rumi one last time (1247) and, according to certain reports, was killed soon after in the hands of Rumi's students. Rumi's son, 'Ala' al-Din, was reported to be among criminals (Safa, 1988, as quoted in Bashiri, 2008).

He really loved Shams, from him, he found a lot of lessons. He found a way to become a whole person. From Shams, Rumi who had broad knowledge of mythology, religious history, and folklore become realize that knowledge gained from inside; "Inside you, there was a huge source of knowledge waiting to be released. Let that knowledge surface without being hindered" Shams said. Moreover, since getting to know Shams, Rumi who was previously a poet became a sufi poet who had great work in his era up to now (Moghaddas, 2015). On

December 17, 1273, Jalaluddin Rumi closed the age. He was buried in Konya beside his father.

G. Previous Studies

There are many writers who have conducted some research related to poem. One of them is Iryanti (2010) with the title “Figurative Language Analysis of Sylvia Plath Poems”. Her research aimed at taking a comprehensive understanding regarding the use of figurative language within the three poems of Sylvia Plath; *Mirror*, *Morning Song*, and *Metaphors* as the object of the research. The method that she used was descriptive qualitative to depict the content of the poems. In her research, she found that Plath used many varieties of figurative language included metaphor, simile, personification, paradox, synecdoche, symbol, and hyperbole.

Another research about the study of figurative language was conducted by Maula (2013) who analyzed figurative language on the poems entitled “Classic Poetry Series” by William Blake. The aim of this research was to find out the types of figurative language used in the poem collection of William, and the messages are generated by the poem. She used Giroux theory which is figurative language that language departs from the straight-forward use of a word. It creates a special effect, clarifies an idea, and makes writing more colorful and forceful. The method she used was qualitative and the techniques she used when analyzing data were library research and content analysis. She found that from the three poems, there were 11 kinds of figurative language used: alliteration, hyperbole,

irony, litotes, metaphor, metonymy, paradox, personification, pun, simile, and synecdoche, with the most commonly used being hyperbole.

Another study was done by Wulandari (2015) who analyzed about figurative language used in Robert Frost's Selected Poems. This research aimed to find out the figurative language used in Robert Frost's selected poems. The writer focuses on four masterpiece poems, *Fire and Ice*, *The Road Not Taken*, *Mending Wall*, and *Stopping by Woods on Snowy Evening*. She found that, the selected poems used symbol, paradox parallelism, climax, personification, tautology, metaphor, contradiction, repetition, rhetoric, simile, inversion, and hyperbole.

Compared to previous studies which concerned on western poems, this present study selected Jalaluddin Rumi's poems, the collection of eastern poems with sufi style that has been translated into English (Bashiri, 2008).

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

According to Cresswell (2011, p. 3) “ research is a process of steps used to collect and analyze information to increase our understanding of a topic or issue.” In this study which is to analyse the text of poems by Jalaluddin Rumi, the writer used qualitative and descriptive research because this study is in the form of text, not in the form of numbers. “Qualitative analysis is (or should be) a rigorous and logical process through which data are given meaning” (Gray, 2004, p. 319). While according to Isaac and Michael (1995, p. 50) “The purpose of descriptive research is to describe systematically the facts and characteristic of a given population or area of interest, factually and accurately”.

B. Source of Data

The source of data was from Jalaluddin Rumi’s poems which were translated into English by Poem Hunter website. The sample of this research was chosen randomly consisting of nine poems titled: “*Did I not Say to You*”, “*I Closed my Eyes to Creation*”, “*Lord, what a Beloved is mine !*”, “*Rise, Lovers*”, “*When I am Asleep and Crumbling in the Tomb*”, “*This is Love*”, “*Who is at my Door*”, “*We are as the Flute*”, and “*Reason Says, Love Says*”.

C. The Technique of Data Analysis

In analysing data, the author uses a qualitative approach, namely Grounded theory. Grounded theory is discovering, developing, and provisionally verified through systematic data collection and analysis of data pertaining to that phenomenon (Stauruss and Corbin, 1998 as quoted in Gray, 2004).

In the process of analysing data, the writer used open coding. Hancock (1998, p. 17) said that, “the qualitative research has no system for precoding so needs a method of identifying and labeling (coding) of data items in the text of a transcript.” Moreover, it is an analytical process where the code for the observed data is attached during qualitative data analysis, this is one of procedure for working with text that aims to develop substantial codes that explain, name or classify phenomena being considered in single words or short word sequences (Uwe, 2009). The procedures in analysing the data from the poems are described below:

1. Reading all nine poems by Jalaluddin Rumi
2. Underlining the words related to the figurative language.
3. Coding to mark the words of the figurative language.

Code:

S: Simile

P: Personification

Ap: Apostrophe

M: Metaphor

P.1.: first poem

L.1.: first line

For example:

P.1. L.1. P: The first poem in the first line of the poem and the types of figurative language is personification.

4. Rereading and bolding to determine which figurative language was influenced by sufism in the poems.
5. Tabulation

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter explains the research findings and discussion of the analysis of four types of figurative language.

A. Research Findings

The following table summarizes the result of Rumi's poem analysis:

Table 4.1 Figurative Language of Rumi's Poem

No.	Types of FL	Title and Line	Frequency of FL	Frequency of Sufism
1.	Metaphor	<i>Did I not Say to You; 1, 2, 7, 8, 10, 12, 14, 17, 18</i> <i>I Close my Eyes to Creation; 3, 4, 6</i> <i>Rise, Lover; 17, 26</i> <i>When I am Asleep and Crumbling in the Tomb; 3, 5</i> <i>We are as Flute; 10</i> <i>Reason Says, Love Says; 11</i>	18	18
2.	Personification	<i>Did I not Say to You; 1, 5-6, 7, 9, 11, 13, 15</i> <i>Lord, What a Beloved is Mine!; 6, 8, 10, 12, 14, 16, 21, 22</i> <i>Rise, Lovers; 6, 8</i> <i>This is Love; 8, 9</i> <i>Who is at my door; 1, 3, 5, 7, 11, 15, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41</i> <i>Reason Says, Love Says; 1, 2, 3</i>	40	1
3.	Simile	<i>Did I not Say to You; 9</i> <i>I Closed my Eyes to the Creation; 11, 12, 17</i> <i>Rise, Lovers; 5, 9, 13, 21, 23, 24, 25</i> <i>We are as Flute; 1, 2, 3</i>	14	9

No.	Types of FL	Title and Line	Frequency of FL	Frequency of Sufism
4.	Apostrophe	<i>Lord, What a Beloved is Mine!</i> ; 7, 9, 11, 13, 15 <i>This is Love</i> ; 4-5 , 6, 7 <i>Who is at my Door</i> ; 2, 4 , 6, 8, 9-10 , 13-14 , 17-18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42 <i>We are as the flute</i> ; 5, 6	29	18
Total			101	46

From the table 4.1 above the writer finds there are 18 times metaphor appeared in the poem, 40 personification, 14 simile, and 29 apostrophe, the total shows 101 figurative language appeared in the poem. The writer also finds there are 18 metaphor affected by sufism (sign with bold mark), 1 personification, 9 simile, and 18 apostrophe, therefore 46 figurative languages are affected by sufism. In this study, the writer focuses on four types of figurative language, those are simile, metaphor, personification, and apostrophe.

B. Discussion

This section covers the elaboration and discussion of the analysis of four types of figurative language, those are simile, metaphor, personification, and apostrophe. However, the writer only gives a few samples of lines containing figurative language (further information can see in the appendix). The elaboration and the discussion of the findings are below:

1. Metaphor

According to Perrine (1992), metaphor is a figurative language where the comparison between two things is basically not the same but has the same quality. Metaphors use specific words such as “is”, “are”, “was”, or “were”.

The writer found the metaphor in the four poems, there are: *Did I not Say to You, Rise, Lover, When I am Asleep and Crumbling in the Tomb, We are as a Flute, Reason Says, Love Says.*

a. The first poem “Did I not Say to You”

1) P.1. L.1. M: Did I not say to you, “Go not there, for **I am your friend**;

The underlined words above are figurative language that cannot be understood literally (Perrine, 1992). The kind of figurative language is metaphor with a sign “am” in this metaphor . “I” identified as “your friend”. The further meaning is “I” (Allah) is substance who has given human abundant of mercy, and what human need. “I” means Allah because in line 16 said “I am creator”. The line is also related to the poem "Who is at my Door?" (P.1. L.20-22.)

I said, 'To have you as my constant friend.'

He said, 'What do you want from me?'

I said, 'Your abundant grace.'

The figurative language above has a sufi element because it invites remembrance of God as a place to ask (Beg, 1972), leaves the world (Stoddart and Nicholson, 1998) and it also refers to the style of language and meaning of verses in the Qur'an (Schimmel, 1996), one of them is in surah Ar-Rahman;

what is the favor of your Lord, which do you deny?

God repeats this verse up to 31 times, Allah confirms that all that humans need comes from God. The figurative contains sufi element marked with bold.

2) P.1. L.7. M: Did I not say to you, "**I am the sea** and **you are a single fish**"

The kind of figurative language that underlined above is metaphor because using "am" and "are" to identify "I" as the object. The meaning of the words is that Allah is great and humans are weak creatures who need Allah in their lives. "I am the sea" means God is great, while "you are a single fish" means humans are weak creatures who need God in their lives.

These bold figuratives influenced by sufi because invites human back to God as a place to ask, has all of humans need while humans are weak creation. It is also related to the Quran surah Al-Hajj: 62

"That is because God is the truth, and that which they call upon other than Him is falsehood, and because God is the Highest, the Grand"

then An-Nisa: 28

"And mankind was created weak."

3) P.1. L.10. M: come, for **I am the power of flight and your wings and feet?**

The underlined words above is metaphor sign with "am". The meaning of the figurative words in the line above is that Allah is great, He has power over all that He wants, then we must beg and surrender to Him, perform deeds which are obligatory, then carry out the actions of the Sunnah, then Allah will be near to His

servant and raise the degree from the degree of faith to the degree of ihsan. So when a servant walk in the world, he walk because of Allah. This figurative is influenced by sufi because it reveals that in the life, God is everything, leave the world and worship him. The meaning is related to the hadith qudsi, Allah says:

There is nothing I love most from a servant except worshipping Me with something that I have obliged to him. As for if my servant always carries out the act of sunnah, surely I will love him. If I have loved him, then (I) becomes his hearing that he hears with it, (I) becomes the vision that he sees with it, becomes the hand that he hits with it, becomes the foot that he walks with it. If he pleads with me, I will undoubtedly give it and if he asks forgiveness, I will forgive, and if he asks me for protection, I will protect.

b. The fourth poem “Rise, Lover”

1) P.4. L.17. M: It is a road full of tribulation, but love is the guide.

These underlined words are metaphor. It is indicated by the word "is". As a figurative, in literal meaning these words do not make sense because love cannot be a guide, but if we think more these words have ordinary meaning; love is a faith in God, so this faith becomes the savior of life in the world and the hereafter.

These words contain sufi elements because the figurative reveals that loving God as highest with a pure feeling, clean from the love of the world. The words also refer to the surah Al-Baqarah: 1-2 which explains about the faithful person getting instructions

This is the Book of God, there is no doubt in it; it is a guidance for the pious, For those who have reached the point of view, who has established a Prayer and spend out of what we have provided them.

2) P.4. L.26. M: if we are lion’s whelps, let us go to that Lion.

The underlined word is metaphor because it uses the word "are" (Leech, 1992). Lion means king, and king means mercy of Allah. This figurative means If humans are created because of the mercy of Allah, so let us seek the willing of Allah to meet His substance in heaven (return to Him).

The metaphor is influenced by sufi because this line wants to invite humans to return to God because humans are created because of the mercy of God. "If" before this underlined words mean to make the humans aware that we are created by the grace of God, if we are truly so then let us return to the path of God. In addition, the meaning has correlation with the Quran surah Shaad: 27

and We did not create the heaven and the earth and that between them aimlessly. That is the assumption of those who disbelieve from the fire.

In the Quran of Surah Adz-zariah: 56

And I did not create the jinn and mankind except to worship Me

from these verses, we can understand that humans are created from the grace of God (we are lion's whelps) because Allah created humans to worship Him sincerely, hoping only for His pleasure, then Allah becomes very loving to His servants.

c. The fifth poem “When I am Asleep and Crumbling in the Tomb”

- 1) P.5. L.3. M: **You are for me the blast of the trumpet and the resurrection.**

The underlined words above are metaphors because "you" interpreted as "the trumpet and the resurrection" by the sign “are”. The true meaning of these underlined words is "you" means Shams who considered as a noble person (an

angel), blowing trumpets means resurrection music. This figurative is influenced by sufi because it is talking about the noble man who overpowering all sensuous desires of the devil and nafs. moreover, it uses the word trumpet and resurrection which relate to Quran in surah Yasin: 51

“And the Horn will be blown; and at once from the graves to their Lord they will hasten.”

2) P.5. L.5. M: Without your lip **I am a frozen and silent reed;** what melodies I play the moment you breathe on my reed!

This becomes a metaphor because "I" defined as "a frozen and silent reed" with sign “am” (Leech, 1992). Reed considered as an imperfect human, raw material from a flute which is a perfect human being, it has been spiced in such a way then produces a beautiful sound and the beautiful sound comes from Your lip (God’s mercy) (Konuk, 2010). Therefore this figurative means someone who is not perfect without God’s mercy. It certainly contains sufi elements because discuss a pure of soul, to be a perfect human as a servant of God.

d. The eighth

e. poem “We are as a Flute”

1) P.8. L.10. M: **We all are lions,** but lions on a banner;

The underlined words which use "are" is metaphor. "We" is defined as "lions" on wind-driven banners. The banner is an inanimate object and what makes it moved is God's mercy (P.8. L.11). The meaning of this metaphor is we are kings or rulers, but in a banner, there is something that moves us namely God’s mercy (P.8. L.11). This figurative affected by sufi because it discusses

about the nature of corruptible man and true manifestation of God that in sufism God is the only reality (Saladdin Ahmed, 2008 as cited in Shapoo, 2018). It utters in a Rubais “I am nothing! I am nothing! I am nothing!” (Rubais, collected by Firuzanfer no: 1304, as cited in Kaya, 2016)

f. The ninth of poem “Reason Says, Love Says”

1) P.8. L.11. M: He is an angel, though in form he is a man;

The underlined words above is metaphore because of sign “is” to identify “He” as the object. The meaning of the metaphor above is Shams like an angels who has no lust for the world. Angel refers to Shams, this can be seen from P.8. L.29. "Shams-e Tabriz, who is chosen and beloved-perchance.”

The figurative is influenced by sufi where Rumi equates human who tries to control lust, and his or her thought is seeking the pleasure of Allah so that human looks like an angel, as Allah explains about angels in the Al-Anbiya Qur'an:19 -20:

“To Him belongs whoever is in the heavens and the earth. And those near Him are not prevented by arrogance from His worship, nor do they tire.”

“They exalt [Him] night and day [and] do not slacken.”

3. Personification

Personification is a figurative language in which make something, animals, or abstract terms (truth, nature) are made like humans (Kennedy, 1991).

The writer found the metaphor in the four poems, there are: *Did I not Say to you, Lord, what a beloved is mine !, Rise, Lovers, This is Love, Who is at my Door, Reason Says, Love Says.*

a. The first poem “Did I not Say to You”

- 1) P.1. L.5. P: Did I not say to you “Be not content with worldly forms, for I am the fashioner of the tabernacle of your contentment? ”

The underlined word above is Personification because “I” is the creator (P.1. L.16) characterised as human who has words to speak; “Be not content with worldly forms, for I am the fashioner of the tabernacle of your contentment.” While God exists but not like human who can talking, or can be seen and heard.

In this poem Rumi personifies God but it does not mean God is person. Rumi's goal of personification is to convey God's message in a way that easy to be understood by humans, so that personification is a way for Rumi to express God's messages to humans, as said by Nasr (2008) Rumi’s poetry reveals the meaning of the God message (Quran).

b. The third poem “Lord, what a beloved is mine !”

- 1) P.3. L.6. P: The moon said, “I am running in his wake, my foot is in his dust.”
- 2) P.3. L.8. P: The sun said, “Out of shame for his countenance I have a face of gold.”
- 3) P.3. L.10. P: Water said, “Because of his incantation I move like a snake.”
- 4) P.3. L.12. P: Fire said, “Because of the lightning of his face my heart is restless.”
- 5) P.3. L.14. P: Wind said, “My heart would burn if the choice were mine.”

6) P.3. L.16. P: Earth said, “Within me I have a garden and spring.”

The underlined words above are personification because "moon", "sun", "water", "fire", "wind", and "earth" characterised as humans who are able to speak. The meaning of the figurative above is that nature will move according to God's will. Quran surah Al-Baqarah: 117 explains about fate if God has desired something then happens.

“Originator of the heavens and the earth. When He decrees a matter, He only says to it, “Be,” and it is”

7) P.3. L.21. P: Be silent, that without this tongue **the heart may speak;**

The underlined word is the personification because the heart characterised as human who can speak and have spoken tools so it has sound to be heard. It is affected by sufi because it discusses about pure heart which always remembers God so that it can feel the truth. It has a correlation with the hadith of the Prophet Muhammad sallallahu alaihi wasallam:

"O Wabishah, ask for a fatwa in your heart (3x), because goodness is what makes your soul and heart calm. And sin is what makes your heart waver and your heart shake. Even though you ask a fatwa for people and they give you fatwa ” (Ahmad no.17545, Al Albani)

c. The fourth poem “Rise, Lovers”

1) P.4. L.6. P: then let us go foaming upon the face of the sea.

Face of the sea is personification because sea considered like human who have a face. The purpose of the words is inviting people to be united with the mercy of Allah. It can be seen at line 5 that “Let us go prostrating to the sea like a

torrent” where it can understand that let's prostrate continuously to God then bubbly on its surface, this means after prostrating to God, we unite with his mercy in a way dhikr.

2) P.4. L.8. P: let us go from this saffron face to the face of the Judas tree blossom.

The meaning of the personification above is to leave the world, towards the true nature of beauty (the purpose is inviting people to leave the world).

d. The sixth poem “This is Love”

1) P.6. L.9. P: The heart said, 'I was in the factory whilst the home of water and clay was abaking.

The underlined words above are personification because the heart can speak like humans. The further meaning of it is the spoken of spirit when the spirit wants to go to the circle of lovers, to leave the world and gather with God's lover. In addition, this line is referring to the hadith, the prophet said: *“You are with the person who invites love”*

e. The seventh poem “Who is at my Door”

- 1) P.7. L.1. P: He said, 'Who is at my door?'
- 2) P.7 L.7. P: He said, 'How long will you boil in the fire?'
- 3) P.7 L.41. P: He said, 'How do you benefit from this life?'

The underlined words above are personifications because "He" is God characterised like a human who can speak. Further meaning of this line is God going to hold humans accountable.

f. The ninth poem “Reason Says, Love Says”

1) P.9. L.1. P: Reason says, “ I will beguile him with the tongue.”

"Reason" is an abstract word that is made as if it had a mouth that can speak like a human, it is called personification. The further meaning of this word is to think how to influence Shams because he is like an angel.

3. Simile

Simile is a figure of speech in which a comparison is expressed by the specific use of word or phrase such as: like, as, than, seems or as if (Annas and Rosen, 2007).

The writer found simile in the four poems, there are: *Did I not Say to You, I Closed my Eyes to the Creation, Rise, Lovers, We are as the Flute.*

a. The first poem “Did I not Say to You”

1) P.1. L.9. S: Did I not say to you, “ Go not like birds to the snare; come, for I am the power of flight and your wings and feet? ”

The words underlined above are simile forms signed with the word "like" (Kennedy, 1991). “I” reminds “you” that do not go like a bird entangled means God reminds humans must be free from everything that holds humans to be appetite by remembering God. It contains sufi elements because it asks humans to be brave, free from nafs, and turn to Allah. the meaning has correlation with firman Allah in Thaha: 124

and whoever turns away from My remembrance – indeed, he will have a depressed life, and We will gather him on the Day of Resurrection blind.

b. The second poem “I Closed my Eyes to the Creation”

- 1) P.2. L.12. S: Like a thief I gathered jasmine from my own garden.

The underlined words are simile because "I" is equated with "a thief". The meaning of "thief" is a person who is fearful and hopeful, and the meaning of "jasmine" is the grace of God given by Allah through Shams-e tabriz, The meaning of this line is someone who really loves Shams that is the mercy of Allah then earnestly looking for it with a fear feeling and strong hope even though the mercy is in him.

This figurative is influenced by sufi because the meaning is about hope and fear to Allah which is known from the meaning of these words which describe the character of the "thief" are hope (*Raja'*) and fear (*Khauf*) is balanced. Related to the words, Allah said about the *raja'* in the surah Al-Kahf: 110

“Say, "I am only a man like you, to whom has been revealed that your god is one God. So whoever would hope for the meeting with his Lord - let him do righteous work and not associate in the worship of his Lord anyone.””

Regarding *khauf* Allah said in surah Al-isra':

“Those whom they invoke seek means of access to their Lord, [striving as to] which of them would be nearest, and they hope for His mercy and fear His punishment. Indeed, the punishment of your Lord is ever feared.”

Fear and hope in God must be balanced; with the *raja'*, humans will not be easy to despair when worship, and with *khauf*, humans will fear of sinning. It is the character of the thief above, at first, Rumi initially felt the loss of God's grace in the form of Shams, then realized that God's mercy is always with him, had

never died even though Shams was dead. when he awares the mercy is with him he still feels fear but hopes to be with the one he loves.

2) P.2. L.17. S: I am like the crescent of the festival.

The underlined words above is a simile which is marked with "Like", the meaning of the crescent moon is something beautiful and enjoyable, while, festivals means something crowd. So the meaning of the figurative above is Rumi's sadness at the loss of God's grace in the form of Shams became a sorrowful poem. However, in reality Rumi's sorrowful poem was very liked by many people.

c. The fourth poem "Rise, Lovers"

- 1) P.4. L.23. S: We are crooked as a bow, for the string is in our own throats;
- 2) P.4. L.24. S: When we become straight, then we will go like an arrow from the bow.

The underlined words in the first line are similes which are marked with the conjunction "as". In this simile, human considered crooked like a bow. In the second line, the words underlined are simile marked with conjunctions "like", in this simile the human who will go is considered as an arrow.

The simile underlined above is related to the poem "Reason Says, Love Says" line 7-8: *I should use the shaft of his gaze with a bow*. Then it can be understood that "bow" characterised as a tool that can be affected by pulling or removing its string. While "an arrow" characterised as a tool which go straight. Therefore the meaning of simile in the first line is human is easily influenced by

hunger, food, giving (We are crooked as a bow, for the string is in our own throats). While the meaning of simile in the second line is when we only seek the willing of Allah human will be free from weaknesses and meet a path full of grace (When we become straight, then we will go like an arrow from the bow). The figurative is influenced by sufi because it is related to the character of zuhd, leaving the desire of nafs and return to Allah.

3) P.4. L.25. S: We cower like mice in the house because of the cats;

The meaning of the underlined words above is humans should be brave creatures (as lion's whelps in line 26) , not losers who are afraid of something that should not be feared.

d. The eighth poem “We are as the Flute”

1) P.8. L.1. S: We are as the flute, and the music in us is from thee;

The underlined words above cannot be understood literally, this is a figurative type of simile which is marked with "as". "We" resembles the "flute" which means a reed that has been perforated and produces a beautiful sound. The true meaning of the figurative is a perfect human whose words are good and full of wisdom (Rumi, 1988) and it caused by Allah's will. It is influenced by sufi because it talks about humans as weak creation, has nothing, and mortal being because every things from Allah's will.

- 2) P.8. L.2. S: we are as the mountain and the echo in us is from thee.

The underlined words above are simile which signed by conjunction “as”. It means a noble one, who doesn't falter with the world test, then his words are full of wisdom because of the mercy of Allah. This figurative is influenced by the sufi because this is related to human as weak creation who has nothing, every things are from Allah.

- 3) P.8. L.3. S: We are as pieces of chess engaged in victory and defeat:

The meaning of underlined words above is that we have a role in pursuing life in accordance with God's rules, we try to obey the rules as well as possible then after our efforts are exerted, victory and defeat are the will of God. This figurative is influenced by Sufi because related to human as a servant of God that should accept what Allah’s want to us. In the Quran surah Al-An'am: 32

“And the worldly life is not but amusement and diversion; but the home of the Hereafter is best for those who fear Allah, so will you not reason?”

4. Apostrophe

Apostrophe is a way of mentioning someone or something that is invisible or usually unspoken such as dead objects, none, abstract, or spirits, and mentioning inanimate objects by using quotes to announce a noble and serious tone (Kennedy, 1991). It refers to someone who is absent or something which is not human as if it is a human being or an existing and living thing that can reply to what is said (Perrine, 1992)

The writer found the Apostrophe in the three poems, there are: *Lord, What a Beloved is Mine!*, *This is Love*, *Who is at my Door*

a. The third poem “Lord, What a Beloved is Mine!”

- 1) P.3. L.9. Ap: “Water, you are prostrate, you are running on your head and face.”
- 2) P.3. L.15. Ap: “Earth, what are you meditation, silent and watchful?”

The underlined words above are Apostrophe because they assume "water" and "earth" can answer this question. The meaning of these two lines is process of thinking about nature and the greatness of God who has created. This was asking about nature. The figurative language was related to the surah Al-Alaq *"Read!"* Where Allah told humans to read or think of signs of the greatness of Allah.

b. The sixth poem “This is Love”

- 1) P.6. L.4-5. AP: 'Heart, congratulations on entering the circle of lovers, 'On gazing beyond the range of the eye, on running into the alley of the breasts.'

The underlined words are apostrophe because these words addressed to the heart where the heart is likened to human nature that can reply human words (Perrine, 1992). The meaning of these underlined words is the joy of the soul that has joined the circle of lovers, namely the lovers of God. The figurative is influenced by sufi because the poet wants to leave the world and gather with God's lover because there is no desire of dunya. Referring to the hadith of prophet said: *“You are with the person who invites love”*

2) P.6. L.6. AP: Whence came this breath, O heart?

3) P.6. L.7. AP: Whence came this throbbing, O heart?

The underlined words are apostrophe because it makes the heart seem to be able to answer this question, like a human who has a mouth to speak. The purpose of this verse is process of thinking about breath (P.6. L.6. AP) and life (P.6. L.7. AP).

c. The seventh poem “Who is at my Door”

1) P.7. L.8. Ap: I said, Until I am pure.

The underlined words above included apostrophe. In this line, "I" is a servant who is speaking to God. "I" speaks to God like talking to humans who will respond to his words by using words.

2) The eight poem “We are as the Flute”

1) P.8. L.5. Ap: O thou whose qualities are comely!

2) P.8. L.6. Ap: Who are we, O Thou soul of our souls

The words underlined above are apostrophe because they use exclamation, call the soul as if the soul can answer it. The meaning of the figurative above is thinking about the essence of human as a servant of God. The figurative is also relates to the Quran surah Ali-Imran: 190-191 which explain about *muhatabah* activity.

“Indeed, in the creation of the heavens and the earth and the alternation of the night and the day are signs for those of understanding.”

“Who remember Allah while standing or sitting or [lying] on their sides and give thought to the creation of the heavens and the earth, [saying], "Our Lord, You did not create this aimlessly; exalted are You [above such a thing]; then protect us from the punishment of the Fire.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analysing the data, the writer concludes that every poems has figurative language and affected by sufi. The types of figurative language used in Jalaluddin Rumi's poems are metaphor, personification, simile, and apostrophe. The total of figurative language in the poems are 101. There are 18 appearances of metaphor, 40 personification, 14 simile, and 29 apostrophe. Thereby, the most figurative language used in Jalaluddin Rumi are personification. While the total of figurative language that affected by sufi are 46. There are 18 appearances of metaphor, 1 personification, 9 simile, and 18 apostrophe. Therefore, the most figurative language that affected by sufi in Jalaluddin Rumi's selected poems are metaphor and apostrophe.

Eventhough general meaning of the poems contain sufi but not all of figurative language dictions affected by sufi. However, understanding about sufi is very helpful to understand the meaning of Rumi's poems and determine the figurative language that he used. Without good reading material and teachers who understand in sufi, analysing Rumi's poems becomes very difficult. Sometimes there are words of rumi considered have literal meanings but the fact the words have hidden meaning. Figurative language is important for him, because it is one of the way to talk about divinity, as Al-Ghazali (as quoted in Tubbs, 2017) said "We are metaphorical people, not literalism," and "Metaphor for us is what literalism is for others." This activity only can be done by God's servants who

have reached the level of *hakikat* that their love for Allah is very high and pure not littered with the lust of the world.

B. Suggestions

This thesis have a lot of lackness, subjectivity in discussion from the writer makes this figurative language analysis not in accordance with the reader understanding. It is hope that the analysis of this poems can be continued better by the next researchers who interested in poems analysis. Rumi's poems are very good for discussing, it can open up understanding about the essance of life, and increase knowledge about the love of God and His creation. In this study, the writer only focus on four types of figurative language, researchers suggest that future researchers analyse other types of figurative language used in Rumi's poems.

The results of this study expected to teachers to involve Islamic values in teaching English literature. In addition, the writer hopes that this study will increase the reader interest of literature, especially in islamic poetry which can increase the faith in Allah SWT.

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APPENDIX I

FIGURATIVE LANGUAGE

1. Did I Not Say to You

No.	Sentences	Type of Figurative Language	Line
1.	<u>Did I not say</u> to you, “Go not there, for I am your friend; in this mirage of annihilation I am the fountain of life? ”	Personification	1
2.	Did I not say to you, “Go not there, for <u>I am your friend</u> ;	Metaphor	1
3.	in this mirage of annihilation <u>I am the fountain of life?</u> ”	Metaphor	2
4.	<u>Did I not say</u> to you, “Be not content with worldly forms, for I am the fashioner of the tabernacle of your contentment? ”	Personification	5
5.	<u>Did I not say</u> to you, “I am the sea and you are a single fish; go not to dry land, for I am your crystal sea? ”	Personification	7
6.	Did I not say to you, “ <u>I am the sea</u> and <u>you are a single fish</u> ;	Metaphor	7
7.	go not to dry land, for <u>I am your crystal sea?</u> ”	Metaphor	8
8.	<u>Did I not say</u> to you, “ Go not like birds to the snare; come, for I am the power of flight and your wings and feet? ”	Personification	9
9.	Did I not say to you, “ <u>Go not like birds</u> to the snare;	Simile	9
10.	come, for <u>I am the power of flight</u> and <u>your wings and feet?</u> ”	Metaphor	10
11.	<u>Did I not say</u> to you, “ They will waylay you and make you cold,	Personification	11

	for I am the fire and warmth and heat of your desire? ”		
12.	for <u>I am the fire and warmth and heat of your desire?</u> ”	Metaphor	12
13.	<u>Did I not say</u> to you, “ They will implant in you ugly qualities so that you will forget that I am the source of purity to you? ”	Personification	13
14.	so that you will forget that <u>I am the source of purity to you?</u> ”	Metaphor	14
15.	<u>Did I not say</u> to you, “Do not say from what direction the servant’s affairs come into order? ”.	Personification	15
16.	If <u>you are the lamp of the heart,</u> know where the road is to the house;	Metaphor	17
17.	and if <u>you are godlike of attribute,</u> know that I am your Master	Metaphor	18

2. I Closed my Eyes to Creation

No.	Sentences	Type of Figurative Language	Line
1.	For the sake of Solomon’s seal <u>I became wax</u> in all my body,	Metaphor	3
2.	and in order <u>to become illumined</u> I rubbed my wax.	Metaphor	4
3.	<u>I became his reed pipe and likewise lamented on his lip.</u>	Metaphor	6
4.	<u>Like a thief</u> I crept through a crack in the wall into my own vine,	Simile	11
5.	<u>Like a thief</u> I gathered jasmine from my own garden.	Simile	12
6.	<u>I am like the crescent</u> of the festival.	Simile	17

3. Lord, what a beloved is mine !

No.	Sentences	Type of Figurative Language	Line
1.	<u>The moon said,</u> “I am running in his wake, my foot is in his dust.”	Personification	6
2.	When the sun arose I said, <u>“How yellow</u>	Apostrophe	7

	of face you are!”		
3.	<u>The sun said,</u> “Out of shame for his countenance I have a face of gold.”	Personification	8
4.	“ <u>Water, you are prostrate, you are running on your head and face.</u> ”	Apostrophe	9
5.	<u>Water said,</u> “Because of his incantation I move like a snake.”	Personification	10
6.	“ <u>Noble fire, why do you writhe so?</u> ”	Apostrophe	11
7.	<u>Fire said,</u> “Because of the lightning of his face my heart is restless.”	Personification	12
8.	“ <u>Wind-messenger of the world, why are you light of heart?</u> ”	Apostrophe	13
9.	<u>Wind said,</u> “My heart would burn if the choice were mine.”	Personification	14
10.	“ <u>Earth, what are you meditation, silent and watchful?</u> ”	Apostrophe	15
11.	<u>Earth said,</u> “Within me I have a garden and spring.”	Personification	16
12.	Be silent, that without this tongue <u>the heart may speak;</u>	Personification	21
13.	When I hear <u>the speech of the heart,</u> I feel ashamed of this speech.	Personification	22

4. Rise, Lovers

No.	Sentences	Type of Figurative Language	Line
1.	Let us go prostrating to the sea <u>like a torrent,</u>	Simile	5
2.	then let us go foaming upon the <u>face of the sea.</u>	Personification	6
3.	let us go from <u>this saffron face to the face of the Judas tree blossom.</u>	Personification	8
4.	<u>Trembling like a leaf and twig</u> from fear of falling, our hearts are throbbing;	Simile	9
5.	<u>Like parrots green of wing</u> and with fine pinions,	Simile	13
6.	It is a road full of tribulation, but <u>love is the guide,</u>	Metaphor	17
7.	<u>We are like rain</u> falling on a leaky roof;	Simile	21
8.	<u>We are crooked as a bow,</u> for the string is in our own throats;	Simile	23
9.	When we become straight, then we will	Simile	24

	go like an arrow from the bow.		
10.	<u>We cower like mice</u> in the house because of the cats;	Simile	25
11.	if <u>we are lion's whelps</u> , let us go to that Lion.	Metaphor	26

5. When I am Asleep and Crumbling in the Tomb

No.	Sentences	Type of Figurative Language	Line
1.	<u>You are for me the blast of the trumpet and the resurrection,</u>	Metaphor	3
2.	Without your lip <u>I am a frozen and silent reed;</u>	Metaphor	5

6. This is Love

No.	Sentences	Type of Figurative Language	Line
1.	<u>'Heart, congratulations on entering the circle of lovers,</u> <u>'On gazing beyond the range of the eye,</u> <u>on running into the alley of the breasts.'</u>	Apostrophe	4-5
2.	<u>Whence came this breath, O heart?</u>	Apostrophe	6
3.	<u>Whence came this throbbing, O heart?</u>	Apostrophe	7
4.	<u>Bird, speak the tongue of birds: I can heed your cipher!</u>	Personification	8
5.	<u>The heart said, 'I was in the factory whilst the home of water and clay was abaking. 'I was flying from the workshop whilst the workshop was being created.</u> <u>'When I could no more resist, they dragged me; how shall I tell the manner of that dragging? '</u>	Personification	9

7. Who is at my Door

No.	Sentences	Type of Figurative Language	Line
1.	<u>He said, 'Who is at my door?'</u>	Personification	1
2.	I said, ' <u>Your humble servant.</u> '	Apostrophe	2
3.	<u>He said, 'What business do you have?'</u>	Personification	3
4.	I said, ' <u>To greet you, O Lord.</u> '	Apostrophe	4
5.	<u>He said, 'How long will you journey on?'</u>	Personification	5
6.	I said, ' <u>Until you stop me.</u> '	Apostrophe	6
7.	<u>He said, 'How long will you boil in the fire?'</u>	Personification	7
8.	I said, ' <u>Until I am pure.</u> '	Apostrophe	8
9.	<u>'This is my oath of love. For the sake of love. I gave up wealth and position.'</u>	Apostrophe	9-10
10.	<u>He said, 'You have pleaded your case but you have no witness.</u>	Personification	11
11.	I said, ' <u>My tears are my witness; the pallor of my face is my proof.</u> '	Apostrophe	13-14
12.	<u>He said, 'Your witness has no credibility; your eyes are too wet to see.'</u>	Personification	15
13.	I said, ' <u>By the splendor of your justice my eyes are clear and faultless.</u> '	Apostrophe	17-18
14.	<u>He said, 'What do you seek?'</u>	Personification	19
15.	I said, ' <u>To have you as my constant friend.</u> '	Apostrophe	20
16.	<u>He said, 'What do you want from me?'</u>	Personification	21
17.	I said, ' <u>Your abundant grace.</u> '	Apostrophe	22
18.	<u>He said, 'Who was your companion on the journey?'</u>	Personification	23
19.	I said, ' <u>The thought of you, O King.</u> '	Apostrophe	24
20.	<u>He said, 'What called you here?'</u>	Personification	25
21.	I said, ' <u>The fragrance of your wine.</u> '	Apostrophe	26
22.	<u>He said, 'What brings you the most fulfillment'</u>	Personification	27
23.	I said, ' <u>The company of the Emperor.</u> '	Apostrophe	28
24.	<u>He said, 'What do you find there?'</u>	Personification	29
25.	I said, ' <u>A hundred miracles.</u> '	Apostrophe	30
26.	<u>He said, 'Why is the palace deserted?'</u>	Personification	31
27.	I said, ' <u>They all fear the thief.</u> '	Apostrophe	32
28.	<u>'Who is the thief?'</u>	Personification	33
29.	I said, ' <u>The one who keeps me from you.</u> '	Apostrophe	34
30.	<u>He said, 'Where is there safety?'</u>	Personification	35
31.	I said, ' <u>In service and renunciation.</u> '	Apostrophe	36

32.	<u>He said, 'What is there to renounce?'</u>	Personification	37
33.	I said, ' <u>The hope of salvation.</u> '	Apostrophe	38
34.	<u>He said, 'Where is there calamity?'</u>	Personification	39
35.	I said, ' <u>In the presence of your love</u>	Apostrophe	40
36.	<u>He said, 'How do you benefit from this life?'</u>	Personification	41
37.	I said, ' <u>By keeping true to myself</u> '	Apostrophe	42

8. We are as the Flute

No.	Sentences	Type of Figurative Language	Line
1.	<u>We are as the flute</u> , and the music in us is from thee;	Simile	1
2.	<u>we are as the mountain and the echo</u> in us is from thee.	Simile	2
3.	<u>We are as pieces of chess engaged</u> in victory and defeat:	Simile	3
4.	<u>O thou whose qualities are comely!</u>	Apostrophe	5
5.	Who are we, <u>O Thou soul of our souls,</u>	Apostrophe	6
6.	<u>We all are lions</u> , but lions on a banner;	Metaphor	10

9. Reason Says, Love Says

No.	Sentences	Type of Figurative Language	Line
1.	<u>Reason says</u> , "I will beguile him with the tongue.";	Personification	1
2.	<u>Love says</u> , "Be silent. I will beguile him with the soul."	Personification	2
3.	<u>The soul says</u> to the heart, "Go, do not laugh at me and yourself. What is there that is not his, that I may beguile him thereby?"	Personification	3
4.	<u>He is an angel</u> , though in form he is a man;	Metaphor	11

APPENDIX II

JALALUDDIN RUMI'S POEM

1. Did I Not Say to You

Did I not say to you, "Go not there, for I am your friend;
in this mirage of annihilation I am the fountain of life? "
Even though in anger you depart a hundred thousand years from me,
in the end you will come to me, for I am your goal.

5 Did I not say to you, "Be not content with worldly forms,
for I am the fashioner of the tabernacle of your contentment? "
Did I not say to you, "I am the sea and you are a single fish;
go not to dry land, for I am your crystal sea? "

10 Did I not say to you, " Go not like birds to the snare;
come, for I am the power of flight and your wings and feet? "
Did I not say to you, " They will waylay you and make you cold,
for I am the fire and warmth and heat of your desire? "

15 Did I not say to you, " They will implant in you ugly qualities
so that you will forget that I am the source of purity to you? "
Did I not say to you, "Do not say from what direction the servant's
affairs come into order? " I am the Creator without directions.
If you are the lamp of the heart, know where the road is to the house;
and if you are godlike of attribute, know that I am your Master.

2. I closed my Eyes to Creation

I closed my eyes to creation when I beheld his beauty,

I became intoxicated with his beauty and bestowed my soul.
For the sake of Solomon's seal I became wax in all my body,
and in order to become illumined I rubbed my wax.

5 I saw his opinion and cast away my own twisted opinion;

I became his reed pipe and likewise lamented on his lip.
He was in my hand, and blindly I groped for him with my hand;

I was in his hand, and yet I inquired of those who were misinformed.
I must have been either a simpleton or drunk or mad that fearfully

10 I was stealing from my own gold.
Like a thief I crept through a crack in the wall into my own vine,

Like a thief I gathered jasmine from my own garden.
Enough, do not twist my secret upon your fingertips,

for I have twisted off out of your twisted fist.

15 Shams-e Tabriz, from whom comes the light of moon and
stars—though I am grieving with sorrow for him,
I am like the crescent of the festival.

3. Lord, what a Beloved is Mine !

Lord, what a Beloved is mine! I have a sweet quarry;
I possess in my breast a hundred meadows from his reed.
When in anger the messenger comes and repairs towards me,
he says, “Whither are you fleeing? I have business with you.”

5 Last night I asked the new moon concerning my Moon.
The moon said, “I am running in his wake, my foot is in his dust.”
When the sun arose I said, “How yellow of face you are!”
The sun said, “Out of shame for his countenance I have a face of gold.”
“Water, you are prostrate, you are running on your head and face.”

10 Water said, “Because of his incantation I move like a snake.”
“Noble fire, why do you writhe so?”
Fire said, “Because of the lightning of his face my heart is restless.”
“Wind-messenger of the world, why are you light of heart?”
Wind said, “My heart would burn if the choice were mine.”

15 “Earth, what are you meditation, silent and watchful?”
Earth said, “Within me I have a garden and spring.”
Pass over these elements, God is our succorer; my head is aching,
in my hand I hold wine.

If you have barred sleep to us, the way of intoxication is open.

20 Since I have one to assist, he offers wine in both hands.
Be silent, that without this tongue the heart may speak;
When I hear the speech of the heart, I feel ashamed of this speech.

4. Rise, Lovers

Rise, lovers, that we may go towards heaven;
we have seen this world, so let us go to that world.
No, no, for thought these two gardens are beautiful and fair,
let us pass beyond these two, and go to that Gardener.

5 Let us go prostrating to the sea like a torrent,
then let us go foaming upon the face of the sea.
Let us journey from this street of mourning to the wedding feast,
let us go from this saffron face to the face of the Judas tree blossom.
Trembling like a leaf and twig from fear of falling, our hearts are
throbbing;

10 let us go to the Abode of Security.
There is no escape from pain, since we are in exile,
and there is no escape from dust, seeing that we are going to a
dustbowl.

Like parrots green of wing and with fine pinions,
let us become sugar-gatherers and go to the sugar-bed.

15 These forms are signs of the signless fashioner;
hidden from the evil eye, come, let us go to the signless.

It is a road full of tribulation, but love is the guide,
giving us instruction how we should go thereon;

20 Though the shadow of the king's grace surely protects,
yet it is better that on that road we go with the caravan.

We are like rain falling on a leaky roof;
let us spring from the leak and go by that waterspout.

We are crooked as a bow, for the string is in our own throats;
When we become straight, then we will go like an arrow from the bow.

25 We cower like mice in the house because of the cats;
if we are lion's whelps, let us go to that Lion.

Let us make our soul a mirror in passion for a Joseph;
let us go before Joseph's beauty with a present.

30 Let us be silent, that the giver of speech may say this;
even as he shall say, so let us go.

5. When I am Asleep and Crumbling in the Tomb

When I am asleep and crumbling in the tomb, should you come
to visit me, I will come forth with speed.

You are for me the blast of the trumpet and the resurrection,
so what shall I do? Dead or living, wherever you are, there am I.

5 Without your lip I am a frozen and silent reed;

what melodies I play the moment you breathe on my reed!
Your wretched reed has become accustomed to your sugar lip;
remember wretched me, for I am seeking you.
When I do not find the moon of your countenance,

- 10 I bind up my head [veil myself in your mourning];
when I do not find your sweet lip, gnaw my own hand.

6. This is love

This is love: to fly to heaven, every moment to rend a hundred veils;
At first instance, to break away from breath - first step, to renounce
feet;
To disregard this world, to see only that which you yourself have seen I
said,
'Heart, congratulations on entering the circle of lovers,

- 5 'On gazing beyond the range of the eye, on running into the alley of the
breasts.'
Whence came this breath, O heart?
Whence came this throbbing, O heart?
Bird, speak the tongue of birds: I can heed your cipher!
The heart said, 'I was in the factory whilst the home of water and clay
was abaking.'
- 10 'I was flying from the workshop whilst the workshop was being created.
'When I could no more resist, they dragged me;

how shall I tell the manner of that dragging? '

7. Who is at my door

He said, 'Who is at my door?'
I said, 'Your humble servant.'
He said, 'What business do you have?'
I said, 'To greet you, O Lord.'

- 5 He said, 'How long will you journey on?'
I said, 'Until you stop me.'
He said, 'How long will you boil in the fire?'
I said, 'Until I am pure.'

'This is my oath of love.'

10 For the sake of love. I gave up wealth and position.'

He said, 'You have pleaded your case
but you have no witness.'

I said, 'My tears are my witness;
the pallor of my face is my proof.'

15 He said, 'Your witness has no credibility;
your eyes are too wet to see.'

I said, 'By the splendor of your justice
my eyes are clear and faultless.'

He said, 'What do you seek?'

20 I said, 'To have you as my constant friend.'

He said, 'What do you want from me?'

I said, 'Your abundant grace.'

He said, 'Who was your companion on the journey?'

I said, 'The thought of you, O King.'

25 He said, 'What called you here?'

I said, 'The fragrance of your wine.'

He said, 'What brings you the most fulfillment?'

I said, 'The company of the Emperor.'

He said, 'What do you find there?'

30 I said, 'A hundred miracles.'

He said, 'Why is the palace deserted?'

I said, 'They all fear the thief.'

He said, 'Who is the thief?'

I said, 'The one who keeps me from -you.'

35 He said, 'Where is there safety?'

I said, 'In service and renunciation.'

He said, 'What is there to renounce?'

I said, 'The hope of salvation.'

He said, 'Where is there calamity?'

40 I said, 'In the presence of your love.'

He said, 'How do you benefit from this life?'

I said, 'By keeping true to myself'

Now it is time for silence.

If I told you about His true essence

45 You would fly from yourself and be gone,
and neither door nor roof could hold you back!

8. We are as the flute

We are as the flute, and the music in us is from thee;
we are as the mountain and the echo in us is from thee.

We are as pieces of chess engaged in victory and defeat:
our victory and defeat is from thee,

5 O thou whose qualities are comely!

Who are we, O Thou soul of our souls,
that we should remain in being beside thee?

We and our existences are really non-existence;
thou art the absolute Being which manifests the perishable.

10 We all are lions, but lions on a banner;
because of the wind they are rushing
onward from moment to moment.

Their onward rush is visible,
and the wind is unseen;

15 May that which is unseen not fail from us!

Our wind whereby we are moved and our being are of thy gift;
our whole existence is from thy bringing into being.

9. Reason Says, Love Says

Reason says, "I will beguile him with the tongue.";
Love says, "Be silent. I will beguile him with the soul."
The soul says to the heart, "Go, do not laugh at me and yourself.
What is there that is not his, that I may beguile him thereby?"

5 He is not sorrowful and anxious and seeking oblivion
that I may beguile him with wine and a heavy measure.

The arrow of his glance needs not a bow
that I should beguile the shaft of his gaze with a bow.

10 He is not prisoner of the world, fettered to this world of earth,
that I should beguile him with gold of the kingdom of the world.

He is an angel, though in form he is a man;
he is not lustful that I should beguile him with women.

Angels start away from the house wherein this form is,
so how should I beguile him with such a form and likeness?

15 He does not take a flock of horses, since he flies on wings;
His food is light, so how should I beguile him with bread?

He is not a merchant and trafficker in the market of the world

that I should beguile him with enchantment of grain and loss.
He is not veiled that I should make myself out sick and utter sighs,
20 to beguile him with lamentation.
I will bind my head and bow my head, for I have got out of hand;
I will not beguile his compassion with sickness or fluttering.
Hair by hair he sees my crookedness and feigning;
what's hidden from him that I should beguile him with anything hidden.
25 He is not a seeker of fame, a prince addicted to poets,
that I should beguile him with verses and lyrics and flowing poetry.
The glory of the unseen form is too great for me to beguile it
with blessing or Paradise.
Shams-e Tabriz, who is his chosen and beloved—perchance
30 I will beguile him with this same pole of the age.

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