

# ANALYSIS OF LANGUAGE STYLE IN POETRY "CINTA DALAM KEFANAAN" RUMI (A SEMIOTICS APPROACH)

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**Abstract :** *The aim of this research is to analyze one of Rumi's poetries entitled "Cinta dalam Kefanaan" which was translated by Abdul Hadi. Poetry will be analyzed based on a semiotic approach, which is to determine the style of language used in Rumi's poetry, especially the language that shows symbols of love. The poetry "Cinta dalam Kefanaan" is one of Rumi's poetry filled with the language of love. Rumi was completely immersed in his newfound love. The result shows that Rumi used a symbolic and romantic image of the search for a lost beloved. Love is made aware of the presence of the Master. Rumi's life story shows us that the longing and emptiness we feel because of losing love is a reflection of a longing for God, who is ultimately a manifestation of compassion found in his own soul.*

*Keywords: Poetry, Rumi, language style, semiotic*

**Abstrak :** *Tujuan dari penelitian ini adalah untuk menganalisa salah satu puisi Rumi berjudul "Cinta dalam Kefanaan" yang diterjemahkan oleh Abdul Hadi. Puisi akan dianalisis berdasarkan pendekatan semiotik, yaitu untuk mengetahui gaya bahasa yang digunakan dalam puisi Rumi, terutama bahasa yang menunjukkan simbol cinta. Puisi "Cinta dalam Kefanaan" adalah salah satu puisi Rumi yang diisi dengan bahasa cinta. Rumi benar-benar melebur dalam cinta yang baru ditemukan. Ini menunjukkan citra simbolis dan romantis tentang pencarian kekasih tercinta yang hilang. Cinta disadarkan akan kehadiran Sang Guru. Kisah hidup Rumi menunjukkan kepada kita bahwa kerinduan dan kekosongan yang kita rasakan karena kehilangan cinta adalah refleksi dari rasa kerinduan akan Tuhan, yang pada akhirnya merupakan perwujudan welas asih yang ditemukan dalam jiwanya sendiri.*

*Kata Kunci: Puisi, Rumi, gaya bahasa, semiotik*

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## 1. INTRODUCTION

Literary works are believed to be able to "humanize" humans. This means being able to make humans understand and live the essence of humanity. Literature is life. He tells about life, reflects on life in the past, and projects life in the future. Of course, the literature meant here is honest literary work, namely literary works that dare to reveal the facts of human life from various aspects of life (Priyanto, 2011). Thus,

literature is a medium for character learning. In fact, character and literature or literature and character cannot be separated. They complement each other, support each other. Characters built through the process of writing literature become strong and responsible characters.

In general, literary works are divided into three types, namely prose, drama and poetry. Prose is a literary form that is described using a long language, not bound by rules as in poetry. Examples of prose are romances, novels, short

stories, fairy tales, fables and anecdotes. Drama is a literary form that is depicted using dialogue or monologue. Drama has two meanings, namely drama in the form of a script and drama that is staged. Poetry is a literary work that uses beautiful, condensed, shortened language, meaning that the whole meaning is not displayed in its expression and is given a rhythm with a solid sound. Even though the poetry is short and dense, it is powerful (Waluyo, 2002).

Poetry as a type of literature is a place to convey expression, a sense of imagination into an experience conveyed in the form of poetry. Etymologically, the word poetry in Greek comes from *poesis* which means creation. In English, the equivalent of this poetry word is *poetry* which is closely related to *-poet* and *-poem*. Regarding the word *poet*, Coulter explains that the word *poet* means a person who creates or creates (Guntur Tarigan, 1986). In Greek itself, the word *poet* means someone who likes through his imagination, someone who almost resembles a god or who really likes gods. He is a man of sharp eyesight, a saint, who is also a philosopher, statesman, teacher, one who can guess hidden truths.

Poetry is a literary work that has a different form from other literary works. As a solid and meaningful literary work, the content of poetry invites its readers to have sensitivity to the values of life and the realities of life. Poetry contains the author's inner experiences arranged in a unique style. The words used in the poetry describe inner experiences that contain aesthetic values arranged with a unique arrangement of language and events to evoke the impression of the reader.

The language in poetry is arranged creatively and is relatively denser compared to prose. Authors usually choose words or diction very strictly by taking into account various things, including meaning, image strength, rhymes, and symbolic range. Therefore, the words in poetry do not merely function as a means of conveying ideas or expressing feelings, but also function as material.

As a tool, the words in the poetry must be able to be weighed down by the ideas the poet wants to convey. In addition, the words of the poetry must also be able to arouse the reader's feelings. As a material, the words in the poetry can be processed in such a way that they can manifest real soul experiences in the reader. Treating language or words as the material has the consequence of changing language relatively freely, both in its syntactic and morphological structure. Poetry can be found in any part of the world, under different names. People from all walks of life write, read, or listen to poetry regardless of social status and rank.

The types of appreciation activities, starting from the activities of approaching, understanding, appreciating, interpreting, assessing, appreciating, to enjoying poetry can be classified into three areas.

The cognitive realm is closely related to the appreciator's intellectual ability to approach, appreciate, understand, interpret, and assess a poem. The affective realm is related to the emotions or feelings of the appreciator in his efforts to appreciate, enjoy the beauty elements of poetry work, and the content of meaning contained in a poem. The psychomotor realm is closely related to physical movements that can

be seen clearly when a poem is read by the reader accompanied by movement as an expression of the language. Perrine (1982) states that literature is a means of expressing expressions caused by a person's intellectual understanding and feelings.

From the explanation above, it can be concluded that poetry appreciation is a process of knowing, understanding, interpreting, and living a work by using emotional and intellectual responses that involve the roles of cognitive, affective, and psychomotor domains to gain enjoyment, understanding, and appreciation of a literary work. so that the development of the soul is harmonious.

The research question is how the language style used by Rumi in his poem "Cinta dalam Kefanaan". This paper will analyze Rumi's poem entitled "Cinta Dalam Kefanaan" in the book Rumi: Sufi and Penyair (Hadi WM, 1985) from a semiotic approach.

According to Foulkes in Sukada (2013), it is stated that the study of the sign system actually originates from Platonic and Aristotelian theory of language and meaning, and may for the first time be given the name "semiotic" by the Stoic school which seeks to replace Greek epistemological theory. In more modern times, John Locke used the term to describe his "doctrine of the sign," and it was further suggested by C.S. Pierce. Actually, semiotic itself has been developed by Charles Sanders Pierce, an American philosopher in the XIX century.

The semiotic approach is based on the assumption that literary works have their own system, which has its own world, as a reality that

is present or presented to the reader in which communicative potential is marked by the presence of distinctive linguistic symbols that have artistic and dramatic value. This symbol of literary language which has artistic and dramatic value is the result of a creative motivation that is subjective by the author. The meaning refers to something other than text, which refers to various dimensions of meaning that are often complex.

The expressiveness of the writers has always grown and developed so that there are various variations of writing techniques, styles, and various types of expressiveness. By doing so, facing literary works is like we are always in a new world that we have explored before. Every literary work has its own system consisting of various elements that are integrated as a whole. Each literary work has its own integrity. If signs, symbols, the process of creation, etc. are to be studied systematically concerning literary works as a figure who has its own system, the study is called semiotics or semiology.

Pradopo (2003) states that the first thing that matters in the field of a sign system is the meaning of the sign itself. In the sense of a sign, there are two principles, namely the signifier, which is a form of sign, and signified or marked, which is a sign. Based on the relationship between markers and markers, there are three main types of signs, namely icons, indexes and symbols. The icon is a sign of the relationship between the marker and the marker which is similar in natural form. For example, a portrait of a person marks the person being photographed. Index is a sign that shows a natural relationship between signs and signs that

are causal or a cause-and-effect relationship. For example, smoke will mark the fire. Meanwhile, symbols are signs that do not show a natural relationship between the sign and the sign. The relationship between them is arbitrary or at will, a relationship based on a convention (agreement) of society.

In analyzing poetry based on semiotics, Rifaterre in Pradopo (2003) mentions four main steps to interpret poetry (semiotics of poetry). The four steps are: (1) Interpreting the unsustainability of expressions, which causes the persistence of the expression to be caused by three things, namely: (a) replacing of meaning. It caused by the use of metaphors and metonymy, (b) distorting of meaning. It occurs when in a poem there is ambiguity, contradiction, or nonsense, (c) creating of meaning. It occurs when the text space acts as an organizing principle to make signs out of a completely meaningless grammar. (2) Heuristic and retroactive or hermeneutic readings. Retroactive reading is re-reading from start to finish with hermeneutic interpretation or reading. (3) Matrix or keywords. In order to interpret poetry so that it is easier to understand, in the concretization of poetry, the matrix or keywords must be looked for because keywords are the key to the interpretation of the concretized poetry. (4) Hypogram. Hypograms are concerned with the principle of intertextuality.

Jalaluddin Rumi, the greatest Persian mystical poet, was born in 1207 in Balkh, a city in the province of Khurasan, Northern Persia (Nicholson, 2008). At that time the city flourished under the rule of Muhammad, the greatest Shah of the Khawarizmi dynasty, whose

rule, as described by E.G. Browe, "covered the Ural Mountains on the north to the Persian Gulf to the Euphrates River in the West". The Rumi family is a very respectable family, according to its biographers, presenting a successful range of figures in the legal and religious fields.

In 1219, when Jalaluddin Rumi was 12 years old, his father, Bahauddin Walad, suddenly and his family left Balkh and traveled to the West. There is no doubt that Bahauddin, like thousands of others, fled before the arrival of the terrifying Mongol horde, which was burning Khurasan and was approaching his hometown. News of this looting reached foreign places on their way to Baghdad or other places from Baghdad to Mecca when they headed to Damascus and finally settled in Rum (Turkey).

The rest of his life, as described by his own son, is divided into three periods, each of which is marked by the mystical intimacy of attaining the level of the "Perfect Man", that is, one of those saints who reflect divine attributes, so that the lover sees himself. by the light of God, he and his Beloved are not two, but One. Experiences like this lie at the heart of Rumi's Theosophy, which directly or indirectly inspires all of his poetry. In the narrative poetry of his son, who is also a Sufi, this is carefully used to achieve broad purposes because of the element of allegory (Nicholson, 2008).

In 1244 a wandering Sufi, known by the name of Syamsuddin At-Tabrizi, came to Konya. It was in this stranger that Jalaluddin Rumi found the perfect image of the Beloved God he had been searching for. Rumi brought him home, and for one or two years they lived together, inseparable, Sultan Walad conveyed the exciting *Analysis of Language Style in Poetry....(Fitriyah Fitriyah)*

sacred friendship between his father and this "hidden holy man" with the journey of Prophet Musa, who was famous for his friendship with the Prophet Khidir, a wise man who Sufis are seen as the main light and guide to God. Meanwhile, the students of Maulawi (Mevlevi) Rumi stopped teaching and stopped their dialogue with the teacher. They were furious at the teacher's continued loyalty to only Syamsuddin, who then attacked the "troublemaker" with cruel treatment and severe threats. Finally, Syamsuddin went to Damascus but was brought back on the success of Sultan Walad who was sent to look for him by Jalaluddin Rumi, who was very disturbed by the loss of his closest friend. Therefore, his disciples "expressed regret" and were forgiven. Shortly thereafter, however, their jealousy started to stir again, which led to Syamsuddin seeking refuge in Damascus for the second time, and again Sultan Walad invited him to recover. Finally, perhaps in 1247, the strange man disappeared without leaving a trace.

Nicholson (2008) states that Rumi's literary works are astonishing - as well as their beautiful content, consisting of a large collection of the mystical ode, perhaps 2,500 lyrics, contained in *Diwan-I Syams-I Tabriz*, in six the *Masnawi* book of about 25,000 stanzas, and the *Ruba'iyat* or four-line verse, of which about 1,600 lines are original.

As a medium of expression, for spiritual and religious experiences, poetry has several advantages. Like mysticism, poetry is primarily concerned with the deep inner experiences of humans. Like poetry or aesthetic experiences, mystical experiences, on the other hand, are also

very personal and unique, apart from being universal. In fact, it may be said that mystical experiences always have a poetic quality, and conversely, deep poetic or aesthetic experiences also have a mystical quality.

In the Sufism tradition itself, besides dance and music, poetry plays a central role, especially in conveying teachings that cannot be conveyed descriptively. Besides, poetry has unlimited possibilities in creating new relationships, between religious and worldly ideas, between profane and sacred images, and between the inner world and the outer world, between the spiritual and the outer.

Religious, mystical, poetic, and aesthetic experiences are all included in the inner experience and are always connected with other experiences that come from outside.

Without exaggerating, it seems that the combination of inner experience, empirical and historical, becomes quite possible in poetry. Especially if a Sufi wants to present his spiritual experience, or religious ideas, in a charming, time-resistant, unique, and personal way. From the very beginning, well-known Sufi leaders seemed to have realized this, especially those who were gifted as poets. Rabiah Al-Adawiyah, Abu Sai, Dzun Nun, Sanai, Ansari, Al Hallaj, Ibn Faried, Fariduddin Attar, Rumi, Hafiz, Jami - to name just a few - are all famous lyricists. Imam Ghazali saw love as the fruit of knowledge. Knowledge of Allah will give birth to love for Him. Because, love will not exist without knowledge and understanding, because it is impossible for a person to fall in love except with something he already knows. And there is

nothing worthy of being loved except Allah. (Zaini, 2017).

In the poetry of the Sufis, as we will see in Rumi later, the harmony between transcendent and immanent experience, between the eternal and the mortal, between the spiritual, psychological and sensual components, combine into a dazzling unity. It was from this traditional background that Rumi grew up as a Sufi and a poet.

As in the poetry of other Sufi poets, Rumi's poetry was born out of the deep spiritual experience, and mystical ecstasy. His poetic expressions are rich with symbols drawn from history or religious stories, as well as instructions contained in the Koran. These symbols simultaneously express their religious experiences and ideas of Sufism, their views, and responses to their social, moral, religious, cultural, and metaphysical views, as well as their belief in God as something that is both transcendent and immanent.

Similar to the poetry of other Sufis, Rumi's poetry focuses on expressing a longing for and love for God, as well as reflections on mortality and the eternity of life. Furthermore, it concerns the stages one must take to arrive at a vertical personal development, so as to achieve *makrifa* (knowledge of God).

However, there are striking differences in character, between Rumi's poetry and other Sufi poets. These differences made Rumi stand out as one of the greatest, most genius, and profound Sufi poets. Western orientalist have discovered in Rumi from the beginning the genius and depth of a person rich with spiritual and human experience.

## 2. RESEARCH METHODOLOGY

In this research, we will examine one of Rumi's poems entitled "*Cinta dalam Kefanaan*" which was translated by Abdul Hadi WM. The poetry will be examined based on a semiotic approach, which is to find out the language style used by Rumi in his poetry, especially the language that shows the symbol of love.

### 2.1. Semiotic Approach

In analyzing poetry based on semiotics, Rifaterre in Pradopo (2003) mentions four main steps to interpret poetry (semiotics of poetry). The four steps are: (1) Interpreting the unsustainability of expressions, which causes the persistence of the expression to be caused by three things, namely: (a) replacing of meaning. It caused by the use of metaphors and metonymy, (b) distorting of meaning. It occurs when in a poem there is ambiguity, contradiction, or nonsense, (c) creating of meaning. It occurs when the text space acts as an organizing principle to make signs out of a completely meaningless grammar. (2) Heuristic and retroactive or hermeneutic readings. Retroactive reading is re-reading from start to finish with hermeneutic interpretation or reading. (3) Matrix or keywords. In order to interpret poetry so that it is easier to understand, in the concretization of poetry, the matrix or keywords must be looked for because keywords are the key to the interpretation of the concretized poetry. (4) Hypogram. Hypograms are concerned with the principle of intertextuality.

## 2.2. Language and Symbols of Love in Rumi's Poetry

According to Star, Sufi poetry is awakened by metaphors (2000). Especially the contemplation of wine, houses, inns, drunkenness. In the symbolic language of love, "Anggur" (wine) represents the meaning of heavenly love which is intoxicating and anesthetizing to the soul. The word "Menjadi mabuk" (getting drunk) means self-indulgence in love. "Cangkir" (Cup) means the physical form of one's body and mind. "Saaqi" (maid of drinks, maid of teahouse who pours wine into the cups of the guests) is a gift and grace from God who will fill the wine of love to people whose lives are empty of love. Even a Sufi practitioner has a special expression for "intoxication" which means a causal condition that indicates the condition of a person who is deeply in love.

The metaphor used to describe drunkenness, more than any other, is a way of calling someone who is in love with God. This metaphor reflects the sentiment of the Sufis that the awareness of God's presence in every event is much more important and urgent than learning objects of knowledge that can be learned through books and books.

Although Rumi uses symbolism in the form of drunkenness, he also prefers themes symbolized by nature (Star, 2000). In the verses of his poetry, *burung layang-layang* (the swallow) represents the meaning of the soul. *Mawar* (roses) represent the perfect beauty of God. *Kebun mawar* (The Rose Garden) is heaven. *Nafas* (breath) means the breath of life breathed by God. Likewise, with *musim dingin* (winter), which means a soul separated from

God, the Owner of that Soul. *Musim semi* (spring) means union, revival, and rebirth. All the natural elements that come back to life in Spring are natural signs that describe the resignation of the element in the soul, the inner element. *Matahari* (the rising sun) is the shining light of spiritual knowledge. *Festival warna* (festival of colours) is a beauty that appears at the awakening of the soul. *Rintik Hujan* (the raindrop) that feels warm is God's grace that is being spread.

The sun is a form of metaphor that is especially meaningful to Rumi. This word refers to his teacher, Shams, a person who awakens the truth sleeping in Rumi's soul (Star, 2000: 13). The choice of the words "Shams", "Syamsi Tabriz" (Shams from the land of Tabriz), and Shamsuddin does not only refer to the teacher, but to many aspects of the Beloved, which is represented in the outward form of Shams. "Shams" symbolizes the power of mercy (compassion). The power that awakens the truth in our souls. "Shams" also symbolizes the sun in one's mind, the inner light of self-awareness, one's soul, and the movement of soul awakening. Rumi, who put love as the central theme of his teachings, saw true love, or Divine Love, could only be achieved through an intermediary, namely everything other than Him. When humans love other than Him they actually love Him too, because what is seen is a reflection of what is true. However, when humans love other than Him, that love is meant to reach true love, namely Divine Love (Rumi, 2002).

It is God's grace and love that led to the creation of nature, but there is an important difference between the two attributes. Grace

flows in one direction, from Allah to the world, while love moves in two directions at once. Humans can love Allah, but only give mercy to Him in other creatures. When the Sufis say that the love of Allah causes the existence of the universe, they immediately add that man's love relationship with Allah has closed the gap between Allah and His creatures. Human love itself is known through the piety of worship to Allah Almighty. The greater the love, the greater will be his participation in the image of Allah, and the greater is human perfection. Therefore, "Love" is often seen as a synonym for the word *ihsan* (Sufi & Amri, 2013).

### 3. RESULTS

Through his poetry, Rumi stated that understanding the world is only possible through love, not solely by good work. In Rumi's poetry we also can read that God, as the only goal, has no equal. Therefore, describing God is only possible through the comparison itself, not his outward form or physical interpretation.

#### CINTA DALAM KEFANAAN

(Rumi)

*Betapa takkan bersedih aku, bagai malam, tanpa hari-Nya dan hari terang-Nya?*

*Rasa pahit-Nya terasa manis bagi jiwaku : moga jiwaku tersaji sebagai korban bagi Kekasih yang membuat hatiku pilu ?*

*Aku sedih karena cinta dan tersiksa oleh Rajaku yang tak ada taranya*

*Airmataku yang menitik karena harap-Nya adalah mutiara, walau orang menyangka cuma airmata*

*Kusesali Jiwa dari jiwaku, namun sebenarnya tidak: aku Cuma berkata-kata*

*Hatiku bilang tersiksa oleh-Nya, dan kujejek segala dalihnya*

*Perlakukan aku dengan benar, O Yang Mahabesar, O Mimbar Agung, dan aku ini adalah ambang pintu-Mu!*

*Dimana ambang pintu dan mimbar sebenarnya?*

*Dimana Kekasih, dimana 'kita' dan 'aku'?*

*O Kau, jiwa yang bebas dari 'kita' dan 'aku', O*

*Kau yang berupa hakikat jiwa lelaki dan wanita*

*Bila lelaki dan wanita menjadi satu, Kaulah*

*Yang Satu itu, bila*

*Kau menyebut 'aku' dan 'kita' untuk*

*mempermainkan puji-pujian dengan Diri-Mu*

*Agar semua 'aku' dan 'kita' menjelma menjadi*

*satu jiwa dan akhirnya lebur dalam Kekasih*

Through his poetry, Rumi stated that understanding the world is only possible through love, not solely by virtue of work. Also, in Rumi's poetry we can read that God, as the only goal, has no equal. Therefore, describing God is only possible through the comparison itself, not his outward form or physical interpretation.

Human love, according to Rumi (Hadi WM, 1985) has the following stages of development: *First*, it worships all things, namely people, women, money, children, rank, land, and so on. *Second*, following the next level, namely worshiping God. *Third*, mystical love, that is, that a person does not say that he worships God or not. According to Rumi, humans are always dissatisfied. His desire is *Analysis of Language Style in Poetry....(Fitriyah Fitriyah)*



always fulfilled. Therefore, he must fight through all his efforts and ambitions. However, it is only in love that he will find satisfaction.

The love that Rumi means here includes the disappearance of self, that is, perfect union with God's lover, with God. The absence of self (*fana*), which is the essence of sufi love, is a mystical translation of the Prophet's Hadith which states that "poverty / faqir is my neighbor". Poverty here is defined as self-poverty or selflessness, or the control of worldly passions. Absence of self means being open to the radiating divine light. Doesn't selflessness mean that only God exists? in other words, God is everything, none other than Him.

So, the aim of this self-annihilation is none other than to clear the path to be taken towards the understanding of the fact that there is no real existence but God. "*aku tiada*" (I am nothing), means "God is everything". Indeed, for the Sufi, only the heart is the place to accept God's presence. No sense. This is repeatedly emphasized by Rumi in his poetry.

Human behavior, according to Rumi, can only change if their attitude changes. A person's mind and soul can be bright and open, if he has positive feelings. Whatever religion people are, the basic problem is the same. They are less aware of their potential as human beings, and lack positive feelings (Hadi, 1985).

Nicholson in Hadi stated what Rumi had long sought and longed for, that in the person of Shamsuddin, Rumi encountered an incarnation or image of the true Beloved of God or the true Kamil. Shamsuddin is poor, but his passion is extraordinary. As seen in one of the verses of the poem "*Cinta dalam Kefanaan*":

*Aku sedih karena cinta dan tersiksa oleh Rajaku  
yang tak ada taranya*

*Airmataku yang menitik karena harap-Nya  
adalah mutiara, walau orang menyangka cuma  
airmata*

Rumi mentions Shamsuddin as "*Rajaku*" (my King), as his teacher and at the same time his beloved friend. In this poem Rumi describes himself as a servant where he positions himself under his teacher, and is yearning for the teacher's love. Then Rumi described her tears as pearls, something very precious and shining, which shows that they are not tears in vain, but those of a lover who with high hopes of meeting his lover.

In Rumi's poetry, love is the soul of the universe. A soul that is infinite in breadth. It embraces all people, covers all lands, embraces all religions. Rumi's poetry has magical abilities, showing the truth and unlocking the secrets of incomparable love. In the folds of his poetic word, we find an entrance to the secret chambers. We hear the whispers of the past, the whispers of the past. We witness a story of eternal love between one soul and its Lord. Just like when we look in a clear mirror, or are in the presence of a clear heart, Rumi's poetry will remind us to look at the deepest part of our soul, within us.

The Poetry of "*Cinta dalam Kefanaan*" is one of Rumi's poetry which is full of the language of love. Rumi was completely melted in the love she had just found. This shows a symbolic and romantic image of the lover's search for his lost lover. The love that the teacher awakens to her presence. Rumi's life

story shows us that the longing and emptiness we feel because of losing love is a reflection, a reflection, of a longing for God, which finally the manifestation of his love is found in his own soul.

#### 4. CONCLUSION

The Poetry of “*Cinta dalam Kefanaan*” is one of Rumi's poems which is full of the language of love using metaphors. This shows a symbolic and romantic image of the lover's search for his lost Beloved. The love that the teacher awakens to her presence. Rumi's life story shows us that the longing and emptiness we feel because of losing love is a reflection, a reflection, of a longing for God, which finally the manifestation of his love is found in his own soul.

The love that Rumi means here includes the disappearance of self, that is, perfect union with God's lover, with God. Selflessness (*fana*), which is the essence of sufi love, is a mystical translation of the Prophet's Hadith which states that "poverty (*faqir*) is my neighbor". Poverty here is defined as self-poverty or selflessness, or the control of worldly passions. Absence of self means being open to the radiating divine light.

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