

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In this study, the researcher uses Maulana Jalaluddin Rumi's selected poems as the data. Rumi has a unique work and is different from other Sufi poems, these poems arise because of a complicated love for Allah. Maulana Jalaluddin Rumi is a great Sufi who is famous and has been recognized, not only by Islamic thinkers but also by western. This is evidenced by the influence of Rumi's works on thinkers later era. The researcher uses the figurative language theory by Keraf and contextual meaning to help the researcher analyze each line.

In the 3 poems, found 8 types of figurative language they are simile, metaphor, personification, allegory, eponym, hypalase, hyperbole, and repetition. With the total number of each figurative language is 11 similes, 12 metaphors, 10 personifications, 3 eponyms, 5 allegories, 1 hypalase, 1 hyperbole, and 1 repetition.

Referring to the theory of Gorys Keraf, the author found 6 types of figurative language used by Jalaluddin Rumi of the 16 types of figurative language proposed by Keraf's theory. The types of figurative language are simile, metaphor, personification, allegory, eponym, and hypalase. The figurative language that dominates in Jalaluddin Rumi's poem is metaphor with a total of 12 out of a total of 45 figurative language that were successfully analyzed.

The researcher analyzed and classified the types of figurative language and then found for possible meanings of the figurative language used in the stanzas of the poem. This researcher's analysis is based on references from research journals and books that discuss literature and earlier poem. The research show that in these 3 poems, Jalaluddin Rumi is more dominant in using metaphors and similes in his poem. Maulana Jalaluddin Rumi's poems have truly achieved universal literary beauty, and because of that they have survived throughtout the ages. Analysis needs to be done in order to understand the true meaning of the poem.

B. Suggestion

Based on the conclusions above, the suggestions from this research are:

1. Research results should be able to develop knowledge in the field of literature, especially figurative language in poem.
2. For other researchers, it is recommended to produce better research with other research objects.
3. The results of this study should be used as material for teachers in developing students' abilities in analyzing elements of poetry, especially figurative language.

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APPENDIX

Did I Not Say to You Poem Text

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.

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?”

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?”

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.

I Close My Eyes to The Creator Poem Text

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.
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
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.
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

Rise, Lover Poem Text

Rise, lovers, that we may go towards heaven;

we have seen this world, so let us go to that world.

No, no, for though these two gardens are beautiful and fair,

let us pass beyond these two, and go to that Gardener.

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;

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.

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;

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.

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