



**THE LOOSING SOUL IN *GHAZAL 119* POEM BY
JALALUDDIN RUMI**

A final project

submitted in partial fulfillment of the requirements

for the degree of *Sarjana Sastra* in English

by

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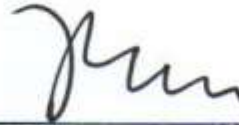
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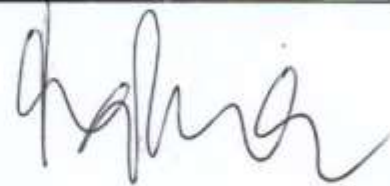
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DECLARATION OF ORIGINALITY

I, Annisa Fattaqun hereby declare that this final project entitled *The Loosing Soul in 'Ghazal 119' poem by Jalaluddin Rumi* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledge in the text and a list of references is given in the bibliography

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MOTTO AND DEDICATION

“O you who have believed, seek help through patience and prayer. Indeed, Allah is with the patient”.

(QS. Al-Baqarah: 153)

“A moment of patience in a moment of anger saves a thousand moments of regret”.

(Ali ibn Abu Talib)

If I cannot do any, willingly accept everything, coz it will make me go through anything.

(Annisa Fattaqun)

This final project is dedicated to:

Myself, Ibu, Bapak, and Eyang

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ABSTRACT

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The loosing soul became my concern to analyze Rumi's *Ghazal 119* poem, because the soul which ought to be used in living life was not fully active with daily activity in modernism. The soul which lost the essence of sweetness and tenderness might affect one's characters. In addition, the objectives of this study are to describe the loosing soul in Rumi's *Ghazal 119* poem and explain the representation of Rumi's unconsciousness. The research design was qualitative descriptive design because it used multi-method in focus, involving an interpretative, naturalistic approach to the case study by collecting information. Moreover, the analysis was focus on the literature itself, so the data which was implied on the analysis was the content analysis that was used as the research instrument. The main source of the analysis was *Ghazal 119* poem, and secondary sources were taken from dictionaries, articles, journals, e-books, and books. In data collection technique I used documentation to collect the information, and the data analysis, I used interactive model of data analysis. By this, important data can be compiled and used for the analysis.

By this, the result was found that the loosing soul was described by using new criticism which focused on the text of the poem and intrinsic elements which were considered, consisted of sound, language, form, and meaning of poetry. Moreover, the representation of Rumi's unconsciousness was found by using psychoanalysis criticism, and the result of Rumi's unconsciousness had been discovered as the way of thinking which was influenced by the soul.

It can be concluded that the poem did not interact directly to the loosing soul, but it used the representation of the loosing soul through the bad characters and behavior of the narrator's companion. Intrinsic elements helped to reveal the characteristics of the loosing soul through the sound, language, sound, and meaning of the poem. Furthermore, the analysis of the loosing soul had also revealed Rumi's unconsciousness by using Jung's point of view. Rumi's unconsciousness had been discovered as the way of thinking which was influenced by the soul. In addition, the way of thinking would also affect someone's characters and choice of life. Thus, soul must be filled with sweetness, tenderness, and spiritualism, and by this people have purpose in living life and they will not feel empty by doing activity.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

In this era, modernism is the hot topic to discuss. It always relates to all new things, and in term of technology and science, they always are renewed and changed. Besides, the facility and all will always be developed. Meanwhile, in the contrary, old things only be history, and tradition. Focusing in term of society, there are some differences between these two things. Traditional society seriously believes in religious direction, they do not believe in technology and science, they tend to use traditional method of medicine, they also attach more in cultural and philosophical values, and they have joint family system of living. Otherwise, modern society tend to relax in term of religion, they know better in technology and science, even they are the inventor of the new technologies so that they believe in modern medical treatment which use the newest science knowledge and technology, modern society do not pay much attention in cultural, and they consider most on individual family system of living (Aron, 2011). Between two of them, there is no better or worse on one side because both of them have advantages and disadvantages such as in term of technology and science, but it lacks in believing religion. Moreover, in this modern era, there is still traditional society who keeps the tradition (as people call it so). So, not all society is following modernization, and there are people who have balance live between

modern and traditional living. In line with modernism field, I tried to highlight the balance of living between term of modernism and traditionalism.

The best balance of living is using the advantages of both terms, modern and tradition. In my concern, the best part of the traditional living is using the heart and soul to communicate and do everything. Meanwhile the best part of the modern living is the easier way to life. Therefore, my concern led me to find the use of soul within daily activity in this modern era in which sometimes the soul was separated from daily activity and cause numb on some people in living life. The literature that conveys similar topic is *Ghazal 119*, a poem by Jalaluddin Rumi. I was interested in using poem as the main literature due to the beautiful combination of the diction, rhyme, rhythm, and form that conveyed the meaning of poetry to imply the message. The poem was taken due to the concrete words that were used by the poet. Jalaluddin Rumi, the poet, “was perhaps the finest poet of all time and a great influence on Muslim writing and culture, his poetry is well known throughout the modern world, and he is one of the best selling poets in America” (BBC, 2009). His writing is an amazing craft that attracts many people to read, due to his concrete word of using and easy understanding poem. One of his poems was *Ghazal 119* poem. Ghazal in Sufism context had been known as love divine poem. Ghazal is a form of lyrical poetry that gives some kind of message about the beauty of God, or God’s creation. Nevertheless, in this poem I discussed more about the loosing soul which can be proved by the symptoms of behavior. Behavior and soul are related to each other. For some people who had

behavior in certain way explain the soul condition inside them. It explained how the loosing soul participates in someone's life.

In line with the explanation above, I was interested in taking "The Loosing Soul in *Ghazal 119* Poem by Jalaluddin Rumi" as the title of my final project. I analyzed how the loosing soul described in Rumi's poem and the impact of it.

1.2 Reasons for Choosing the Topic

The reason for choosing the topic is because the Ghazal 119 poem denoted someone's characters and personality which unconsciously represented the loosing soul. Even though the loosing soul was described indirectly, it influenced someone's characters and behavior. In addition, soul is the centre energy which influence the way of human's certain thinking to behave and perform in the outside. So, whenever someone's behaviors are not performing how it ought to be, it may lead to the essence of the loosing soul. Moreover the soul and Ghazal have similar relation. They related to the divinity and the process of them influence the characters and personality which was described in the poem. Thus, the loosing soul as the core of characters influence became the main topic of my final project.

1.3 Statement of the Problem

There are also some statements of the problem as follows

1. How is the loosing soul in Rumi's Ghazal 119 poem described?
2. What is the representation of Rumi's unconsciousness?

1.4 Objectives of the Study

According to the problems above there are also some purposes of the study as follows

1. To describe the loosing soul in Rumi's Ghazal 119 poem.
2. To explain the representation of Rumi's unconsciousness.

1.5 Significance of the Study

There are some significances of the study. Firstly, this study was written to fulfill the obligation as the students of literature program. In addition within this study, it may help the readers to understand more about the point of soul and how the soul helps our performance around society. This study may also help the readers to acknowledge that the soul also influences our behaviors and performance.

The second, writing this study helped me to acknowledge more the position of soul in our life, and helped me to be someone better in behaviors and personalities. The soul is not only inside human being but also exist side by side in living life. Theoretically, I learned how to write academic writing, and analyze deeper a literature. Likewise the usage of a theory by Carl G. Jung, I learned more about the psychoanalytic criticism by using his point of view.

1.6 Outline of the Research

There is outline of the research to make the report of the analysis easier as follows,

Chapter I provides introduction that consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the research.

Chapter II provides reviews of related literature which can support the writing of the report. It discusses the previous studies, intrinsic elements of poetry, psychoanalytic criticism, soul, loosing soul and Ghazal, and theoretical framework.

Chapter III provides research methodology. It presents research design, research instruments, data collection and data analysis

Chapter IV is the result and discussion, this chapter elaborates the loosing soul and the representative of Rumi's unconscious.

Chapter V is the last chapter. It presents conclusion of the main points from the result of the study. This chapter also provides some suggestions, which are relevant to the topic. The bibliography and appendix are given in other pages.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Review of the Previous Study

There was similar topic as I analyzed. In 2008, Bill Plotkin published book, titled “Nature and the human soul”. The book introduced an innovative developmental psychology that showed how fully and creatively we can mature when we allowed soul and wild nature to guide us. Plotkin presented a model for a human life span rooted in the patterns and rhythms of wild nature, a template for individual development that ultimately yields a strategy for cultural transformation. There was another book which was written by Roger Housden. The title was “Ten Poems to Open Your Heart”. The book contained the compilation of poems analysis which related to love, soul, and divinity. The book devoted to personal love, other’s love, and to the love that embraces both this world and the next. One of the poems can open, gladden your heart (Houdsen, 2003).

By searching the previous studies above, there were similarity variables which discussed about soul. Nevertheless, in my analysis, I elaborated the loosing soul which existed in the poem and how this loosing soul described in the poem. In addition, my analysis used the characters and behaviors as the representative of the loosing soul which was shown in the poem.

2.2 Review of Related Literature

Analyzing the topic needed media of approach or theories to analyze the literary work. The usages of approach were new criticism and psychoanalytic criticism. Besides the media to analyze, I also elaborated the variable of soul, loosing soul and Ghazal in this section.

2.2.1 Soul, Loosing Soul, and Ghazal

There are some variables that must be understood in this study, they are soul, the loosing soul and Ghazal. Soul is philosophy words which is hard to explain scientifically. According to Plato in Crivellato and Ribatti (2006) divine soul called logos, and it related to the head which dominates the rest of the body, and the whole body was given as servant. According to Aristotle in Crivellato and Ribatti (2006) “the soul is defined as the substance or the form of a living body. It is indeed the primary cause of living, perceiving and thinking” (p. 331). He distinguished different soul faculties. The vegetative or nourishing soul belongs to both plants and animals. Sensitive and motor souls pertain only to animal, and the intellectual soul is limited to man.

All soul faculties reside in the heart. Soul is as regards its characteristic of uniting the blameworthy qualities of man. The blameworthy qualities are the animal powers in man that are opposed to his rational powers. It is thus, like Plato’s irrational soul, made up of anger and appetite. The second meaning of soul is that subtle spiritual substance which is the real essence of man (Al-Ghazali, 2010). Although the definition and elaboration of the soul is different, the essence of the soul is the same. Soul is part of the highest element of human

being which different from animal and plant or other creature. Soul gives the conscious element of human being to reach the divinity. Human being needs the soul in good spiritualism to reach the high quality as a human. Meanwhile the loosing soul which existed in the topic was different from the soul which explained above. The loosing soul was not the same meaning as the lost soul, but it meant that the essence of soul is missing. The reason why the soul feels numb is because it lacks the spiritualism activity so that's why the topic was written as the loosing soul.

Ghazal is form of lyrical poetry. Ghazal firstly developed in Persian, then in Urdu, now also in other South Asian languages (Shackle, n.d). Shackle wrote that Ghazal “was cultivated by courts poets which evolved ingeniously ambiguous combination of human romance with mystical love for the divine” (p.2). According to Shackle (n.d) “Ghazal is defined as a poetic genre by its formal features, for whose description there is a traditional set of technical terms of mostly Arabic origin, quite distinct from the traditional vocabulary of Indian poetics” (p.3). Another source from Campo (2009) stated that Ghazal can be “interpreted both as a love poem and devotional poem, for the pain of separation that one’s lover is analogous to the pain of separation one feels from god” (p.260). More or less Ghazal is defined as the love poem to god which gives the main theme as divinity overall.

The relation between the three variables above was divinity and spiritualism, which the soul was the highest spiritualism of human being reaching the divinity, and Ghazal is also a kind of love poetry genre tells about divinity. So,

the divinity and spiritualism was essence of the real soul to concern but the main focus of the poem was about behavior and characters which represent the loosing soul.

2.2.2 New Criticism

New criticism known as an approach to literary analysis provides the reader with a formula for arriving at the correct interpretation of a text using only the text itself. New criticism saw the internal working of the literary text as its own context. New critical analysis or new criticism emphasizes the complexity of meaning, the study of structure and pattern in literature and emphasizes the importance of immanent textual interpretation as opposed to contextual analysis.

New Criticism is also known for advancing close reading, detailed attention to how a text is written and how it constitutes meaning at various levels, which is close reading concerns close attention to textual details with respect to elements such as setting, characterization, point of view, figuration, diction, rhetorical style, tone, rhythm, plot, and allusion (Rapaport, 2011, p. 36)

It can be described that the main focus of new criticism is the text of a poem, and for uncovering the poem, it needs to consider the elements such as setting, characterization, point of view, figuration, diction, rhetorical style, tone, and etc.

Another definition of new criticism is from Bressler,

new critics assert that only the poem itself can be objectively evaluated, not the feelings, attitudes, values, and beliefs of the author or the reader. The New Critics belong to a broad classification of literary criticism called formalism. Being formalists, the new critics espouse what many call 'the text and text alone' approach to literary analysis (Bressler, 1999, p. 39).

According to Bressler (1999) "a good critic examines a poem's structure by scrutinizing its poetic elements, rooting out and showing its inner tensions and demonstrating how the poem supports its overall meaning by reconciling these tensions into a unified whole" (p. 46). So, by using intrinsic elements of poetry can support to uncover the overall meaning of a poem.

From a new critical perspective, discovering the correct interpretation of a text is by reading the poem several times and by carefully noting the work's title and its relationship to the text. Then, by following the prescribed steps listed below,

1. Examining the text's diction. Consider the denotation, connotation and etymological roots of all words in the text.
2. Examining all allusions found within the text by tracing their roots to the primary text or source, if possible.
3. Analyzing all images, symbol and figures of speech within the text. Note the relationships, if any, among the elements, both within the same category (between images, for example) and among the various elements.
4. Examining and analyze the various structural patterns that may appear within the text, including the technical aspects of prosody. Note how the poet manipulates metrical devices, grammatical constructions, tonal patterns and syntactic patterns of words, phrases, or sentences. Determine how these various patterns interrelate with each other and with all elements discussed in step 1 to 3.

5. Considering such elements as tone, theme, point of view, and any other element-dialogue, foreshadowing, narration, parody, setting, and so forth- that directly relates to the text's dramatic situation.
6. Looking for interrelationship of all elements, noting where tensions, ambiguities or paradoxes arise.
7. After carefully examining all elements, state the poem's chief overarching tension and explain how the poem achieves its dominant effect by resolving all such tensions.

2.2.3 Psychoanalytic Criticism

According to Green and LeBihan (1996) "the relationship between psychoanalysis and literature can be looked at in different ways, but we can reduce it to a question of what is being subjected to the analytic process, and what repressed meaning we thereby hope to uncover" (p. 143). This statement clearly mentions that psychoanalysis and literature can be used in the textual or contextual meaning to uncover the object. So, this statement supported the research to use Psychoanalysis focus on the literary work.

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According to Jung in Bressler (1999) human behavior is driven by dreams and dreams include mythological images which are driven by unconsciousness. Jung theory was used, due to the similarity between the concept of characters in the discussion and the concept psyche of Jung. First of all, the concept of Jung about human psyche is distinguished into three levels. They are consciousness, the personal unconscious and the collective unconscious (Jung, trans. 1959).

According to Jung, consciousness does not create itself – it wells up from unknown depths. In childhood it awakens gradually, and all through life it wakes each morning out of the depths of sleep from an unconscious condition. It is like a child that is born daily out of the primordial womb of the unconscious. ... It is not only influenced by the unconscious but continually emerges out of it in the form of numberless spontaneous ideas and sudden flashes of thought. (Luton, 2010, para.5)

It absolutely said that consciousness is waking state which is arising out of the unconsciousness. “Conscious is primarily an organ of orientation in a world of outer and inner facts” (Jung, trans. 1969, p. 123). Consciousness relates to the ego, which the ego is the centre field of consciousness, and the subject of all personal acts of consciousness (Jung, trans. 1959). Meanwhile, the personal unconscious is the receptacle of all lost memories and of all contents that are still too weak to become conscious, more or less it include intentional repressions of painful thoughts and feelings (Jung, trans. 1969). According to Jung (1969) personal unconscious is “made up of individual and more or less unique contents” (p. 134). Consciousness became unconscious because firstly, the conscious memory lost its intensity and were forgotten or because consciousness was withdrawn (repression), and secondly; some of the sense-impressions, which

never had enough intensity to reach consciousness but somehow have entered the psyche (Jung 1969). The third, psyche by Jung is collective unconscious. According to Jung (1969) Collective unconscious is “a deposit of world-processes embedded in the structure of the brain and the sympathetic nervous system, it constitutes in its-totality a sort of timeless and eternal world-image which counterbalances our conscious, momentary picture of the world” (p. 376). Collective unconscious is ancestral heritage which belong to human, like Jung explained that “the collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche” (Jung, trans. 1969, p. 152). So, the collective unconscious belongs to all men as the ancestral heritage about the world. Moreover, the images of the ancestral heritage about mythology in collective unconscious which appear often, as the result of particular influences, tradition, and excitations working on the individual, is called the archetypes (Jung 1969).

Jung’s work mostly indicate subconscious realm, especially the collective unconscious and archetypes which relate to the behavior. Jung (1969) explained that “the collective unconscious consists of the sum of the instincts and their correlates, the archetype. Just as everybody possesses instincts, so he also possesses a stock of archetypal images” (p. 138). Instinct and archetypes are different type mode. Jung (1969) said “instincts are typical modes of action and wherever we meet with uniform and regularly recurring modes of action and reaction we are dealing with instinct, no matter whether it is associated with a

conscious motive or not” (p. 135). And, archetypes “are typical modes of apprehension and wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype) no matter whether its mythological character is recognized or not” (p. 138). Jung (1969) explained that “the most powerful ideas in history go back to archetypes” (p. 158). Archetypes have big role to influence, control and even suppress the ego-personality of human behavior because the total personality can be affected by the archetypes through a process of identification. In the line of human behavior and personality, the highlighting case is the archetypes and its motifs (Jung, trans.1969). Thus,archetypes are part of the collective unconscious which has spiritual heritage to translate into visible reality of the world.

Jung identified four major archetypes, but also believed that there was no limit to the number that may exist (as cited in Cherry, n.d). The major archetypes are the shadow, the anima and animus, the persona, and the self. According to Jung (1959) the shadow is “a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort” (p. 8). This archetype is usually considered as the dark side which comprises the weakness, the desire, and wildness. This uncontrolled emotion behaves more or less like a primitive. Related to Jung, the resistance to moral control cause the projection appears (1959). Projection is denial of the dark side which project to another object. Someone blames other from what onedoes not recognize in oneself. Related to Jung (1959) “the affect of the projection is to isolate the subject from his environment” (p. 9). “Though, the shadow is a motif

as well known to mythology as anima and animus, it represents first and foremost the personal unconscious” (Jung, trans. 1959, p. 10). Anima and Animus are the archetypes that are found in men and women. Anima is the feminine side of men which relate to the maternal Eros, and Animus is the masculine side of women which relate to the paternal logos. Jung (1959) use Eros and Logos “merely as conceptual aids to describe the fact that woman's consciousness is characterized more by the connective quality of Eros than by the discrimination and cognition associated with Logos” (p. 14). According to Daniels (2011) “the animus and the anima should function as a bridge, or a door, leading to the images of the collective unconscious,…” (p.6). This archetype is known to be the represent of one’s true self, which the men have feminine side which inherit from mother and women have masculine side which inherit from father. The combination of the anima and animus is called the syzygy. This archetypes function as the door way to lead the shadow into projection, and usually the projection is the partner with the opposite gender. The third archetype is the persona, simply said that persona is called mask to cover ourselves from public. According to Daniels (2011), persona is “the mask or images we present to the world. Designed to make a particular impression on others while concealing our true nature” (p.5). The persona is an archetype which functions to fulfill society desire like acting as what a man should appear to be, so that one can be accepted in society (Luton, 2010). Finally, the last archetype is the self. Based on Cherry (n.d) wrote “the self is an archetype that represents the unification of the unconsciousness and consciousness of an individual, and the creation of the self occurs through a process known as

individuation, in which the various aspects of personality are integrated” (para. 5). The self more or less can change the conscious attitude which can affect the whole (Jung, trans. 1959). It simply can be said that the self is an archetype that unite the unconscious and consciousness to present ourselves through the attitude. The self is called as the wholeness of psyche to present the individuation from the unconscious into the conscious which has the same position as the spiritualism which has a spontaneous attempt from unconscious become conscious (Jung, trans. 1969).

The explanation of archetypes above can be concluded that the shadow, as the dark side which wanted to be concealed, project to partner different gender through the anima and animus. The balance of the syzygy (anima and animus) will join in the self which unite the unconscious and consciousness into individuality through spiritualism process. The persona which is influenced by the self will act as the public accepted to be. Nevertheless, if there is no balance in the self among the anima, animus and spiritualism process, it will affect conflict between the real self and the persona.

2.3 Theoretical Framework

In line with the topic of analysis, I used a diagram below to described the theoretical framework,

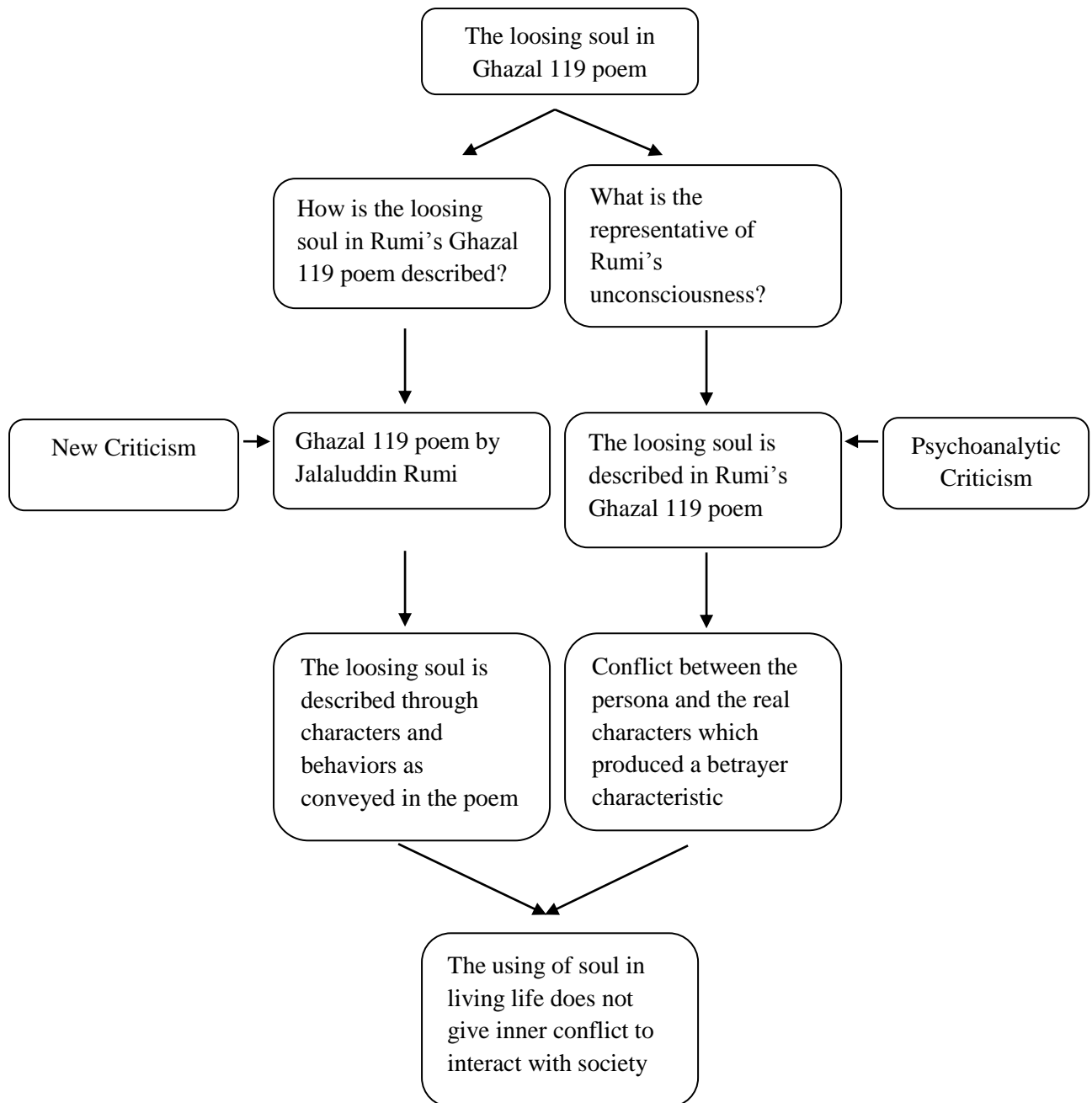


Diagram 2.1: Theoretical Framework

The loosing soul became my concern to analyze Rumi's *Ghazal 119* poem, because the soul which ought to be used in living life was not fully active with daily activity in modernism. The soul which lost the essence of sweetness and tenderness might affect one's characters. In line with the loosing soul, there were

two research problems (1) how is the loosing soul in Rumi's Ghazal 119 poem described, (2) what is the representative of Rumi's unconsciousness. In order to be able resolving the problems, there were new criticism and intrinsic elements of poetry to resolve the first research problem, and the second one used the theory of psychoanalytic criticism. By using new criticism and intrinsic elements of poetry, the loosing soul in the poem could be described and the first research problem was found. Psychoanalytic criticism was used to analyze the second research problem that was the representative of Rumi's unconscious, and the result was the conflict between the persona and the real characters which produced a betrayer characteristic. In conclusion, the using of soul which full of sweetness and tenderness in living life does not give inner conflict to interact with society, and in contrary of the loosing soul of sweetness and tenderness might give separate conflict to one's characters.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

For this study I used the qualitative research. It was conducted, qualitative research was used by collecting data.

In 2011, Joubish, Khurram, Ahmed, Fatima and Haider relies on Dezin and Lincoln that qualitative research is multi-method in focus, involving an interpretative, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of variety of empirical material case study, personal experience, introspective, life story interview, observational, historical, interactional and visual text that describe routine and problematic moments and meaning in individual's lives. (p. 2083)

Qualitative research was formed in qualitative descriptive design to describe the research. According to Lambert (2012) "qualitative descriptive studies tend to draw from naturalistic inquiry, which purports a commitment to studying something in its natural state to the extent that is possible within the context of the research arena" (p. 255). The goal of qualitative descriptive is "to obtain cases deemed rich in information for the purpose of saturating the data" (Lambert, 2012, p. 255). In addition, "the presentation of data from a qualitative descriptive study involves a straight forward descriptive summary of the informational contents of the data that is organized in a logical manner" (Lambert, 2012, p. 256). Qualitative descriptive design helped to extent the modernism phenomenon about the

importance of using traditional point of view to live. The orientation of the research was in literary work, *Ghazal 119* poem. I also used approaches; those were interpreting the poem using intrinsic elements knowledge, and using the psychoanalytic. In 1984, Wright stated that Psychoanalytic criticism is like investigating the text for the working rhetoric seen as analogous to the mechanisms of the psyche. Moreover psychoanalysis addresses itself to the problems of language, concerning the determining force within utterance and draw attention to the effects of desire in language and, indeed, in all forms of symbolic interaction.

3.2 Research Instrument

According to Wilkinson and Birmingham (2003) instruments of analysis involve questionnaires, interview, content analysis, focus group, observation, and researching the things people say and do. However, I used only content analysis.

Content analysis can be used as a powerful research tool to determine, from the content of a message, sound inferences concerning the attitude of the speaker or writer. It has been usefully employed as a descriptor of diverse research techniques used for systematically collecting, analyzing and making inferences from messages. (North et. al. in Wilkinson and Birmingham, 2003, p. 68)

Meanwhile the content analysis of my research was implied on the analysis of intrinsic elements. It consists of the sound of poetry, the language of poetry, the form of poetry, the meaning of poetry. The sound and the language enhanced the certain words that were needed to be considered important. The form of the poetry was used to limit and differentiates whether the stanza is the key in the poem. In

addition the meaning of the poetry revealed the real meaning of the poem. Therefore, second research problem could be identified.

3.3 Characteristics of Research

In a library research, the researcher found two kinds of data.

1. Primary sources.

The data was collected from *Ghazal 119* poem. Then, the data collections were going to be analyzed and interpreted.

2. Secondary sources.

The data was taken from other source which was related to the topic. For instance: dictionaries, articles, journals, e-books and books.

3.4 Data Collection Technique

In line of qualitative descriptive design the use of data collection focuses on discovering the nature of the specific events under study” (Lambert, 2012), and the object of the study is the text of *Ghazal 119* poem. Lambert (2012) explained that “data collection may include observations, examination of records, reports, photographs, and documents” (p. 256). Meanwhile, the suitable data collection for this study was documentation. Documentation is to review the existing data such as documents, reports, data files, and other written artifact with the intention of collecting information (Watkins, Meiers, and Visser, 2012).

There are some processes to simplify the documenting; they are collecting information required to the research such as planning papers, research synopsis, or other document, and then find the potential information from the existing document and identify the individual document, after that develop the valuable

information of the document, and when all valuable documents are complete, codify the document findings for inclusion in the research (Watkins, Meiers, and Visser, 2012).

3.5 Role of Researcher

In this research, the researcher had some functions, such as:

1. Data collector. I collected as many as possible the data for the object of the study.
2. Data organizer/ classifier. Here, the researcher classified the data which were collected.
3. Data analyzer. This meant that the researcher classified the data analysis.
4. Data interpreter. In this case, the researcher gave comments and interpretations based on the finding of the research.

3.6 Data Analysis Techniques

In analyzing the data, I used interactive model to analyze. Firstly, for easily understanding, I used diagram below.

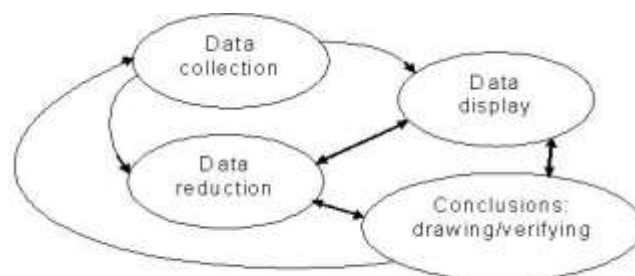


Diagram 3.1: Interactive Model of Data Analysis

Data collection was in the form of documentation such as book, journal, handout, article, e-book, website, etc. Data collections which were useless for the research information were reduced in data reduction by focusing, simplifying, and transforming the raw data. In 1984, Miles and Huberman stated that data reduction continuously occurs throughout the analyzing process, after that the research continued to the data display. Data display was to display the qualitative data in narrative data which was designed as qualitative descriptive. The data display included content analysis which consisted of theory and approach of the research. The approach usage was new criticism and psychoanalytic criticism by Jung. Then, the result of the research was concluded in conclusion. Even though it had been concluded, the conclusion can be data collection for another research.

CHAPTER V

CONCLUSION AND SUGGESTION

The last chapter presented the conclusion and suggestion. The conclusion presented the core discussion of the study and the answer of the research question. In addition, the suggestion subchapter was the recommendation of the related analysis whether in intrinsic or extrinsic point of view.

5.1 Conclusion

The discussion had been elaborated explicitly and implicitly. Explicitly, the bad characters and behavior were found, and implicitly the loosing soul in the poem was discovered. The poem did not interact directly to the loosing soul, but it used the representation of the loosing soul through the bad characters and behavior of the narrator's companion. Intrinsic elements helped to reveal the characteristics of the loosing soul through the sound, language, sound, and meaning of the poem.

The analysis of the loosing soul had also revealed Rumi's unconsciousness by using Jung's point of view. Rumi's unconsciousness had been discovered as the way of thinking which was influenced by the soul. In addition, the way of thinking would also affect someone's characters and choice of life. Thus, soul must be filled with sweetness, tenderness, and spiritualism, and by this people have purpose in living life and they will not feel empty by doing activity.

5.2 Suggestion

Based on the conclusion above I would like to suggest the readers to appreciate the works of literature, because they have many aspects of life that we can learn, and also have moral value if we analyze deeper. I hope that they don't only entertain the readers or function as an object for analysis but also teach the readers to have high quality as a man.

In terms of the discussion of Ghazal 110 poem, I suggest that the concept of the loosing soul help to remained our soul full of sweetness, tenderness and spiritualism because it affects the characters unconsciously. Furthermore, the wholeness of soul will also lead to the goodness and kindness, and indirectly it brings joy to one's heart.

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APPENDICES

Appendix 1: The Poem of Ghazal 119 by Jalaluddin Rumi

I don't need
a companion who is
nasty sad and sour

the one who is
like a grave
dark depressing and bitter

a sweetheart is a mirror
a friend a delicious cake
it isn't worth spending

an hour with anyone else

a companion who is
in love only with the self
has five distinct characters

stone hearted
unsure of every step
lazy and disinterested

keeping a poisonous face
the more this companion waits around
the more bitter everything will get

just like a vinegar
getting more sour with time

enough is said about
sour and bitter faces

a heart filled with desire for

sweetness and tender souls
must not waste itself with unsavory matters

Appendix 2: The Loosing Soul in Sound

NO	STANZA	UTTERENCES	REPETITION		EXPLANATION
			SOUND	WORDS	
1	1, 5, 7	Companion	-	3 times	Emphasize the main focus of the main character.
2	1, 8, 9	Sour	-	3 times	Emphasize the bad characters of the companion.
3	5, 6, 7	A companion who is... keeping a poisonous face	s, d, z	-	Emphasize the bad characters of the companion.
4	7, 8	More	3 times	3 times	Emphasize the cause and effect among the narrator, companion and influences.

Appendix 3: The Loosing Soul in Language

NO	STANZA	CONCRETE WORDS	IMAGERY	EXPLANATION
1	1	Nasty sad and sour	Visual	The words defined sorrowful, unfavorable, and unpleasant attitude.
2	2	Grave, dark depressing, and bitter	Visual, tactile	The words defined gloomy expression, harmful, and hateful attitude.
3	3	Mirror	Visual	The word defined as an object which can reflect something
4	3	Delicious cake	Gustatory, olfactory	The words defined as part of food which appealed the sense of taste and smell
5	6, 7	Stone hearted, unsure of every step, lazy, disinterested, keeping a poisonous face	Visual, tactile	These words defined as someone's negative characters who only loved himself or as selfish person.
6	8	vinegar	Gustatory, olfactory, tactile	The word appealed the sense of bad feeling, unpleasant smell and it referred to the vivid image of decaying thing.
7	11	Sweetness and tender soul	Tactile	The words defined kindness and goodness, and these words appealed the sense of feeling which cannot be touched.
8	11	Unsavory matters	Tactile, visual	This word defined negative things which referred to the negative concrete words above.

Appendix 4: The Loosing Soul in Form

NO	STANZA	EXPLANATION
1	1-2	The first stanza convinced that the narrator did not need a companion within certain behavior, and the second stanza convinced more about a companion who had bad behavior.
2	3-4	These stanzas enhanced about the ideal companion who had positive characteristics.
3	5-8	These stanzas conveyed about a companion who was in love only with the self, without concerning surrounding, and such companion had five characters such as stone hearted, unsure of every step, lazy, disinterested, and keeping a poisonous face. Furthermore, the narrator conveyed that he did not want to have such companion because it would affect him as a bitter person.
4	9	In this stanza every bad characters of a companion must be stopped to discuss and another topic appeared in the following stanza.
5	10-11	New topic appeared as the opposite of bad values. New topic discussed about soul which full of sweetness and tenderness, and these stanzas explained that bad values were not necessary to have in a heart. The lack of sweetness and tenderness of soul might appear as the loosing soul.