

SYMBOLISM IN JALAL AL-DIN RUMI'S *THE BOOK OF LOVE, CHAPTER NINE: ABSENCE*

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Abstrak

Simbol-simbol religius dalam puisi yang ditulis oleh seorang penyair dengan latar belakang yang religius dapat menimbulkan banyak penafsiran dengan didasarkan pada setiap sudut pandang dan pemahaman para pembaca. Puisi religius mampu memberikan inspirasi dan motivasi terhadap para pembacanya melalui pesan makna puisi yang direpresentasikan oleh simbol religius dalam puisi tersebut. Simbolisme bisa membantu para pembaca untuk memahami makna dan pesan dibalik simbol-simbol dalam puisi dengan pemahaman yang lebih mendalam melalui metode tertentu dan pembelajaran yang komprehensif untuk menganalisis simbol. Teori religiusitas akan mendukung simbolisme sebagai teori utama dengan mengelompokkan serta mengkonfirmasi aspek religius dari simbol-simbol yang berhubungan dengan pesan religius mengenai ajaran kepercayaan religious sebagai nasehat atau pengingat, motivasi dan inspirasi religius bagi para pembaca. Dengan adanya topik tertentu dalam puisi religious, simbolisme akan dapat memberikan pemahaman yang lebih baik mengenai konsep yang diangkat dalam puisi-puisi religious yang direpresentasikan dengan simbol-simbolnya.

Jalal al-Din Rumi yang dikenal sebagai seorang penyair yang dapat menginspirasi banyak orang dari kalangan sebagai Sufi baik kalangan di luar Sufi seperti Muslim pada umumnya, non-Muslim serta kalangan orang awam melalui puisi-puisi religiusnya termasuk lima puisi religious dalam skripsi ini yang diambil dari kumpulan puisinya yang berjudul *The Book of Love, Chapter Nine* dengan topik *Absence*. Dan metode-metode diatas akan digunakan dalam skripsi ini untuk menjawab dua rumusan masalah yakni teori simbolisme dan religiusitas untuk mengungkapkan makna puisi-puisi di atas melalui simbol-simbolnya dengan menghubungkan topic dengan puisi-puisi di dalamnya. Analisis dalam skripsi ini paling banyak didukung oleh teori simbolisme dari seorang filsuf Amerika bernama Charles Sanders Pierce dalam teorinya mengenai *Typology of Signs* di mana salah satunya adalah simbolisme berkenaan dengan *Symbolic signs*. Dan teori religiusitas sebagai pendukung diambil dari dimensi religiusitas dengan empat inti dimensi dari pembelajaran konvensional dan dimensi religiusitas berdasarkan bentuk perkembangan dalam Islam oleh Dr. Muhammad Syukri Saleh. Kemudian, hasil dan simpulan dari analisis skripsi ini menggambarkan bahwa pesan makna dalam puisi-puisi di atas direpresentasikan oleh simbol-simbolnya dapat diperoleh melalui simbolisme, religiusitas dan hubungan dengan topic.

Kata Kunci: Absen, Puisi, Religiusitas, Simbol, Simbolisme.

Abstract

Religious symbols in poem of a poet with a religious background can provide various interpretations in different points of view to the readers according to their understanding. Religious poems may give inspiration and motivation toward the readers with the message represented by the symbols. Symbolism can help the readers to understand the significance of the symbols representing the messages of the poem with further understanding by certain methodology and comprehensive study to analyze the symbols. Religiosity study will support the symbolism to classify and confirm the religious aspects of the symbols which related to the message about religious belief as reminder, motivation and inspiration for the readers. With a particular topic, the symbolism will have better understanding about the concept brought in the poems represented by the religious symbols.

Jalal al-Din Rumi who known as a poet has inspired many people from his Sufi community, others Muslim and non-Muslim until common people through his religious poems include the five poems in this study which taken from *The Book of Love, Chapter Nine: Absence*. And these methods will be used in the study to answer the two statements of the problems regarding the symbolism and religiosity used to reveal the meaning of the poem through the symbols and the relation between the topic and the poems by connecting the symbols. The analysis of the study mostly supported by the symbolism of Charles Sanders Peirce in his theory about typology of sign which one them is the theory of symbolism regarding symbolic signs. And the support of the religiosity study is taken from the dimensions of religiosity in conventional study with four core or main things and the dimensions of religiosity based on Islamic development form which proposed Dr. Muhammad Syukri Saleh. Then, the result and the conclusion of this study describe that the messages regarding the meaning of the poems represented by the symbols are obtained through the symbolism, religiosity and the relation with the topic.

Key Words: Absence, Poem, Religiosity, Symbol, Symbolism.

INTRODUCTION

Jalal al-Din Rumi is one of the most famous and considerable poet in the world. These are facts about Rumi, he is a middle-eastern poet, who shocked the literary world and spread his ideas, mainly about religiosity, to the worldwide and inspired many people to learn more about him and his works. It is an untold story of literary world while most of the literary works in this case poem, are related to the western writer and also western ideas or cultures that developed and adopted into literature subject material in many educational field in the world as the main reference. And this is why Rumi's works are not so familiar to common people or scholar in university, especially in the environment of English Department in State University of Surabaya. And it makes Rumi's works rarely considered as a research subject among the scholar and critical theorist of literature in general schools or colleges. But, his works are quite famous in the Western country and in 2007 he was described as the "most popular poet in America". (<http://en.wikipedia.org/wiki/Rumi> retrieved on March 7th 2014).

He is also famously known as a Sufi scholar or mystic from Middle-East besides a poet mainly in the community of Sufi. The community of Sufi usually referred as the community of lovers in term of religious thought. It is claimed as a branch and a concept in Islam like Sunni, Shia, Salafy, etc. which defined by the Sufi scholars as the inner or mystical dimension of Islam, but others said that it is an ancient philosophy existed since pre-dates religion era. (<http://en.wikipedia.org/wiki/Sufism> retrieved on August 11th 2014). All of his poems seemed as religious poems and also love poems regarding to the basic definition of Sufism which is related to mysticism and lover. His poems and other literary works are not only famous in his community and in the Middle-East but also in the East and even in the West with various community and people

as it has been mentioned in the first paragraph. His literary works can rival the local poets and writers in the West and the East out of his community and region.

Rumi's ideas in his works about religiosity of love have their own essence to tell people about how his way of love in religious point of view, divine love (submission) that brings tranquility and full prostration to make us surrender our life to what we call as our *Lord*, the final destination in life. Even though it is a private matter for each person, but it will become a life and death matter when it comes to the questions where human comes from, what is the purpose of human in life and where human last state is after death, or simply when it is about faith or religious matter. Rumi is a Muslim but he is also a Sufi, and his ideas mostly known and famous in term of Sufism rather than came from Islam. But many people out of Islam in common also attracted and inspired by his ideas. And that is why his works have been widely translated into many of the world's language includes English and published also formed into various formats especially by some English authors and editors in order to introduce Rumi's works to the world through English.

A lot of his works has been translated into English and other languages by some people who really attracted to his poems and his ideas. And one of the translated works result in a book form is the "Rumi: the Book of Love" edited by Coleman Barks and his colleagues which is the main source and the object of this thesis. Rumi's works has remain so long around eight centuries until this era when people prefer to watch movies, listen to the music, copy and apply the western culture or popular culture nowadays rather than writing or reading classical poems.

"Eight hundred years have now passed since the birth of Rumi in 1207, yet his poems remain vibrant and revelatory to contemporary readers." (Arberry et al. 2009: 15)

Rumi's ideas in his poems are mostly about religiosity and love as the major theme. It is not love as the media and social community has declared to people as the media consumer, but it is a religious love, a theme of love that most people have forgotten. But there are still some people who care and interested about religious love. People who inspired by Rumi's ideas about how is his way of love by researching his works and learn more about him and his ideas know that the media and their community have lied to them, by telling fake love stories with some flavor to decoy people. Actually, Rumi's ideas and works are not the absolute answer for what Love is actually, but it can be a signpost to guide people as a gift from what we believe as *Lord*.

"This is giving your life to the one within that you know as Lord, which is a totally private matter. No one except you can judge how that is going. But if you're not doing it, Rumi says, you are wasting your time here." (Barks, 2007)

Mostly, religious poems are giving many blank spots to the readers especially who do not have the knowing and experience of religious matters or studies let alone the religious poems which concern about love. This may cause many possibilities of interpretation for the readers through each individual's point of view. When people only following their ego or emotion to interpret the meaning of religiosity and love in literary works especially poem, they will put their ideas into writing only when they feel or experience something. But when it comes through deep thinking, observing, pondering and believing about what happened around us can make people to put their ideas into a writing form when they feel or experience something through their faith and strengthen with their thought about religious matters. This aspect about adding believe or faith in literary works is what Rumi wants to show to others if logical thought needs a spiritual believe to empower the ideas which talking about religious matters. Because when people only follow their logical thought, it will lead them to a path without any guidance or signpost to follow. Human's logical thought is limited and it cannot reach beyond the limit. So, human need to believe in something, something that exists beyond their imagination and thought. And there will be an "absence", that can lead human to nowhere because they do not have faith to believe in order to achieve what is the meaning and what is the purpose of love in term of religiosity. And the love poems of Rumi in "Rumi: The Book of Love, Chapter Nine: Absence" are best known as religious poems with a different point of view than other love poems. It can tell from the background of the poet

himself, Jalal al-Din Rumi as a scholar of Sufism and religious matters.

And "absence" is the ninth chapter of the book "Rumi: the Book of Love". Every chapter classifies certain topic of Rumi's poems. It makes the reader easier to find what topic of poem they are looking for. And here, the reason why this chapter is chosen among twenty two chapters in this book is the topic which is about "absence". And why it must be the "absence"? As an example, someone may presents in a certain place, his/her body is there, presents in that place, but how if his/her thought is not present or it is absence from his body? Simple, he/she is just an amount of flesh with bones and organs that live, no better than animal. He/she cannot recognize or even think what is happening around. He/she may be able to see, to listen, to smell or to say something but he/she does not know what that is. Then, if his/her thought also presents within the body, it makes human to know, recognize or even understand what is happening around.

Every human has faith as a natural instinct, besides other two instincts which are the self-defense instinct and sexual (reproduction) instinct. Even people who do not believe in God or any religion still has an instinct of believing, they still believe and trust with their mind as the source to determine and identify everything happen around them. This people will start to do something as the reaction about the things happened around based on his/her thought, but it will cause differentiations in reacting toward everything around the human. So, it is difficult to agree in one thing when there still differentiations among human, mainly the differentiations of human's thought. For an example, every human cannot agree one another in order to interpret or to find the meaning of love. So, every human has his/her own way to interpret the meaning of love. When it is happened, many people have gone astray and lost from their path in the way to find love. There are so many violence, conflict and even war among human because of this differentiation, and there still many chases as the result of this matter. It needs guidance, a signpost, a way, a rule to unite the human in order to find the real love in order to gain peace. Here is the part of believing, when people start to believe in something it will bring hope and spirit to reach the goal no matter what differences they have. Believing in a faith is one of the solutions in the absence of believing. And believing is closely related to spiritual or religious matter. Many research have proved that people who have faith in religious matter are better in many aspects rather than people who do not believe in any faith and only rely on their thought such as in health, people with faith have better chance to live longer than people who do not.

There is an absolute fact, that is every single person is different, and of course every human is different, not even twin. When people want to form an agreement about one thing, different thought in every person is not possible to be united as the main thing to form an agreement. For example, the meaning or the understanding of love for every person is different. Even though some may have the same opinion but it is not exactly the same one another, they can only agree with the main point. And religious matter is used to unite people around the world regardless their differences in opinion, language, nation, race, skin, etc. There are so many theories in this world for every subject. There are so many theories used to analyze and understand the subject. It shows that every theory that comes from human's thought is different, though it only talks about one subject. As the result, there is no absolute theory. It is because of the limits of human who find these theories. If the founders or the makers are limited in ability and capacity, so did the theories. But still these theories are useful to be used in study of so many subjects in life not only in school or college. And this proposal is uses the theory about symbolism which is a part Semiotic theory. Even though this theory closer to linguistic than literature study, but sign and symbol can represent the meaning in literary works as the term of Semiotics study.

"Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign-systems' (such as a medium or genre). They study how meanings are made and how reality is represented." (Chandler 2, 2007: 2)

Therefore, here this theory will be helpful to find the meaning of the poems that represented by sign language and symbols. Semiotics theory is also a theory that rejects the possibility that we can neutrally represent 'the way things are' (Chandler 2, 2007: 123). The field of contemporary semiotic study also includes literature, psychology, anthropology, sociology besides linguistic and philosophy as its term was the first introduced by a Swiss Linguist Ferdinand de Saussure (1857-1913) and an American Philosopher Charles Sanders Peirce (1839-1914). And the symbolism will be the appropriate theory to analyze Rumi's poems as most people know if he is a religious person and his background is come from a religion. Religiosity in academic study is only known as a matter of philosophy, but here the proposal will also identify the religious symbols and elaborate the background of Rumi how he becomes a famous poet

behind his magnificent works such as poems, which mostly do not come from academic study, through symbolism and religiosity. The theories are taken from the review of related study of semiotic theory of religion which is the combination between symbolism as the main theory and the study of religiosity as the supporting theory. In addition for the poems analysis, the theory of hermeneutics will be used to interpret the poems as the opening analysis to give general depiction about the poems.

1. Statement of the Problems

Based on the background of the study above and the ideas which has been described, there are several problems which are going to discuss in the study will be stated as follows:

1. How Does the Symbolism Reveal the Meaning of Symbols in Jalal al-Din Rumi's Poems Chapter Nine About "Absence"?
2. What Religious Symbols in the Poems of Chapter Nine Can be Included into the Topic of "Absence"?

2. Purposes of the Study

The purposes of the thesis to study about Jalal al-Din Rumi's poems in chapter nine about "absence" with the analysis of symbolism and religiosity study are:

1. To study about symbolism and religiosity by identifying and analyzing the religious symbols after the interpretation of Jalal al-Din Rumi's poems so that the author can understand the meaning or the message regarding religious ideas of Jalal al Din Rumi through his poems.
2. To figure out the connection or the relation between the topic of "absence" and the poems with the symbols in chapter nine of Jalal al-Din Rumi's "The Book of Love".

3. Significances of the Study

Significances of the study are utilized to identify the purpose of the study for the author and also the readers as expected it will be useful for the benefits in the future of English Literature Study, especially in the English Department of State University of Surabaya (UNESA).

1. The Significances for the Author

- This proposal is hopefully can support and fulfill the requirement of the thesis study as the graduation requirement for the author as an English Department student.
- The study is expected to improve the knowledge and skills in analyzing the literature works as the capacity of English Literature student.
- This study is expected to be a medium for the author to explore the ideas and analysis toward literary works in term of religious view.

2. The Significances for the Readers

- This proposal is hopefully able to fulfill the requirements of the lecturers in order to pass the judge and continue to the thesis study.
- The study in the thesis is expected to be a good work and source to read and easily understand for the fellow students of English Department.
- The study in the thesis is also expected to be a good resource for university students in general who want to study about English Literature.

4. Scope and Limitation of the Study

The study of symbolism in Jalal al-Din Rumi's poems *Rumi: The Book of Love, Chapter Nine: Absence* will be limited on the symbols and the religiosity which provided in the five poems included in the chapter nine without considering other poems among his works in the same book. The analysis of the study will focus on the symbols in the five poems. The supporting data can be gathered from any possible resources related to the study such as Jalal al-Din Rumi's background or biography, eBooks, internet, etc.

RESEARCH METHODOLOGY OF THE STUDY

The research method that will be used in this thesis for the resource data gathering and research analysis is the traditional literature review. The population or the object of this method is the literature. The resources of data can be collected from any kind of literature sources. In collecting the data, the thesis will use the sampling method. In the sampling method, the thesis will take some sample from the collection of Jalal al-Din Rumi's poems in "The Book of Love" then the study will try to interpret and paraphrase the poems. And other resources data can be taken by reviewing and reading also screening the literature sources.

After taking some poems from the collection of Rumi's love poems in "Rumi: The Book of Love" and providing the interpretation and paraphrase, then the next method is identifying and analyzing the symbols in the poems. It is also important to identify the author's or the poet's background through the biography, works, etc. In analyzing and identifying the important points of the poems will use the descriptive method. The study's aim is to describe the symbolism in the religious poems and the topic of "absence".

Every data and the result of the analysis will be grouped in each point of the study by connecting the data and the theories used in the thesis. And the conclusion can be taken from the result of connecting the poems and the topic "absence" through the theories.

1. Source of Data

The data are collected and taken from the poems of Jalal al-Din Rumi in "Rumi: The Book of Love" in

chapter nine about "absence" translated and edited by Coleman Barks et al. The data are consist of five poems with the titles, "Like Light Over This Plain", "Candlelight Becomes Moth", "The Basket of Fresh Bread", "When You are With Everyone But Me" and "This Torture".

2. Data Collection

The data collection of the study is by identifying and analyzing the source of data which can be in form of words, phrases, clauses or sentences in each line or stanza of the poems.

3. Theoretical Approach

The research and the methodology used in the study of the thesis will combine the symbolism in terms of semiotic theory with the theory of religiosity or religious studies in order to find the meaning or the message of Jalal al Din Rumi's poems through the religious symbols. The first step of the study is identifying and analyzing the religiosity of Jalal al Din Rumi's background as the poet to support the religiosity of the poems. Secondly, the study will provide the interpretation for each of the five poems to help the identification and the analysis of the symbols in the five poems using the theory of hermeneutics. Next, the study will identify the symbols in each of the poems and analyze it. Then, the symbols which have been identified and analyzed will be classified into several dimensions of religiosity as the combination of symbolism and religiosity. And the result of the previous analysis later will be used to classify the religious symbols which can be included or related into "absence" as the topic of Rumi's poems to show how the relation between the topic and the five poems.

ANALYSIS

This part of discussion the study will identify and analyze the religious symbols in Jalal al-Din Rumi's poems which taken from "Rumi: The Book of Love" chapter nine with the topic about absence. There are five poems in the chapter nine; they are "Like Light over This Plain", "Candlelight Becomes Moth", "The Basket of Fresh Bread", "When You Are with Everyone but Me" and "This Torture". Symbol itself according to an American philosopher Charles Sanders Peirce, is 'a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object' (qtd. Chandler 2, 2007: 38). This term of symbol is better suited with this study as a literature work analysis rather than the term which offered by the Swiss linguist Ferdinand de Saussure which is regarded as "sign" and more suited for linguistic study. Therefore, the study will identify and analyze the symbols regarding to

religiosity which fulfill its function in Peircean term. This first discussion of symbols identification and analysis will also add figure of speech according to semiotic in figurative language for instance, metaphor, metonymy, irony, etc; as one of the supporting theories which has been discussed in the Chapter II of this study.

1. The Symbolism in the Five Poems

In identifying and analyzing the religious symbols of these five poems, firstly the study interprets each of these poems with short description of the symbols as it has been discussed in the previous part and there is also the paraphrase of the poems which placed in the appendix. After the study identify and analyze the religious symbols in each of these poems, the next part of the study will discuss about classifying or categorizing the religious symbols into five dimensions according to the religiosity in Islam for development which proposed by Dr. Muhammad Syukri Saleh.

A. Like Light over This Plain

There are several symbols in this first poem of chapter nine which can be distinguished into religious symbols after the study paraphrases and interprets the poem in the appendix part. And in this chapter, the study will identify and analyze the symbols of the first poem in the chapter nine with further and focus analysis of symbolism rather than in the interpretation. The first symbol in this poem which can be identified and analyzed is a “moth” as in the first stanza of this poem,

*A moth flying into the flame says
with its wingfire, Try this. (First stanza)*

A “moth” symbolizes a human being in a particular state, and the “moth” is chasing after something which is the “flame” as the object in the first stanza. A common moth used to found flying close to the source of light because it positively attracted to artificial light though there is no certain explanation towards this phenomenon, for instance, flame of candlelight or campfire. But there are some interesting theories of this phenomenon, one is the theory of *Phototaxis*, it is the theory of an organism's automatic movement toward or away from light (<http://animals.howstuffworks.com/insects/question675.htm> retrieved on June 19th 2014). Therefore, the moth which has automatic movement and attraction toward light is like a human or a lover who also has natural attraction towards God as the Supreme Being. It is the nature of belief, though there also people who do not believe in God and spiritual matters but yet they believe in their selves, their thought, their senses, etc.

In this poem, the “moth” is not merely attracted and flying closer toward the “flame” a source of light which symbolize the Supreme Being, God, but it also persuades others by personification and the word “says” to “try this” with its wing in fire which indicates it will

diminish along with the flame as being one unity with the flame. It is like the flame for a moth in this poem, a lover also naturally wanted to be close with the beloved God and being one in unity rather than attracted to the creation of God in the world as a reason to be closer with God like the “light” which appears out of the “flame”. The “light” may tempt moth in common, but a moth which symbolizes a lover is one that flies directly into the “flame” as its wing burned and diminish the become one.

The second and the third symbol with the object “you” are in the second stanza at once. They are a “candle” and the “wick” which always being one to complete each other. The “wick” is described in a poor state as its neck is knotted and broken,
*The wick with its knotted neck broken tells you the same.
A candle as it diminishes explains, Gathering more and more is not the way. Burn, become light and heat and help. Melt. (Second stanza)*

The “wick” here symbolizes a humble person who has contentment towards worldly matters though this person live in poverty. The “wick” also still gives advice to other people even though in a poor condition as it indicated by personification and the word “tells”. It tells “you” as the object which represents the reader and people in common as an advice to live in this world. The advice is symbolized by a “candle”. A candle is made to provide light and heat when it ignited by burning the wick and the wax will melt and diminish into liquefied fuel which keep the flame to burn (<http://en.wikipedia.org/wiki/Candle> retrieved on 19th June 2014). And this is how the candle works. This process shows if people should live as the purpose they are created as the purpose of a candle is made for. Even though people and candle are different but both will gradually diminish and come to an end as for the physical form, but as a candle diminish it provides light and heat to help people who ignite the candle until it melts over.

People can also use their life to be useful to other people along with the diminishing of their life until and after they die. But the common issue of most people is that they like to waste their life by gathering more and more wealth and fulfill their worldly desires which they thought if these matters can prolong their life. And in this poem, a candle defy this way of gathering more and more instead burning into light to help enlightening in darkness as it melts. People's life can be useful to other people if they spend their life by helping each other, giving charity to the needy people, giving sermon, sharing knowledge, etc. Then these deeds will remain as favor and virtue for other people though the doer has passed away. Therefore, the poor knotted broken “wick” can tell the readers how a “candle” works because the “wick” itself which ignited to

burn the “candle” and produce light. In fact that a candle is made of two components of wax and wick.

In the third stanza, there is a symbol which can be identified and analyzed which the “ocean”. The “ocean” symbolizes again a human being in general, it also given an attribute of human being by personification of the word “sits” and “laps”. An ocean is a vast body of sea water which composes most of this planet’s hydrosphere. The world ocean wholly occupies two-third of the earth’s surface (<http://en.wikipedia.org/wiki/Ocean> retrieved on June 20th 2014). It is vast, large and also deep. It symbolizes a human being with the real potential as vast, large and deep as the ocean. It also may symbolize a specific character of human being such a lover, but it is better to use the general term as every human being actually has the same potential. And in this poem, the ocean symbolizes a person, who acts like a beggar as it described in this stanza,

The ocean sits in the sand letting its lap fill with pearls and shells, then empty. A bittersalt taste hums, This.
(Third stanza)

This stanza combines two contrast things between the “ocean” and the “sand”. The “ocean” as it has been discussed above symbolizes a person who acts like a beggar, sitting on the ground and waiting for people to give charity and fill his lap then give the charity he received to the needy people. This kind of beggar is begging for charity not for himself but for other people who in need as it showed by “pearls and shells, then empty”. Shell which seems has ugly and poor appearance can produce precious and beautiful pearls by collecting its components around to be useful for other mainly for human. Being a beggar and live in poverty in this case is a matter of choice and not a matter of condition. And this character is known as dervish in Sufism. Then, the “sand” represents the state of place and condition which full of dust and covered with sand by being a beggar. The ocean itself which chooses to sits in the sand. And this contrast combination between the ocean and the sand emerge into an experience with the taste is as bitter as sand and as salty as sea water. The word “*this*” indicates the feeling of being a poor people in one hand and can also give charity to the poor people in another hand.

One symbol which can be identified and analyzed in the fourth stanza is the “phoenix”. Besides a mythical character, it can also symbolize any associated idea such as in poem. The phoenix is known as a mythical creature with the form of a long-lived fire bird with cyclical reborn from the ashes of its predecessor which is also associated with the “sun” with its cycle of renewal ([http://en.wikipedia.org/wiki/Phoenix_\(mythology\)](http://en.wikipedia.org/wiki/Phoenix_(mythology)) retrieved on 21st June 2014). The phoenix symbolizes a human being as the previous symbols but with different

character of act or deed. In this stanza it says that the phoenix acts weird and uncommon as it supposed to be,
The phoenix gives up on good-and-bad, flies to rest on Mount Qaf, no more burning and rising from ash. It sends out one message.
(Fourth stanza)

The phoenix which used to be in fire and burning, emits light to guide the path between good and bad also reborn from its ashes, but it does the opposite things. It symbolizes a person who likes to give sermons, advices, enjoins good and forbid evil, from the moment the sun rises till it sets; but as a human being this person also needs rest and submit for what the things this person has done to God and then be judged. It indicated by the phoenix which gives up and rest on “Mount Qaf”, which this mount is regarded as the “farthest point of the earth” or the top of the earth (<http://en.wikipedia.org/wiki/Cafcu> retrieved on 21st June 2014). The phoenix which rests in Mount Qaf indicates the act of contemplation and seclusion. And the message is about perfect submission, trust and reliance of human being towards God alone, in Islam and Arabic term known as *Tawakkul*. Therefore, the phoenix symbol in this poem symbolizes the attitude of a human being should have in doing good deeds by perfect reliance and trust to God.

In the next stanza, the symbol is represented by a type of flower known as rose which commonly used as an ancient symbol of love and feminine or beauty ([http://en.wikipedia.org/wiki/Rose_\(symbolism\)](http://en.wikipedia.org/wiki/Rose_(symbolism)) retrieved on 21st June 2014). Rose is a beautiful flower with prominent color and soft petals. But in this poem, the poet shows another side of rose.

The rose purifies its face, drops the soft petals, shows its thorn, and points.
(Fifth stanza)

The “rose” in this stanza also symbolizes a human being with a certain attitude. It has a human attribute as personification which indicated by the word “face” that also strengthen that the “rose” in this poem symbolizes a human being as in the previous symbols. Face in this case may represent the character of the “rose”. The rose turns and reveals its real face by dropping its smooth petals then let its thorns exposed and pointing as though telling that it is sharp and prickles. The “face” of human being which symbolized by the “rose” to be revealed and purified is known as hypocrisy. And this stanza is trying to show that a human being has to purify him/herself from the character of hypocrisy, because this character will “prickle” others who used to be deceived by its “face” when it revealed coincidently or even accidentally like the rose. It is as the rose with its prominent color, very smooth petals and tempting fragrant can cover its sharp thorns which may prickle the holder.

"Wine" is the next symbol which is going to be identified and analyzed in the sixth stanza of this first poem. Wine is classified as an alcoholic beverage which made from fermented grapes or other fruits which has similar natural chemical balance that lets these fruit ferment naturally without the addition of sugars, enzymes, water and other ingredients but yeast (<http://en.wikipedia.org/wiki/Wine> retrieved on June 22nd 2014). Wine becomes more precious and popular with its names, ages and scents as a person can also become more considerable and popular along with the titles, experiences, personality and other factors. But in this stanza the poet describes the "wine" which ignores all of its fame of names, ages and scents.

Wine abandons thousands of famous names, the vintage years and delightful bouquets, to run wild and anonymous through your brain. (Sixth stanza)

Wine in this stanza symbolizes another attitude or character of human being in term of religiosity. It symbolizes a human being with the pride of titles, experiences, knowledge, wealth, etc; who leave all of these worldly prides to live the purpose of life according to religious belief. As it has been mentioned in the poem that wine may has many popular names, vintage years and tempting scent which make it more and more expensive but it made as a psychoactive drug to drink which flowing through the body and give intoxicating effect in the brain. Therefore, this wine symbol tells the readers that a human being who has religious belief and faith towards God have to live according to the purpose of life as the decree of God regardless his/her pride of titles, experiences, knowledge, wealth, etc.

The next symbol is "flute" which used in the seventh stanza of this poem. Flute is an aerophone of woodwind group musical instrument. It produces sound when the flutist blow a stream of air which directed across a hole usually on the edge part of the instrument to create a vibration of air at the holes and changes the pitch by opening and closing the holes on the body of the instrument (<http://en.wikipedia.org/wiki/Flute> retrieved on June 23rd 2014). In this stanza the poet also tells how the flute works with its flutist named Hamza.

The flute closes its eyes and gives its lips to Hamza's emptiness. (Seventh stanza)

The flute in this stanza is also given two attributes of human being which are "eyes" and "lips" as personification. These are indication of this symbol to symbolize a human being though it can symbolize other ideas according to one's point of view. The eyes of the flute are the hole on the body of this instrument and its lips is a hole on the edge part of the instrument which used by the flutist to blow a stream of air to produce sound. There is a similarity which connects the flute and

Hamza as the flutist that is the significance between hole of the flute and the emptiness of Hamza. And this "flute" symbol describes that a human being should lives to help and complete one another towards the fellow human especially for them who are couple and in need to each other like the flute with its flutist.

As Peirce said that symbols "are not limited to words" because all words, sentences, books and other conventional signs are also symbols (Chandler 2, 2007: 38), and so in the last stanza of this poem which the symbol can be identified in a sentence. This sentence symbolizes the attraction of Jalal al-Din Rumi towards Shams in form of a prayer for Shams.

Everything begs with the silent rocks for you to be flung out like light over this plain, the presence of Shams.

(Eight stanza)

It is a prayer of the poet for his spiritual mate. The symbol is the main clause "Everything begs with the silent rocks for you to be flung out like light over this plain" and its object is the subordinate clause "the presence of Shams". The main clause as the symbol tells the about a prayer for the object, and the prayer is that everyone can feel the same as the poet felt towards the presence of Shams. The feeling of the poet towards Shams is described as the stars or silent rocks seeing a falling star where it becomes the attention of people who saw it and pray along with its appearance. This symbol in the last stanza can also conclude the previous symbols that the symbolism of human being with the deeds and attitudes which symbolized in the previous symbols is inspired by the presence of Shams.

B. Candle Light Becomes Moth

The second poem also serves several symbols which can be identified and analyzed in order to reveal the meaning through symbolism. But, the study still has one more discussion and analysis part to strengthen the method to reveal the meaning of the religious symbols besides the first discussion of identification and symbols analysis.

The first symbol in this second poem is the clause "another world, and yet another." It is the first symbol identified in the first stanza of the second poem. And the object of this symbol is the phrase "a lover's heart".

Inside a lover's heart there's another world, and yet another. (First stanza)

The symbol describes what is inside "a lover's heart" as the object. It symbolizes the heart of a lover who regarded or claimed by the Sufi community as the lover of God as the beloved. Regardless this claim and the community, being a lover can also be regarded as the nature of a human being who loves. And the heart of a human being who loves has more space or room inside to

accommodate love which symbolized by “another world, and yet another”.

It uses the word “world” to describe how vast and large the space in the heart of a lover is, the space to accommodate love for the beloved which also as vast and large as the world. Though love is an abstract which has no form or shape to be calculated or be measured, it has its own characteristic which can be estimated in scale such as its significance and its scope to describe how vast and large the love is. And the symbol even describe if the space of love to God as the beloved is incomparable to the world, because it is even larger and uncountable as it still has other “world” after another. It shows that a lover who loves God as the beloved is uncountable as one world is not enough and there still one after another.

The next symbol is in the third stanza of this poem. The symbol is the “ladders” which mentioned twice in this stanza.

Intellect and compassion are ladders we climb, and there are other ladders as we walk the night hearing a voice that talks of forgiveness. (Third stanza)

The “ladders” symbol which mentioned twice is referred to three objects they are “intellect”, “compassion” and “a voice that talks of forgiveness”. And ladder itself is a vertical or inclined structure consisting of a series of rungs or steps which used for climbing up or down something (<http://en.wikipedia.org/wiki/Ladder> retrieved on 26th June 2014). It can be classified as a tool that used to help the user climbing up or down something for a particular purpose. And so is in this poem that the “ladders” are used for a particular purpose or to reach a certain goal.

As it has been mentioned before if there are three ladders which used in this stanza but the “ladders” still has the same function that it is used to climb. Term “climb” is less used to go down and regarded as ascent or go up to reach higher place. And the term “climb” in this stanza is used to go up on higher level or degree of human being in religious belief and before God. The “ladders” symbolize intellect, compassion and a prayer of forgiveness as the ways to climb up and reach the higher level and degree as a human being and a believer especially. But these three “ladders” are some main example among other “ladders” as it indicated by the words “and there are other ladders as we walk...”

In the last stanza of the second poem where the title is taken from, it has the symbol which represents lover, love and the beloved while the object is the phrase “Sham’s universe”.

Inside Shams’s universe candlelight itself becomes a moth to die in his candle. (Fourth stanza)

Shams of Tabriz is one of the dearest figures for Jalal al-Din Rumi and as a Sufi he regarded as a lover by the

community of Sufi, especially for Rumi. And the word which used by the poet to describe the space inside Shams’ heart is in different scale with a lover in common as in the first stanza of this poem. The word which used for Shams is “universe” and the word which used for a lover in the first stanza is “world”. And the use of these two words describes the difference in scale or level according to the poet’s point of view.

The symbol of this stanza describes how the universe inside Shams’ heart is and it symbolizes lover, love and the beloved as it has been mentioned before. The symbol is “candlelight becomes a moth to die in his candle” where the candlelight represents love, the moth represents a lover and the candle represents the beloved. It is almost the same with the first symbol of the first poem, but this symbol shows that the “candlelight” or love itself which transforms into a “moth” or a lover to emerge into one with his “candle” or his God as the Beloved. It can be paraphrased that Shams as a lover is like the embodiment of love itself in gaining the unity with God.

C. The Basket of Fresh Bread

It is the third poem in the study which is going to be identified and analyzed regarding its religious symbols. It seems to have many symbols than other poems in this study as it has quite many stanzas. And the first symbol of this poem is in the first stanza, which is “oral” while its object is the “theory”.

If you want to learn theory, talk with theoreticians. That way is oral. (First stanza)

“Oral” symbolizes the way how to learn “theory” which is through talking with “theoreticians”. Oral is something related to or by mouth (<https://translate.google.com/#en/id/oral> retrieved on June 28th 2014). As it mentioned that the way to learn “theory” is by talking with theoreticians, it indicates that “oral” in this case is communication by speaking with the theoreticians as the expert of the theory to share and to earn the necessary information. And theory itself is a system or a set of idea intended to explain something or especially based on general principles (<https://translate.google.com/#en/id/theory> retrieved on June 28th 2014). Theory is something that Then, it can be concluded if “oral” symbolizes that communication through talking with the expert is the way to learn things regarding to “theory” or such so that can be achieved the knowing of the theory as it comes from the expert.

The second symbol of this poem which can be identified and analyzed is in the second stanza and it has the same pattern with the first symbol but different concern. The symbol is the “hands” and its object is “craft”. The symbol describes the way how to learn a “craft” which is through practice.

When you learn a craft, practice it. That learning comes through the hands. (Second stanza)

The translation or the meaning of hands itself is the end part of human's arm including palm and fingers (<https://translate.google.com/#en/id/hand> retrieved on June 29th 2014). It is a part of human body which commonly used in daily affairs. And it holds one of the most important roles in human body for doing practical activities. While craft is a profession which requires some particular type of skills to work (<http://en.wikipedia.org/wiki/Craft> retrieved on 29th June 2014). And most of the types of skills in craft include hands for the works such as handicraft and arts. Therefore, "hands" in this stanza symbolizes the way how to learn a "craft" is by using this part of human body which commonly used for practice. Or it can be said that "hands" symbolizes a phenomenon where human activities which need practice supposed to be done by part of human body which commonly used for practice.

The third symbol also has the same pattern with previous symbols of this poem but it has different concern. The symbol is a "teacher" and the object is the "dervishhood" which known with its spiritual poverty and emptiness. As in the previous symbols, "teacher" also symbolizes the way to learn about dervish hood that is to be friend with the master of dervish hood or dervish teacher.

If you want dervishhood, spiritual poverty and emptiness, you must be friends with a teacher. (Third stanza)

Dervish hood can be interpreted as the life of dervish, while dervish is the calling for someone who follows the *Tariqah* or the path of Sufi ascetic who known for their extreme poverty and modesty whether in material or spiritual (<http://en.wikipedia.org/wiki/Dervish> retrieved on June 29th 2014). And teacher is a person who teaches, in this case is a teacher of dervish hood who has the experience being a dervish and not only talks about or knows the theory and practices to be a dervish as it mentioned in the next stanza.

Talking about it, reading books, and doing practices don't help. Soul receives from soul that knowing. (Fourth stanza)

This stanza emphasizes that "teacher" has the "soul" that knows and experiences dervish hood. "Soul" is the symbol in this stanza which symbolizes the way to learn spirituality inside is through companion with this spirituality. Then by being friend with a teacher of dervish hood someone can achieve and feel the soul from this teacher because as friend they used to share and exchange feeling and soul. This is the reason why dervish hood cannot be achieved by talking theories, learned by reading books or done by practicing as a dervish because dervish hood is a matter of soul. And it can be concluded

for these three symbols of "oral", "hands" and "teacher" describe that every door has its key as every problem has its solution and every matter has its way to deal with orderly.

In the fifth stanza of this third poem there is a symbol which regarding with the topic of the five poems in the study. The topic of these poems is also become the concern of this study as it will be discussed in the second part of Chapter III. The symbol in this stanza is the "pilgrim heart" and the object is the "mystery of absence" which related to the topic of the poems.

The mystery of absence may be living in your pilgrim heart, and yet the knowing of it may not yet be yours. (Fifth stanza)

"Pilgrim heart" symbolizes the state of heart which there may lay the "mystery of absence" inside. Pilgrim heart can be interpreted as a heart which in the state of traveling to reach a high point as a pilgrim who travels in pilgrimage as the highest phase of obligatory ritual if able to. While mystery of absence shows if the significance of absence is not yet known and that is why it remains as mystery. And the "pilgrim heart" symbolizes that the heart is still in a pilgrim-like journey to seek and reach the state of knowing about the "mystery of absence". Therefore, the symbol shows that the heart is in a journey of pilgrim because there is a mystery of absence which lies inside which it needed the answer or knowing about this mystery. The translation of absence itself is the state of being away from something for example, from a place or person (<https://translate.google.com/#en/id/absence> retrieved on June 30th 2014). But the significance of absence in this poem will be discussed in the second point of Chapter III.

The next stanza provides a symbol which commonly known as the symbol of goodness, enjoyment, knowledge, guidance and life-giving power which commonly found in literature, in religious practices in many religions or even in ancient history (http://en.wikipedia.org/wiki/Ceremonial_use_of_light retrieved on July 1st 2014). The symbol is "light" and the object is the "illuminated openness". The object is described as the heart which is filling and full with "light".

Wait for the illuminated openness, as though your chest were filling with light, as when God said, Did we not expand you? (Qur'an 57:4) (Sixth stanza)

"Illuminated openness" can be interpreted as the heart which ready to be opened and enlightened by the guidance of God Who can expand or close human's heart to receive His guidance. Light in general is radiant energy which acts as the natural agent that responsible to stimulate the sense of sight that makes things visible

(<http://en.wikipedia.org/wiki/Light> retrieved on July 1st 2014). And “light” symbolizes the state of the heart which opened or expanded to receive illumination as being filled with light of guidance to enlighten the heart. As the light which makes things visible in sight and so is the heart which opened and received light can see the guidance. That is why the symbol describes that the heart must be expanded or opened first before the light fill it illumination and guidance as the poet says to “wait for the illuminated openness” means to wait for the heart to be opened and then it can receive light.

The symbol in the seventh stanza of this poem is identified in the verse “the source of milk” and the word “you” is the object. “You” represents the human being in general as it may be directed to the readers without any detail or particular significant. And the symbol describes the real potential of human being so that they should not look for it from others as they already have it.

Don't look for it outside yourself. You are the source of milk. Don't milk others! (Seventh stanza)

“The source of milk” symbolizes how human being should recognize their true potential, the good potential so that they should not take from others because as “you” represents human being in general and so it means that every human being has the equal potential. It emphasizes that people should recognize their inner potential, the potential inside them and should not look from others as it indicated by the first sentence of this stanza with the word “don't”. And the potential here as been described by the symbol “the source of milk” is regarding the inner potential because “source” means the thing which something obtainable from and it usually comes from inside as the source of milk in literal. Milk itself is a white liquid which famous for its contents of nutrients and minerals and it is produced by the mammary glands of mammals (<http://en.wikipedia.org/wiki/Milk> retrieved on July 1st 2014). Therefore, the symbol describes that human being is not only having a good potential as useful and beneficial as milk but also having the nature of this potential as the source and not nurtured or through obtaining.

There is and “irony” in this stanza where it tells about people who have the “source of milk” but still trying to look outside and “milk” from others. And for this stanza as the continuation of the previous stanza and the fifth stanza, the symbol of this stanza can be regarded as follow that the “source” is the heart and milk is the answer or the knowing of the “mystery of absence”.

Most symbols in the next stanzas are almost the same with the symbol of the seventh stanza which is telling about the nature of true potential in human being and its “irony” by which most people fail to recognize and looking or depending on others. These symbols are

as the first is in the eighth stanza with the symbol is the word “fountain” and the same object “you” while the “irony” is that still walking around with an “empty bucket” for the place of water while having a “fountain” which throw spring of water and accommodate it.

There is a fountain inside you. Don't walk around with an empty bucket. (Eight stanza)

And the next symbol is in the ninth stanza identified in the word “ocean” with the same object again that is the word “you” and it also has an “irony” when there is someone who has a channel into the “ocean” which provide uncountable amount of water but yet this person ask and try to take water from a “little pool” which only contains very small amount of water that sometimes it may mixed with dirt.

You have a channel into the ocean, yet you ask for water from a little pool. (Ninth stanza)

The symbol which has the same symbolism is in the tenth stanza. The symbol is described as “a basket of fresh bread” and the object is a bit different but the same significance with the previous objects as it uses the word “your head”. And the “irony” in this stanza is that people who still looking for “crusts” which only contain of crumbs of bread from others by going door to door while there is “a basket of bread which freshly cooked and warm” on their head.

There is a basket of fresh bread on your head, yet you go door to door asking for crusts. (Eleventh stanza)

Another symbol which has similar symbolism is in the twelfth stanza. And this stanza also emphasizes people to recognize their true potential inside them, the inner potential of the heart to have the knowing of the mystery of absence as in the seventh stanza. The emphasis is indicated by the verse of the first line, “Knock on the inner door, no other.” The symbol is the “fresh riverwater” and “you” is the object. And the “irony” is when a human being who actually can slosh and even swim in “fresh river water” with knee-deep water level but yet asking for “water bags” from others which only able to contain few amount of water from others.

Knock on the inner door, no other. Sloshing knee-deep in fresh riverwater, yet you keep asking for other people's waterbags. (Twelfth stanza)

These symbols actually have similar symbolism and only the use of tropes which differs as the symbol in the seventh stanza which uses “source of milk” as the trope, the symbol in the eighth stanza uses “fountain” as the trope, the symbol in the ninth stanza uses “ocean” as the trope, the symbol in the eleventh stanza uses “basket of bread” as the trope and in the twelfth stanza uses “fresh river water” as the trope. Even though all of these tropes describe the same idea but still these tropes represent a

similar symbolism. Therefore, the study only takes one symbol to be analyzed while the other symbols are only for identification because of the similarity to avoid unnecessary repetition. All have the similar issue of symbolism which is to recognize the presence or the existence of the true potential inside the human self with its rich capability and to emphasize people to focus and concern on their inner potential rather than look and ask from others.

The symbol in the next stanza is the answer of those "irony" in the previous stanzas which have similar symbolism. It also has a similar symbol with the previous symbols which used to describe the "inner potential" of the human's heart that is the symbol of "water". But the symbol to answer the ironies in the previous stanzas is the symbol of "barriers". And it is the "barriers" which keeps "you" or human being away and block the "water" which surrounding everywhere around them.

Water is everywhere around you, but you see only barriers that keep you from water. (Thirteenth stanza)

Barrier itself translated as a physical structure which blocks or impedes something and prevents it to access (<http://en.wikipedia.org/wiki/Barrier> retrieved on July 2nd 2014). It basically something that blocks things to get access in. And the "barriers" in this stanza symbolizes that people are prevented to get access into the "water" and it even blocks the sight so that people cannot see the "water". This is what makes people cannot see and fail to recognize their inner potential while they try to look and ask for the knowing of this potential from others.

There are other symbols in two stanzas which have related symbolism and "irony" as the previous symbols but they use questionings to represent the "irony" and the symbols. The symbols are in the fourteenth stanza with the symbol of "horse" and the fifteenth stanza with the symbol of "stream" and "ocean". First, the study will analyze the symbol in the fourteenth stanza with its symbol of "horse" and the object is "you" or the "rider" of the "horse". In this stanza, the symbol describes how close the distance of the inner potential of human being with the owner is, as close as a "horse" with the "rider" who is riding on it between the rider's thighs.

The horse is beneath the rider's thighs, and still you ask, "Where's my horse?"

Right there, under you!

Yes, this is a horse, but where's the horse?

Can't you see?

"Yes I can see, but whoever saw such a horse?"

(Fourteenth stanza)

But, the "irony" is that the "rider" cannot recognize the presence of the "horse" which is right beneath and between the rider's thighs. The questionings describe the inability or the failure of the "rider" to recognize the

"horse" as his horse even though the "rider" can see it. It because of the "barriers" which prevents the "rider" to recognize his "own horse" and yet asking for the "horse" to others. There are two issues or ideas of "horse" in this stanza, the first idea of "horse" symbolizes the true potential of human being which its distance is actually close to them which is the heart to answer the mystery of absence and the second idea of "horse" symbolizes the thing or the way which according to the desire of human being is able to answer or fulfill the mystery of absence, usually things which related to worldly desires. And it is an "irony" when a horse "rider" who already has a "horse" to ride which right beneath him but still asking for the "horse" from others, a different "horse" than he already has which shows that the "rider" does not recognize his own "horse" and still insisting on other "horse" indicated by the questionings.

The next symbols are the "stream" and "ocean" in the fifteenth stanza. It also symbolizes the distance between human being with their true potential. The object for the symbol of "stream" is the same as in the previous stanza which is using the word "you", but it also uses a figure of speech to describe the object as indicated by the word "like" which known as "simile". The simile used to describe "you" or human being as a "pearl" on the depth of ocean bottom. Simile usually used as comparison of two objects using connective words of "like" or "as". The "pearl" is the object for the symbol of "ocean". And in this stanza, the simile used as comparison between "you" or human being who is mad in thirst but cannot get access into the "stream" right before him to drink the water with a "pearl" which trapped inside the shell on the deep bottom of the "ocean" but cannot see it as the "pearl" wanders, "where's the ocean?"

Mad with thirst, you can't drink from the stream running close by your face. You are like a pearl on the deep bottom wondering inside the shell,

Where's the ocean? (Fifteenth stanza)

These two symbols of the "stream" and "ocean" with their each object of "you" and "pearl" symbolize how close the distance between human being with their true potential so that they should be able to recognize and use it as someone who supposed to be able to drink the water from the stream before him or a pearl which should be able to see the ocean around it. The difference between the symbolism of these two stanza with the symbolism of previous stanzas is in the recognition aspect where these two stanzas emphasize on how close the distance between the human being with their true potential is while the previous stanzas emphasize on the presence or existence of the true potential in human being with its richness. And this is the "irony" in this stanza that someone cannot drink water from the stream flowing

closer before him while he has suffered and mad with thirst which chokes his neck. It is because of the "barriers" which blocks and prevents this person to drink the water from a stream with its water flowing closer to him like a pearl which cannot see the ocean around it because of it is trapped inside the shell. The shell of a pearl is like the "barriers" for a human being which blocks any access beyond it. And what this "barriers" is actually? The answer and its solution will be described in the symbolism of the last stanza.

The symbol of the last stanza in this poem is about the "mental questionings" and the object is the "barrier" where its symbolism will answer the question above. Because in this stanza mentioned that the "mental questionings" form the "barrier" which blocks people from their inner potential as in the symbolism of the previous stanzas. The mental questionings are referred to the questionings which used to describe the "irony" in the two previous stanzas as the questioning of a rider who ask for the horse which he rode on and the question of a pearl inside the shell on the deep bottom of ocean floor which ask for the ocean that is actually surround it.

Those mental questionings form the barrier.

Stay bewildered inside God, and only that. (Sixteenth stanza)

The word "mental" means that these questionings are based on people's mind or suggestion. While the "questionings" represent the doubt and ignorance of people about their inner potential or even about their whole selves as they questionings in the previous stanzas. Therefore, the "mental questionings" symbolizes the cause of the "barrier" that makes people cannot recognize their inner potential.

Then, the solution is represented by the symbol of "bewildered" and "God" as the object. "Bewildered" symbolizes how is the way people should do to break through the barrier which blocks them off of their inner potential. "Bewildered" also means confused, or it can be related to wander which has a similar significance but with different context which confused is a state of unclear in one's mind while wander is a state of walk or move in aimless or uncertain way. Both are the state of unclear or uncertain but one is in mind and another is in walk or move of body. And it can be concluded that "bewildered" is a state of asking and wandering for clarity and certainty of confusion or ignorance to break the barrier and find the answer or the knowing of the "mystery of absence". While inside "God" means to ask and wander to God where inside means asking the knowing of God inside the heart. And the solution which symbolized by "bewildered" is to keep ask and wander about the way to break the barrier and the knowing of mystery of absence in the heart from the knowing of God inside the heart.

Another solution is in the tenth stanza of this poem which has not been discussed. The study purposely put the symbolism of the tenth stanza of this poem in last discussion because it has the similar function as the solution with the last line of the last stanza. The symbol is about "beg" which is a form of suggestion to the solution directed to the reader or people even though it has no subject "you" but it refers to the previous stanzas. And the object of the symbol is for the "love expansion". *Beg for the love expansion. Meditate only on THAT. The Qur'an says,*

And he is with you. (57:4) (Tenth stanza)

The symbol of "beg" symbolizes the way how human being should do to reach or to get access into their inner potential that is by begging or praying for "love expansion". And "love expansion" means to have expanded scope, level or degree of love so that someone can reach further or higher level of knowing about the mystery of absence in the heart along with his expanded love.

D. When You Are with Everyone but Me

It is the fourth poem of the study which is quite different than the other four poems in the chapter nine. This poem is the shortest poem among other four poems which only has four lines and each line has the similar object that is "you" which represents human being, while the symbols are mostly dominated with the personal pronouns. The first symbol is the personal pronoun of "me" which fills the function as object in the first line and its object is the word "you" as it has mentioned before that all of the objects of every symbol in this poem is represented by this word.

When you are with everyone but me, you're with no one. (First line)

"Me" in this line symbolizes the state of someone who feels lonely like no one around with even though in reality this person is in crowd or being surrounded with everyone as there is something which missing or absence from him/her. And "me" is the thing which missing or absence from a person described in this line. But "me" is not always referred to the poet and "you" does not have specific significance or detail which can be referred to someone according to the poet in this line. Therefore, the study put both words in term with general significance where "you" is referred to the readers which represent human being and "me" is referred to something that related to human being and connected to the discussion of the previous poems which mostly tell about the "heart". Then, if "me" referred to the heart it means that a person still feels lonely even though in a state with everyone around if he/she misses the heart or precisely the feeling of the heart.

In the second line of this poem, it also uses the symbol of “me” and its object is still the personal pronoun of “you”. The symbol of “me” in this line symbolizes the same point with the first line but in a different context where it describes someone who can feel as being with everyone even though there is no one around him/her in reality if this person does not miss the heart or it is presented inside him/her.

When you are with no one but me, you're with everyone.
(Second line)

As it has been decided that “me” in this poem refers to the “heart” of human being, therefore in this line “me” symbolizes a state of someone who presenting his/her heart to feel as being with everyone even though he/she is with no one where the heart can feel the presence of everyone or this person can present everyone inside him/her through the heart.

And the third line of this poem tells about the solution for people who used to be bound up and so dependant with others. The symbol of this line is the verb “be” and the object is “you” which referred from the previous lines because this line as suggestion is directed to the readers or people in general which represented by the personal pronoun “you”. But, the word “everyone” can be used as the object if it only concerns in this line.

Instead of being so bound up with everyone, be everyone.
(Third line)

This line describes the state and the reality of people who are so bound up and used to depend on others which it also provides the suggestion for this problem. And “be” symbolizes the state of someone who supposed to understand others as though being everyone rather than depends on others and demands them to understand him/her. It is because “be everyone” means to understand others so that someone can become everyone through his/her knowing and understanding of others, while “being so bound up with everyone” means that someone is like to depend on others so that he/she does not want to understand others and only gives demands on others to understand, help, do things for him/her. And it has been discussed in the previous line that someone can present everyone in him/herself through the heart after this person feels and understands others.

The last line of this poem is the conclusion of the previous lines which tells about last state after the states which has been symbolized before. The symbol of this line is “nothing” and its object is “you” which describes the state of a person who has become everyone as if many in one self.

When you become that many, you're nothing. Empty.
(Fourth line)

“Nothing” symbolizes the feeling after someone becomes everyone by understanding and presenting them in one

self as though many into one, which is like emptiness. Emptiness in term that someone is still nothing even though he/she has becomes many as if being everyone. It is the feeling of emptiness among many feeling of others or everyone when there is still something which absence.
E. This Torture

It is the last poem in the study which will be identified and analyzed about the symbols. Then, in the next discussion the study will classify these symbols into five group dimensions of religiosity. There are four stanzas in this poem. The first stanza of this poem is a form of questioning. There are two symbols and two objects in this stanza, the symbols are “love stories” with its object “our” and “blood in the dirt” with its object “you”. The first thing which will be discussed is the reference of the two objects before analyzing the symbols. “Our” can be referred to the background of the poet which is a lover or a Sufi with the surrounding of lovers community. And “you” refers to the readers as common people who considered by the community of lovers as people who do not understand them and like to underestimate them.

Why should we tell you our love stories when you spill them together like blood in the dirt? (First stanza)

The first symbol of “love stories” symbolizes the experiences of love in term of spirituality or vertical relation towards God which claimed by the lovers or Sufi community, the experiences which achieved from their deeds, practices or rituals.

“To Sufis, Sufism involves the study and ritual purification of traits deemed reprehensible while adding praiseworthy traits. This is independent of whether or not this process of religious cleansing and purifying leads to esoteric knowledge of God.” (<http://en.wikipedia.org/wiki/Sufism> retrieved on July 7th 2014)

And the object “our” describes that this experiences of love is can only be understood by the Sufi community as it is only belong to them. The next symbol is “blood in the dirt” which it also added a simile with the word “like” before it. It symbolizes how bad the treat or the attitude of common people and Muslims in general which represented with the object “you” towards their “love stories” according to them is. And the simile word “like” is used to compare “blood in the dirt” with the treat that spill their “love stories” together.

The second stanza provides a “metaphor” besides there is a symbol. The symbol is the metaphor of love which is compared as “a pearl lost in the ocean floor” or “a fire we can't see”. It is a statement about love as answer for the questioning above of the first stanza

which delivered by the poet representing the community of lovers. This saying or statement represents the thought of others about love. Then, the poet gives another questionings as the response towards this saying or answer.

*Love is a pearl lost on the ocean floor, or a fire we can't see,
but how does saying that push us through the top of the head into the light above the head? (Second stanza)*

The symbol is the whole metaphor which "a pearl lost in the ocean or a fire we can't see". It symbolizes the significance of love according to people out of the Sufi community to defy the "love stories" of this community. It describes love as a very precious and beautiful thing which lies in a very vast and deep place where it is rarely to found like a natural pearl which kept in the shell on the bottom of the ocean floor, or it is like an invisible fire which cannot be seen but can be felt through its heat or warmth. Therefore, this saying explains if it cannot be claimed arbitrarily as what the Sufi community did. Then, a questioning given by the poet to response this saying describes that the poet representing the Sufi community also defy this statement about love as it is a question of doubt about this saying. The questioning doubts that love according to the statement of people in this stanza can reach the significance of love beyond the human's thought into the love of God. The questioning indicates that this love is according to the "head" or the human's thought and may not fill and reach the love of God which represented by the word "light above the head".

The symbol in the third stanza is described as "an iron pot" with the negation about its object which is "love". It is an explanation about love in the statement of the previous stanza which is questioned and doubted by the poet. The "iron pot" symbolizes love which only filled with boiling energy or spirit coming from people's thought that cannot help people to reach the love beyond the human's thought.

Love is not an iron pot, so this boiling energy won't help. (Third stanza)

The "iron pot" describes the negation of the poet and his community of lovers about love which delivered by people out of them as a place that as hard as iron with the boiling material inside it where this material cannot through over the top or the head of this place because it will vaporize and vanishes. Therefore, this is not love because it resembles an "iron pot" which described and denied by the poet.

The last stanza of this poem provides a symbol which is the same with the title of this poem. The symbol which is like the title is the "torture" and it has three

objects which are "soul, heart, self". It is the conclusion for the issue about "love stories" in the previous stanzas. This stanza tells about the suffering and the longing of the poet which described as beyond and within or inside his "soul, heart and self". It describes how deep the suffering and the longing are.

*Soul, heart, self. Beyond and within those is one saying,
How long before I'm free of this torture! (Fourth stanza)*

"Torture" symbolizes the expression of the suffering and the longing of a lover who face a gap of belief about love with people out of his community towards God as the Judge to resolve it. The gap or the difference in belief about love where one believes that achieving the love of God can be realized in the world by the unity with God and another believes that the love of God cannot be achieved and claimed arbitrarily because it is only possible being able to see God in the paradise. And it is a "torture" for the poet because of suffering by the bad treatment of others and longing for the end of this deep suffering as it filling the soul, heart and his self. The object represents the whole and the top of "torture" of the poet as the soul, heart and self are the main components of human being.

2. The Religiosity of the Religious Symbols in the Poems

In this part of the study will discuss about the classification of the religious symbols in the five poems into five dimensions of religiosity in Islam according to Dr. Muhammad Syukri Saleh (2012) which are Divinistic, Dogmatic, Holistic Integration, Transitory, and Instrumentalistic. This part of discussion is used to identify and clarify the religious side of the symbols in the poems of this study so that it can help and support the analysis of the symbolism. The symbols which have been identified and analyzed in the previous discussion will be grouped or classified into each of these five dimensions of religiosity to determine the religiosity of the symbols so that it can be considered as religious symbols.

A. Divinistic

It is the dimension of religiosity which concerns on or refers to the submission to God and the inclusion of God, the Creator and the Absolute One in one's dealing in life. And the study will classify the symbols in the five poems which appropriate to this dimension. The first symbol which will be classified in the first dimension is the symbol of "phoenix" in the fourth stanza of the first poem. It is because the "phoenix" in the case of this poem reflects the attitude of a human being as a Muslim which is *Tawakkul* or the perfect submission, trust and reliance towards God alone about the deeds of the Muslim which also means the inclusion of God as the Creator and the Judge in every deed of a Muslim. The

next symbol is in the last stanza of the second poem which is the “candlelight becomes moth to die in his candle”. It can be classified in the first dimension because it is the symbolism of lover, love and the beloved where it means that love is embodied into a human as the lover who is worshipping God as the Beloved and it certainly accepts and includes God in the worship as the Creator and the Merciful.

The next two symbols which can be classified in here are the symbols in the third poem which are the “illuminated openness” and the “love expansion”. The “illuminated openness” which means waiting and hoping for the heart to be opened and guided by the light of God and the “love expansion” which means begging or praying to God to expand the feeling of love in its scope or level as have been discussed both are indicating the inclusion of God in the prayer or hope and acceptance of God as the Creator and the Provider. The last two symbols are in the last poem which the “love stories” and the “torture”. The “love stories” which represents the experience achieving the love of God which claimed by the lovers or experiencing the divine love in the worship towards God has fulfill the inclusion of God and the acceptance of God as the Creator and the Merciful in the worship. And the “torture” which describes the expression of suffering and longing in the world towards God to resolve also classified in this dimension because expressing one’s feeling to God to be resolved is a form of acceptance and reliance towards God.

B. Dogmatic

As its name, this dimension refers to the agreement of acceptance to the dogmas which embedded in one’s belief in this case is in Islam and Sufism. The first symbol to be classified in the second dimension is the “moth” symbol in the first stanza of the first poem which describes the natural of every human being to believe in the Creator. And it is one of the dogmas or the beliefs in Islam.

“Indeed, belief in the Creator, is natural in every human being. However such innate belief comes through his emotions, a path that neither leads to trustworthy results nor to stability if left alone.” (An Nabhani, 2012: 10)

And the second is the “candle” symbol in the second stanza of the first poem. It reflects the dogma in Islam where every human being is created with a particular purpose which is but to worship God as the Creator. The third symbol is the “wine” in the sixth stanza of the first poem. It represents the dogma of Sufism as the Sufi accept the belief that the goal of this life is to seek the pleasing of God by restoring the heart into its origin state of purity and keep it away from anything else of worldly

matters (<http://en.wikipedia.org/wiki/Sufism> retrieved on July 10th 2014).

There is one symbol in the second stanza which can be classified in this dimension of dogmatic. It is the symbol of the verse “another world and yet another” which describes the acceptance of belief by the Sufi that inside their heart there lies another space or room to worship known as mysticism or esoteric knowledge of God which claimed to be able to feel the “presence of Divine” in this world than the heart of common people.

“To Sufis, Sufism involves the study and ritual purification of traits deemed reprehensible while adding praiseworthy traits. This is independent of whether or not this process of religious cleansing and purifying leads to esoteric knowledge of God.” (<http://en.wikipedia.org/wiki/Sufism> retrieved on July 10th 2014)

The next two symbols are in the third poems which both describes the dogma or the belief of the Sufi about the inner potential of the human’s heart to achieve the love of God which symbolized by the “water” symbol and the cause of disability to reach the inner potential in the human’s heart which blocked by the worldly desires symbolized by the “barriers” symbol. There are still four symbols in the third poem which represent the dogmas of Sufism. They are the symbol of “horse”, “stream”, “ocean” and the “mental questioning”. The “horse”, “stream” and the “ocean” with their objects are the same which all symbolize the belief of the Sufi about the state of the inner potential of the human being to find the answer of the “mystery of absence” which is actually really close and that is the heart but it blocked by the “mental questionings” which represents the doubt and ignorance in human’s mind as the cause of the obstacle or the barrier. The conclusion of these symbols which related to inner potential and the worldly matters as the obstacle is the dogma of Sufism about the reparation or purification of one’s heart from anything else but God.

“Classical Sufi scholars have defined Sufism as “a science whose objective is the reparation of the heart and turning it away from all else but God”.” (<http://en.wikipedia.org/wiki/Sufism> retrieved on July 10th 2014)

There are two symbols in the fourth poem which will be classified in this dimension. They are the symbol of “me” and “be” where the first symbol represents the dogma in Sufism about the presence and the absence of heart in the role of human’s life mainly in social aspect and the second symbol describe the dogma in Sufism about the state of being or becoming many in oneself through the heart in order to understand or to achieve the knowledge of others. In the last poem provides three symbols for this dimension which are the “blood in the

dirt”, “A Pearl Lost in the Ocean Floor or A Fire We Can’t See” and the “iron pot”. The “blood in the dirt” represents the acceptance of the belief by the Sufi community about the attitude and the bad treatment of people out of their community toward their belief about love of God. The second symbol describes the belief which held by the Sufi community about the concept and the significance of love according to others. And the “iron pot” represents the negation of the poet as a Sufi towards the concept and the significance of love according to others which is a form of dogma to the Sufi community.

C. Holistic Integration

It is the third dimension which refers to the integration or the amalgamation of the three all-embracing aspects of one’s relationship, known in Islam as the vertical God-man relationship (*hablum-minallah*), the inward man-inner-self relationship, and the horizontal man-man-nature relationship (*hablum-minannas*). The first symbol which can be classified into this dimension is the “flute” symbol in seventh stanza of the first poem. The “flute” symbolizes the relation of a human being with the fellow human and creation to complete each other as the obligatory from God to keep good relation with others in order to be closer with God for the one’s own goodness. It is a form of the horizontal man-man-nature relationship for the sake of the vertical God-man relationship and also for the goodness of the inward man-inner-self relationship. The symbols in the third poems which have similar symbolism with various tropes are mostly included in this dimension. The symbols are the “source of milk”, “fountain”, “ocean”, “basket of fresh bread” and the “fresh river water” which all of them describe the state of a person who supposed to recognize his/her inner potential and to have a good inward relationship towards him/herself in seeking the answer of “absence” mystery in order to learn about the love of God rather than asking and depending on others but neglecting him/herself. It shows about how a person should balance the three-embracing aspects of relationship where the purpose is to pleasing God to achieve His love and to have a good vertical God-man relationship by recognizing the importance of the inward man-inner-self relationship about his/her inner potential and not only depends on others as the horizontal man-man-nature relationship.

D. Transitory

This fourth dimension is about one’s journey of life where living in this world recognized as a temporary life before starting to live the eternal life in the Hereafter so that one does not only focusing on this world instead concerning the life in this world to prepare for the next life. The “wick” symbol in the second stanza of the first

poem is the first symbol which will be classified in this dimension. The “wick” symbolizes the journey of life of a human being who lives in poor state with less concern towards worldly materials and prefers to make his/her life be useful to others as by giving sermons, advices or suggestions to remind others about this world which is temporary so that one should prepare the provision for the Hereafter. The second symbol is the “ocean” symbol in the third stanza of the first poem. It describes about a human being with the rich potential inside who choose to be a beggar and live in poverty purposely as his/her journey of life in preparing for the Hereafter by keeping away from the worldly materials and giving charity to poor people who are really in need with the sustenance he earned as a beggar. This dimension only classifies total three symbols which the last is the “pilgrim heart” symbol. It represents the journey of life of a person with a heart which seeking for the missing thing or thing which absence in the heart by praying or doing religious practices for the sake of God to give His guidance into the heart. The deeds like prayers, practices or rituals indicate one’s concern about the Hereafter and recognition of this world as temporary life for what will come after if these were done only for the sake of God.

E. Instrumentalistic

The last dimension refers to the usage of all one’s action as the tools of worshipping God, performing as the servant of God and the Vicegerent of God in this world. The “rose” symbol in the fifth stanza of the first poem can be classified in this dimension as it symbolizes the one’s act of self purification from hypocrisy and attraction towards worldly matters so that one can worship God with performing as the servant and the Vicegerent of God because hypocrisy is a character which not supposed to be had by the servant and the Vicegerent of God. The second symbol is a form of prayer in the last stanza of the first poem which describe the prayer or the wish of the poet for his mate in Sufism and also as brother in faith towards God. A prayer indicates the performance of one who recognizes that he/she is the servant of God so that one will pray and ask to his/her Lord to answer and to grant the prayer and if the prayer is for other can indicate one role as the Vicegerent of God who should take care of each other as a tool or way to worship God.

The second poem provides one symbol to be classified in this dimension which is the “ladders” symbol. It symbolizes the ways or the tools in worshipping God as the His servant and Vicegerent in this world where it also mentioned that the “ladders” are intellect of oneself, compassion towards each other and night prayer to worship God. And the third poem provides four symbols for this dimension which are the

“oral”, “hands”, “teacher” and the “soul” symbol. All of them represent the ways or the tools of one to worship God as a servant and Vicegerent of God where the first symbol represents the way to worship God through learning the dogma or the belief in the religion of Islam in talking, the second symbol represents the way of doing religious rituals which is through doing practice in worshipping God while the third and the fourth symbol represents one’s tool to worship God by experiencing the life of dervish through becoming companion with a teacher or master of dervish whose soul has experienced it.

3. The Religious Symbols of “Absence” in Jalal al-Din Rumi’s Poems Chapter Nine

This part of discussion is to answer the second statement of the problem of the study. It is also the last part of discussion of the study which then it will be closed with the conclusion in the Chapter IV. Here, the study will try to find the connection or the relation between the topic of “absence” and the poems represented by the religious symbols which have been identified and analyzed also classified into five dimensions of religiosity in the previous discussions. The religious symbols will be connected with the topic by classifying only several religious symbols which mostly represent the topic. Thus, the study can figure out the concept of “absence” as the topic of the poems above.

- **The Religious Symbols in the Poems Related To “Absence”**

The religious symbols in the five poems which have been analyzed above represent the significance or the concept of each of the poems. But, the study will not discuss about the concept of each of the poems instead the study will try to figure out the concept of “absence” as the topic which reflects the main significance or main concept of all the five poems. And among the five poems there is a poem which the religious symbols represent most about the topic as the word “absence” is embedded in. It is the third poem entitled “The Basket of Fresh Bread” which provides many religious symbols among other poems but it does not mean that the study will neglect the role part of the other poems in this discussion which at least provide one religious symbol for each.

There is one symbol in the first poem which can be connected to the topic of “absence” which is the “flute” symbol. It describes the role of human being which is to complete each other and to fill the emptiness which can be referred as filling the absence of others as the “flute” which shows its role to fill Hamza’s emptiness. It is because emptiness which represents the state of containing nothing in one thing means that the content is empty or lost or it can be absence from its place or body.

In the second poem there is also one symbol which can be connected to the “absence” as the topic of the poems. The symbol is “another world and yet another” which describes the state inside of a lover’s heart as there still other space or room and more to be filled. It is related to “absence” because it has the significance that there is possibility of an absence among those spaces or rooms which is needed to be filled. With that many spaces inside the heart of a person there is possibility that there will be wasted space if all of these spaces are not filled completely.

And the third poem is the poem which has the most dominant religious symbols related to absence. The first symbol in this poem which related to “absence” is the “pilgrim heart” that describes the state of heart which is in a journey to seek and to achieve something that is not owned yet. It is seeking for the answer or the knowing of the “mystery of absence” or it can be said that the “pilgrim heart” of a person is in journey to seek the answer for what thing which is absence from the heart, because the thing which absence from the heart is still unknown or remain as mystery. The second symbol is the “illuminated openness” which reflects the state of a person who waits and hopes for the light of God as guidance to open his/her heart and to fill the heart in his/her chest with light of guidance in order to find the answer or the knowing about the thing which absence from the heart by the guidance of God. And the third symbol is the “love expansion” which describes about the prayer or wish of a person who beg towards God to expand his/her heart regarding to love so that the heart can have higher and broader scope or level of love to understand the “mystery of absence” which lies in the heart.

The fourth poem only has one symbol related to “absence” which mentioned twice in the first and second line which is the symbol of “me”. This symbol represents the state of someone who can feel lonely even though in a crowd with everyone or feel as being with many people while he/she is actually with no one. The first state happened when the person is being with everyone or many people in crowd but the symbol is in absence. And the second state can be happened when the person is with no one or being alone but the symbol is not absent or in presence.

In the last poem, there is one symbol which can be connected to “absence”. It is the symbol of the sentence “a pearl lost in the ocean floor or a fire we can’t see” which describes the significance of love by people out of Sufi community according to the poet. It shows that love may be in state absence in oneself but it can be found and felt by human being as a pearl which lost and a fire which cannot be seen. Therefore, it can be concluded

that the concept of “absence” as the topic these five poems is showing the state of a human being whose heart is in absence from love and needed to be filled by oneself, others and by God with His guidance.

CLOSING

Result and Conclusion

The study about *Symbolism in Jalal al-Din Rumi's "The Book of Love, Chapter Nine: Absence"* has come to its closing section after the analysis and discussion in the previous chapter which provides two conclusion that: first, in identifying and analyzing the religious symbols in the five poems the study needs to concern on the theory of symbolism with the study of religiosity as the supporting theory and second, there are only seven religious symbols which can be included and related to “absence” as the topic of the poems to find the concept of “absence” itself.

As poem analysis can be approached in various ways or methods regarding to the kind or type of poem so that it can be determined the appropriate way to analyze it, symbolism is a part of figurative language as one of the elements of poem necessarily to analyze which used in this study. Symbolism is the main method used in this study besides another supporting method or theory. And the conclusion of this study with the result of each analysis of the two statements of problems will be discussed in this part as the closing.

Symbolism is the appropriate way or theory to identify and analyze the symbols in all of those poems. The symbols can be identified and analyzed though the symbolism with referring to the object of the symbols regardless the similarity or analogy between the symbol and the object if the symbol provides associated general ideas which can be interpreted as referring to the object. And with the descriptive method, the study can describe the meaning of the symbol besides it can be used to interpret the meaning of the poems or to paraphrase them in more reasonable context in form of independent phrases, clauses or sentences.

The religious aspects of the symbols in the five poems are really represented with the help and support of the religiosity study with the dimensions by classifying the symbols into five dimensions of religiosity to confirm the religious aspects. It classifies the symbols through their divinistic, dogmatic, holistic integration, transitory and instrumentalistic which all of them can include or cover the all of symbols which have been identified and analyzed.

The relation or the connectivity between the symbols of the poems with the topic of “absence” can describe the concept of the topic itself which only represented by several religious symbols. And the

symbolism has the biggest role part and dealing of this study from the first part of discussion to identify and analyze the symbols also classify them in term of religiosity with its five dimensions until then the second part of discussion to find the relation between the religious symbols with the topic so that it can describes the concept of “absence” as the topic.

And with all of these results regarding the analysis in the previous part, it can be concluded that the meaning and the ideas in Jalal al-Din Rumi's poem can be revealed and mostly represented by the religious symbols with the help of symbolism and religiosity study. People or the readers may have various interpretations or different points of view about the poems of Jalal al-Din Rumi as the religious poems serve this kind of possibilities to the readers. It is because the religious poems provide symbols which cause confusion and uncertainty about the meaning where the symbols usually do not resemble the religious belief, doctrine, practice or the ritual of a religion. In order to reveal the meaning and to avoid the confusion, symbolism can be used to help the readers by having certain understanding about the religious poems through the symbols. Symbolism provides comprehensive study about the symbols of religious poems by showing the general ideas or laws connecting the symbols with the represented objects. Thus, the study can find the reasonable meaning or the message of the religious poems according to the analysis of symbolism above. But, symbolism provides the comprehensive understanding and the reasonable meaning or message as the result of the symbols analysis still in random or less order comprehension, and the religiosity study takes its role support by classifying the result of symbolism orderly into five dimensions of religiosity also confirming or reinforcing the religious aspects of the symbols at once. Therefore, the study can provide a comprehensive symbolism analysis of the religious poems of Jalal al-Din Rumi through the identified symbols in good order based on five dimensions of religiosity as the result of the symbolism study regarding to the first purpose of the study. And it has made the study easier to find the religious symbols which can be included and connected to the topic of absence.

Suggestion

The researcher aware of the weaknesses and the shortages of this study and believes it needs more improvements and further research in the future. Therefore, the study hopefully requires suggestions and additions also constructive critics.

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