

**AN ANALYSIS OF LEXICAL AND CONTEXTUAL
MEANING ON THE IDIOMATIC EXPRESSIONS FOUND
IN JALALLUDDIN RUMI'S POEMS**

THESIS

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The State Islamic University of Malang
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Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra (S.S) entitled “An analysis of lexical and contextual meaning on the Idiomatic expressions found in *Jalalluddin Rumi’s* poems” is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 19th September 2008

Siti Maimunah

MOTTO

**One's heart should be filled with nothing else
But the love of God**

(Jalalluddin Rumi)

**Life will be more beautiful
if you can be useful for your self,
your parents and all over the world**



DEDICATION

This thesis is dedicated especially for;

❖ ***My Beloved Father and Mother***

*Thanks for all supports, love, sacrifice, pray and all of
that you are given to me and I'll try to make your dreams come
true*

❖ ***For my sisters and brother***

*Thanks for the affections, attentions, happiness, and laugh
which colored my days.*

❖ ***For my beloved someone***

You are my black pearl, my inspiration and my everything.

❖ ***For my sweetie monster***

Thanks for your song, you was the best for me at that time.

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The writer

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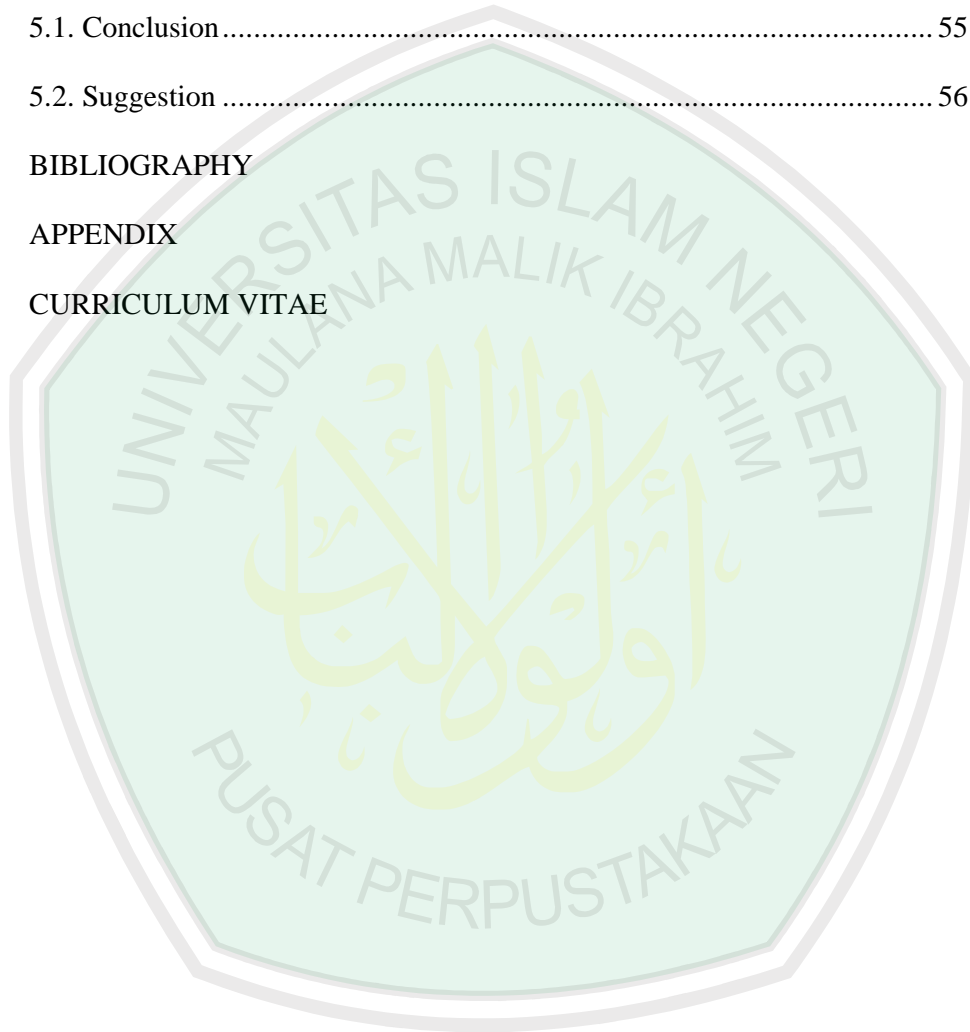
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ABSTRACT

Maimuna, Siti. 2008. *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expressions Found in Jalalluddin Rumi's Poems*. Thesis, English Department, State Islamic University of Malang.

Advisor: Drs. H. Djoko Susanto, M.Ed. Ph.D.

Key words: Idiomatic Expressions, Poems

Idiomatic expressions are often used by the people when they are communicating. Idiomatic expressions have existed since human language exists. An idiom is an expression which can be a term or a group of words whose meaning cannot be deduced from the literal definitions. It can be a phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learned as a whole. The Meaning of idiomatic expression can be defined by two ways: lexically and contextually. From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the dictionary. However, contextual meaning is the meaning of a word according to the situations in which they are used.

Idiomatic expressions are very unique property in the linguistic. Idiomatic expressions are often used in writing a poem to express feeling, imagination, and thought. This study looks at idiomatic expressions used in *Jalalluddin Rumi's* poems as an object of the study.

This study is conducted to (1) identify the lexical meanings of idiomatic expressions in *Jalalluddin Rumi's* poem and (2) to identify the contextual meanings of idiomatic expressions in *Jalalluddin Rumi's* poem. The purpose of the study is to find out the idiomatic expressions of the poem, then to describe the meaning of them lexically and contextually. This study focuses only on the idiomatic expressions used in *Jalalluddin Rumi's* poems.

This research applies a descriptive qualitative method to discuss, and analyze the social phenomena. After identifying the idiomatic expressions used in the poems, then the data are presented and analyzed. The data are obtained from doing library research and from some books related to this study.

This study found that there are forty six kinds of idiomatic expressions with their lexical and contextual meaning used in *Jalalluddin Rumi's* poems from ten data which are presented in this study. Lexical meaning of idiomatic expressions used in the poem of *Jalalluddin Rumi* presents how the meaning of words in general as written in the dictionary, while the meaning of idiomatic expressions contextually is the meaning of idiomatic expressions according to the situation where they are used. The writer found that most of the contextual meaning of idiomatic expressions has the same meaning with lexically. Moreover, from the twelve data, the contextual meaning dominated the meaning of idiomatic expressions than lexically.

Finally, researcher expects that this research will be able to help the next researchers who are conduct in the same field of study. The researcher expects that somebody who will conduct in the same study will be able to manage others objects, such as the idiomatic expressions used in novel, movie, or others.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Idiomatic expressions are often used by the people when they are communicating. Idiomatic expressions have existed since the beginning of language. An idiom is an expression that is a term or a group of words whose meaning cannot be deduced from the literal definitions. It can be a phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learned as a whole (Hornby, 1987:177). In linguistic, an idiom is widely assumed to be figures of speech that contradict the principle of compositionality (Cooper, 1998).

Idiomatic expressions can also be defined as words or expressions which are usually used colloquially in phrasal units consisting of usually at least two words as elements in which the meaning of each of the elements are different from the meaning of the units as a whole (Feare, 1980:5). The Meaning of idiomatic expression can be defined by two ways: lexically and contextually (Cooper, 1998). From its lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the commonly used in dictionary, for example: *kick bucket* means reaching the end of one's life, in other word it means die. But, if you try to understand an idiomatic expression lexically, in most cases, it will make a very little sense because most of idiom is an expression that does not mean as lexically stated. Hence, most of its meaning is often quite different from the dictionary or even from its word-to-word.

On the other hand, the meaning of idiomatic expression can be understood contextually because some idioms have various meanings depending on the context. According to Lyons (1984:143), contextual meaning is the meaning of a word according to the situations in which they are used; different situation might give a sentence in a different meaning. In short, it can be said that contextual meaning is the meaning according to the context. For example: “Bill is *an old hand* in the store”. This means that Bill has a lot of experience in the store. An “old hand” refers to a person with experience.

Studies on meaning and idiomatic expressions have been carried out by a number of researchers before. The previous research about study of meaning, exactly on lexical and contextual meaning that had been conducted by Mukhlis (2004), for example, who analyzed the terms of law used by case investigators in the court of justice in Malang. He reported that there are many terms that are used in the court of justice in Malang derived from foreign language, such as Dutch, English and Latin. In understanding the terms used by case investigator in the court of justice in Malang sometimes cause different perception and different comprehension about the cases because of the using a different terms of law on practices in investigating. Therefore, those terms are described contextually based on the case, which is aimed to avoid misinterpretations and misunderstanding.

While, the same research also be conducted by Andriyani (2003). She analyzed the contextual meaning on *Sunan Kali jaga's* Kidung Rumecko Ing Wengi (Javanese Dhandanggula). Andriyani reported that the song (*Sunan Kali jaga's* Kidung Rumecko Ing Wengi (Javanese Dhandanggula) contain various

contextual meaning. Each of them describes people's life as a human being at that time.

Wardhani (2003) who studied the idiomatic expression in novel by *John Steinbeck* "The Pearl" found that the idiomatic expression on that novel is interesting to be learned. Then, Maulita (2005) who studied idiomatic expressions in lyrics of Norah Jones' songs found that there are at least 28 kinds of idiomatic expressions used in Norah Jones' lyric songs; for example, the break of day, all alone, a bag of bones, etc.

From the previous studies above, we obtained the difference which is presented by this study. The difference between this study and previous research is from the object of the study. The object which is taken in previous studies is different from the object of the study in this research. In the previous study analyzed the term that used by case investigators in the court of justice in Malang (Mukhlis, 2004), Andriyani (2003) who analyzed *Sunan Kali Jaga's* Kidung Rumecko Ing Wengi (Javanese Dhandanggula), analysis the lyric of Norah Jones' songs (Maulita, 2003) and novel (Wardhani, 2003). While, this study take poems written by *Jalalluddin Rumi* which applied idiomatic expressions as the object of study. More over, these poems as the object of study, is different from others that have ever been discussed in previous research. Most of previous research took western literary works, such as the poems by Shakespeare, Robert Burns, etc. While, this study chose *Jalalluddin Rumi's* poems that have been translated into English, because the original language of *Jalalluddin Rumi's* poems is Persian.

In this research, poem becomes an object of the study. Poem is one of literary works which sometimes apply an idiom in it; of course, each idiom that

appears has a certain meaning. Webster (1972: 1099) stated that poem is arrangement of word written or spoken, traditionally rhythmical composition. It is sometimes rhymed, expressing experiences, ideas, or emotion in a style more concentrated, imaginative, and powerful than that of ordinary speech or prose. Meanings in poem are significant as Alexander (1973:15) says: “it is one thing to gain pleasure from a poem and quite easy to be able to say why you liked it. Before you can say why you like a poem, it is first necessary to understand its meaning well”.

From the statement above, it is clear that the analysis of meaning is indispensable in the study of poem. This is really understandable because meaning is the purpose of poem. Literary works such as a poem is as a means of communication between the writer (author) and the reader (appreciator), as stated by Elliot (1960:1987), “The poem is written as a mean of communication between the creators, through printed matter of recited by way of words and sound pattern, and the appreciator”. Moreover, the discussion of the poetry is very important

Many famous poets are all around the world. But *Jalalluddin Rumi* is one of famous Islamic poet in this world. *Jalalluddin Rumi* is one of the world’s most prominent Islamic poets. *Rumi* is one of the famous Islamic poets who was born in Persian Empire (1207-1273). He was a Persian philosopher and mystic of Islam. His doctrine advocates unlimited tolerance, positive reasoning, goodness, charity and awareness through love. To him and his disciples, religions are truth and his peaceful and tolerant teaching has appealed to men of all sects and creeds (<http://home.pacific.net.sg/~makhdoom/rumi4.html>).

Furthermore, *Rumi* has been hailed by western scholars as the greatest mystical poet of all time. The translation of his poems into the English language became the best seller book in the US in 1997. Ever since, the book of *Rumi*’s poetry has always been among the best selling books in the United States.

This study analyzed the lexical and contextual meaning of idiomatic expressions on ten *Jalalluddin Rumi's* poems that have been selected. The researcher chose these *Jalalluddin Rumi's* poems, because *Jalalluddin Rumi's* literary works, especially poems, are very unique. His literary works tend to be religious, exactly expressing the Sufism. Due to the reason above, this study is very significance and interesting to be conducted.

1.2. Problems of the Study

Based on the background of the study above, this research is conducted to answer the following questions:

1. What are lexical meanings on the poems of *Jalalluddin Rumi*?
2. What are the contextual meanings of poems written by *Jalaluddin Rumi*?

1.3. The Objective of the Study

In line with the problems stated above, this study is aimed at:

1. Identifying the lexical meaning of the idiomatic expression on *Jalalluddin Rumi's* poem.
2. Interpreting the contextual meaning of *Jalalluddin Rumi's* poem”.

1.4. The Significance of the Study

The results of this study are expected to give useful inputs for researchers who are going to do research in the same field, especially in the

semantics and study of idiomatic expression. Moreover, those who are interested in learning vocabulary, the findings of this research give valuable information about kinds of idiomatic expressions. Finally, this study gives relevant information to anyone who does their study on literary works such as poem.

1.5. Scope and Limitation

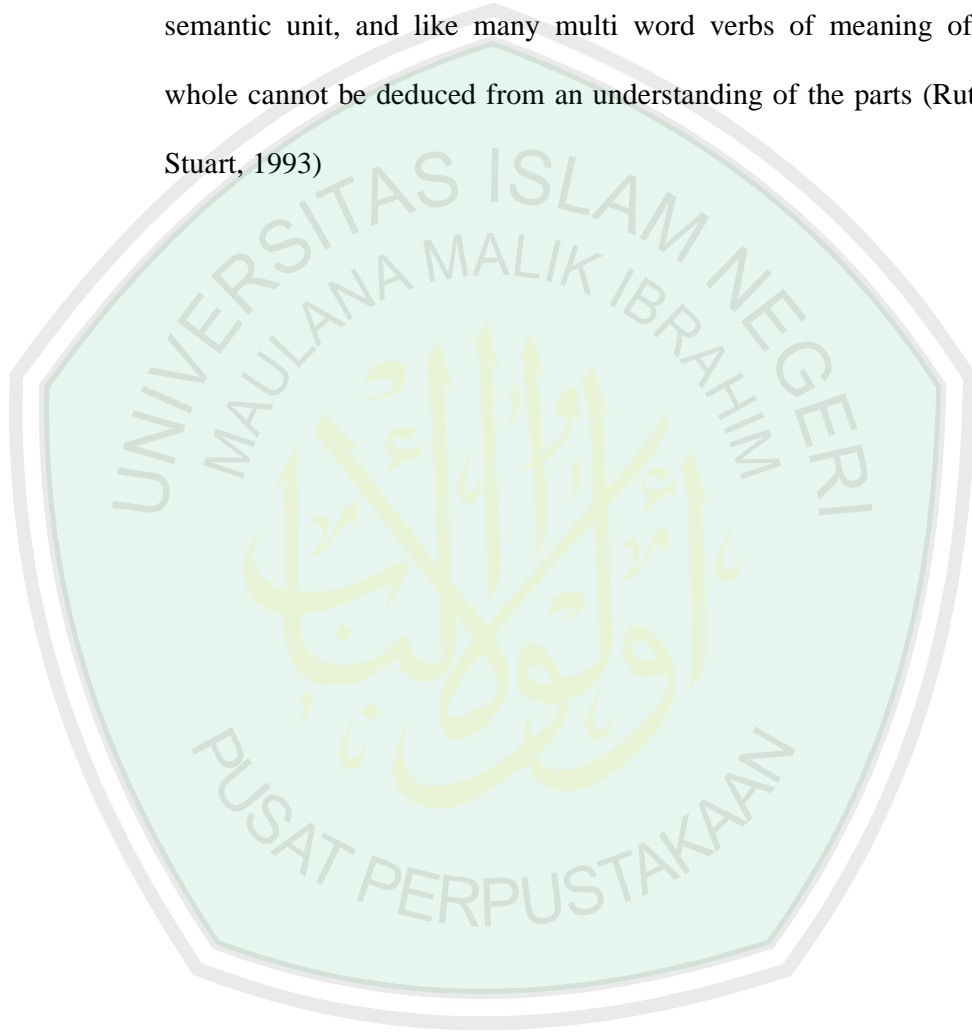
This research examines the poem that written by *Jalalluddin Rumi*, because *Jalalluddin Rumi* is one of famous Islamic poet in the world. He had not only produced poems, but also proses which express his awareness of respect and love. This study focuses on the study of meaning, exactly on lexical and contextual meaning of the use of idiomatic expressions found in the *Jalalluddin Rumi's* poems. The limitation of this study only on ten poems, that include: *On The Deathbed*, *The Guest House*, *A Builder Looks For The Rotten Hole*, *Say I Am You*, *These Branching Moments*, *A Marriage At Daybreak*, *Last Night You Left Me And Slept*, *The Seed Market*, *New Blossoms*, and the last one is *Cradle My Heart*.

1.6. Definition of the Key Terms

Several terms used in this study need to be defined and clarified to avoid misinterpretation, they include:

1. Lexical meaning is the meaning that commonly used in the lexicon or dictionary.

2. Contextual meaning is the meaning of words according to the situations in which they are used (Lyons, 1984:143)
3. Idiomatic Expression is a sequence of words that operates as a single semantic unit, and like many multi word verbs of meaning of the whole cannot be deduced from an understanding of the parts (Ruth & Stuart, 1993)



CHAPTER II

REVIEW ON RELATED LITERATURE

The study analyzes the lexical and contextual meaning on idiomatic expression in the *Jalalluddin Rumi's* poem, it is necessary to review related theories to the problems of study.

2.1. Semantic

The term semantics is derived from Greek verb *Semano* that means *to mean* or *to signify* the word. The word semantic has ultimately prevailed as a name for the doctrine of meaning, in particular of linguistic meaning. Semantics is study of how person responds to words and other symbols. In addition, the term semantic is mentioned as one of linguistic branches, which is crucial part of overall linguistic competence. This statement is crucial to the Chomskyan goal of describing and accounting for linguistic competence, that people will speak and understand easily a language if they have linguistic competence.

Demers, Akmajian & Harnish (1981:225) in his book "Linguistics and Introduction to Language and Communication" stated that semantic is generally considered to be the study of meaning in language, while in logic semantic is generally considered to be the study of reference in language. In Longman dictionary (1983: 1011), Semantic is the study of meanings of words and other parts of language, the general study or signs or symbols and what they stand for.

Goddard in Oxford (1998:1) also stated that semantic is the study of meaning which stands at the very center of the linguistic quest to understand the nature of language and human language abilities. It is obvious that semantic has

an important role in understanding and comprehending a language, especially for English, since semantic does not only concern the study of meaning but also the relationship between language and culture as Goddard (1998:1) also states:

Another concern of semantic is to shed light on the relationship between languages and cultures. Much of the vocabulary of any language and even parts of the grammar will reflect the culture of its speakers indeed, the culture specific concepts and ways of understanding embedded in language, are an important part of what constitutes a culture.

The same as Lyons, it is clear that semantic is a study of meaning. The term of meaning in the semantics theory can be described from the mind of speaker to the mind of the hearer by embodying them, as it was, in the form of one language or another (Lyons, 1981:139). But lately, some philosophers have debated about the term of meaning in the case of semantics definition. According to them, the word meaning will be unanswerable, if it is asked in such this question, what is meaning? Because the word meaning in English has some kind of existence on reality (presupposition of reality), and everything referred to as meaning is similar, if not deal in nature (presupposition of homogeneity).

If the term of meaning is described as ideas or concept, than it will not help us to answer such question because the term concept is not clearly defined, and it's too vague and general. Moreover, Lyons also stated that the word meaning may not have the same range of application as any single word in other language. For example, there are contexts in which "meaning" can be translated into French with signification or sense, and the context of meaning (signification or sense) does not match with "bedeutung and sinn" in German. That is why linguists prefer to ask such question, what is the meaning of something?

Different from Lyons, Jacobs & Rosenbaum (1971:1- 3) stated that meaning is related to the form of expressions which conveys the meaning, but it is difficult to know the certain relationship between them, as what they say:

“Certain sounds arranged in particular ways become word, and words arranged in particular ways become sentence. The form of sentences is argued that some aspects of the meaning of these sentences determine their form. In any aspects or event the speaker of language intuitively associates meaning with particular language forms. No one knows the exact nature of the relationship between forms and meaning”.

Overall, from the previous statement, the conclusion is semantic is the study of meaning in language. In addition, it does not only concern with the meaning, but also other relationships of meaning, including language and cultures.

Semantic is appropriate to investigate and analyze the contextual meaning of idiomatic expressions which are found in *Jalalluddin Rumi's* poem, because semantics deals with the meaning of idiomatic expressions in order to convey their intended meaning of idiom itself.

2.2. The Kinds of Meaning

Semantic concerns aspects of meaning in language; work in semantic deals with the description of word meaning and sentential meaning. There are certain kinds of meaning in language. Lyons (1984:136) stated that there are many types of meaning, such as lexical meaning, philosophical meaning, contextual meaning, grammatical meaning, sentence meaning, descriptive meaning, expressive meaning and social meaning.

In this study, the researcher focus on the theory of meaning that related with this study is the lexical and contextual meaning.

2.2.1. Lexical Meaning

The meaning of words or lexical meaning is a part of linguistic knowledge and is therefore a part of the grammar. The term lexical meaning, which is used in semantics, is interpreted as the meaning of lexeme whether it is word lexeme or phrasal lexeme.

Not all lexemes are word-lexemes or lexeme whose forms are word forms. Many of them will be phrasal lexemes whose forms are phrases, for instance *iron horse* = a railroad locomotive (N), *iron out* = to discuss and reach an agreement about (V), *just so* = exactly right (Adj), *in Toto* = as a whole (Adv), and phrasal lexemes tend to be grammatically or semantically idiomatic.

Lexical meaning is usually considered as being the meaning of word. Samsuri (1987:14) stated that “Lexical meaning is the meaning of word itself beyond the sentences composition. So the meaning of words will be changed when the words are put in the sentence”. According to Lyons (1984:140) lexical meaning is a meaning described in the lexicon or dictionary. In addition, he also said that lexical meanings are the meaning of a word or sentence which upon the meaning of its constituent lexemes.

2.2.2. Contextual Meaning

Contextual meaning is the meaning of words according to the situations in which they are used (Lyons: 1984:143). Different situations give different meaning. On the other hand, in the particular situations the sentences will be equal in meaning.

In addition, contextual meaning also defined as the information signaled about the kind of use a linguistic unit has in its social context (Crystal, 1991: 79).

Simon and Schuster (1982: 10) state that context is the interrelated condition in which something exists or occurs. Longman says that “context means the part of speech of words and the things denote (1992: 275)”. It can be said that contextual meaning have or according to the text. It involves the function of word in sentence formation since different arrangement of the same word can convey different context. So, we can conclude that the contextual meaning is the meaning of the words according to the situation in which they are used. Different situation may give different meaning in a sentence.

For example;

- hair on my grandfather’s *head* is white
- As head officer, she has to be on time.

2.3. Idiomatic Expression

Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meaning. But in addition there are fixed phrase, consisting of more than one word, with one meaning that can not be inferred by knowing the meanings of the individual word. These kinds of word expressions are called by idioms (Fromkin, 1987: 177).

Idiomatic Expression is a sequence of words that operates as a single semantic unit, and like many multi word verbs of meaning of the whole cannot be deduced from an understanding of the parts. It can be said as a group of words with a meaning of its own that is different from the meanings of each individual word in the group.

Furthermore, idiomatic expression is a combination of words that has a meaning that is different from the meanings of the individual words themselves. It can be a literal meaning in one situation and a different idiomatic meaning in another situation (Cooper, 1998). Peaty in his book “Working with English idioms” (1983: 4), stated that an idiom is an expression, which cannot be understood from the literal meaning of words of which is composed. Some idioms have various meaning depending on the context.

For example;

- “*To sit on the fence*”, can literally mean that one is sitting on a fence.
- “*I sat on the fence and watch the game*”. In this sentence “I sat on the fence” means that one is not making a clear choice regarding some issues.
- “*The politician sat on the fence*”, means that they would not give their opinion about the tax issues.

Idioms are also defined as one kind of lexical meaning that is different from the meaning of individual item. An idiomatic expression usually occurs in formal style and slang. It comes from an essential part of the general vocabulary of English (Cooper, 1998).

Idiomatic expressions sometimes are also in the form of phrase. Some idiomatic expressions are made with a phrasal verb plus some other words. Hornby (1987:421) stated that idiomatic expression is a phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learnt as a whole. It is sometimes also referred to the practice of using certain prepositions following some verbs, noun adjective.

For example:

- *To run around like a chicken with its head cut off*

The sentence above means that “to run around with what seems to be no purpose.

- *“I run around like a chicken with its head cut off”*

This sentence means that I tried to prepare (my holidays, etc).

Most idiomatic expressions are unique and fixed in their grammatical structure. For instance, the expressions “*to sit on the fence*” cannot become “*to sit on a fence*” or “*to sit on the fences*”. Other examples, the idiomatic expression “*It’s raining geese and goats*” which has meaning “raining heavily” cannot be changed by “*It’s raining cats and dog*”. However, there are many changes that can be made to an idiom.

For example:

- “*To be broken*” lexically means that some thing broken.
- “*The lamp is broken*” means that I cannot easily read my book.

“*To be broke*”, idiomatically means “to have no money”, like in this sentence; “I am broke and I cannot go to the movie”.

Another way that idioms can show variability from a frozen form is through modification, which idioms can accept to various degrees. Let’s start with two examples showing fairly straightforward adverbial modification (in the examples in this section, words in italics represent modification of idiomatic phrases):

(A) He *certainly* kicked the bucket.

(B) The shit *really* hit the fan.

Sentence (A) is quite straightforward. The idiom in question comprises a complete verb phrase, and the adverb “*certainly*” simply modifies the whole thing. The

adverb works the same way on the VP whether the sentence has an idiomatic reading or not. It's pretty simple, and doesn't tell us anything about internal structure. Sentence (B), on the other hand, is a bit more complicated and does reaffirm some of what I have already argued for about idioms' structures

2.4. Poem

The word "Poem" etymologically comes from Greek "*Poemia*" that means to make, or "*Poesis*" means making. Poem is referred to as "*to make*" or "*making*" because basically, through poem, people have created their own world that may contain a certain message or a description of some conditions, not only physically but also psychologically.

Poem is a form of literature that encompasses a great many emotions, feelings or desires. Furthermore, rage, love, happiness, sorrow and despair are often represented in poetry. In addition, poetry is an avenue for the author to release the inner struggles that can be set free through no other means than verse. Bradshaw (1973:253) says that poem often achieves its affects by the selection of words that are suggestive not only of sensory experiences but of emotional attitudes, by the use of figurative comparison, rhyme and rhythm.

In other word, poem is defined as a kind of language that says more and says it more intensely than do ordinary language (Perrine, 1979:515). It means that to understand this fully, we need to understand what poem "says".

As quoted by Suprihatin from Lewis in his book "Poetry for you" (1959:1), "poem is a special way of using word in order to create a special effect upon the reader to light up the world for him".

2.5. The Biography of *Jalalluddin Rumi*

The information about Jalalluddin Rumi derived from [http:// Moewlana Jalaluddin _rumi.com](http://MoewlanaJalaluddin_rumi.com).

Jalalluddin Rumi is one of the world's most prominent Islamic poets. Rumi is one of famous Islamic poets who was born in Persian Empire (1207-1273). He was introduced into the mystical path by a wandering dervish. He was a Persian philosopher and mystic of Islam. His doctrine advocates unlimited tolerance, positive reasoning, goodness, charity and awareness through love. To him and his disciples, religions are truth and his peaceful and tolerant teaching has appealed to men of all sects and creeds.

The name *Mowlana Jalaluddin Rumi* stands for Love and ecstatic flight into the infinite. *Rumi* is one of the great spiritual masters and poetical geniuses of mankind and was the founder of the *Mawlawi* Sufi order, a leading mystical brotherhood of Islam.

Rumi was born in a family of learned theologians. Escaping the Mongol invasion and destruction, *Rumi* and his family traveled extensively in the Muslim lands, performed pilgrimage to Mecca and finally settled in Konya, Anatolia, then part of Seljuk Empire. When his father Bahaduddin Valad passed away, *Rumi* succeeded his father in 1231 as professor in religious sciences, more over *Rumi* 24 years old was an already accomplished scholar in religious and positive sciences.

Rumi wrote many kinds of mystical literary works, either in the form of prose and poetry. *Rumi's* life and transformation provide true testimony and proof that people of all religions and backgrounds can live together in peace and harmony. *Rumi's* visions, words, and life teach us how to reach inner peace and

happiness so we can finally stop the continual stream of hostility and hatred and achieve true global peace and harmony.

Jalalluddin Rumi died on December 17, 1273 in Konya. *Rumi* was laid to rest beside his father. But all of his literary works have been a monumental works all over the world



CHAPTER III

RESEARCH METHOD

This chapter presents research design, data sources, data collection, research instruments and data analysis related to the focus of the present study, which is, analyzing the lexical and contextual meaning of the idiomatic expressions of the poems written by *Jalalluddin Rumi*.

3.1. Research Design

This research is descriptive qualitative, because the data are in the form of words rather than number, namely the idiomatic expressions in *Jalalluddin Rumi's* poems. The reason for choosing this method is in line with the focus of this study, that is, to analyze texts, in the form of poem. It means that to describe the lexical and contextual meaning of idiomatic expressions found in *Jalalluddin Rumi's* poems.

3.2. Data Sources

The data sources of the research is the poems that written by *Jalalludin Rumi* itself. The data obtained of ten poems by *Jalalluddin Rumi*, that involved; *On The Deathbed, The Guest House, A Builder Looks For The Rotten Hole, Say I Am You These Branching Moments, A Marriage At Daybreak, Last Night You Left Me And Slept, The Seed Market, New Blossoms*, and the last one is *Cradle My Heart*.

These poems above are chosen as the data sources, because these poems above applied various kinds of idiomatic expression. More over, it related to the

scope of limitation data in this study. The researcher only focused on the poems which translated by one translator, Coleman Barks.

3.3. Research Instruments

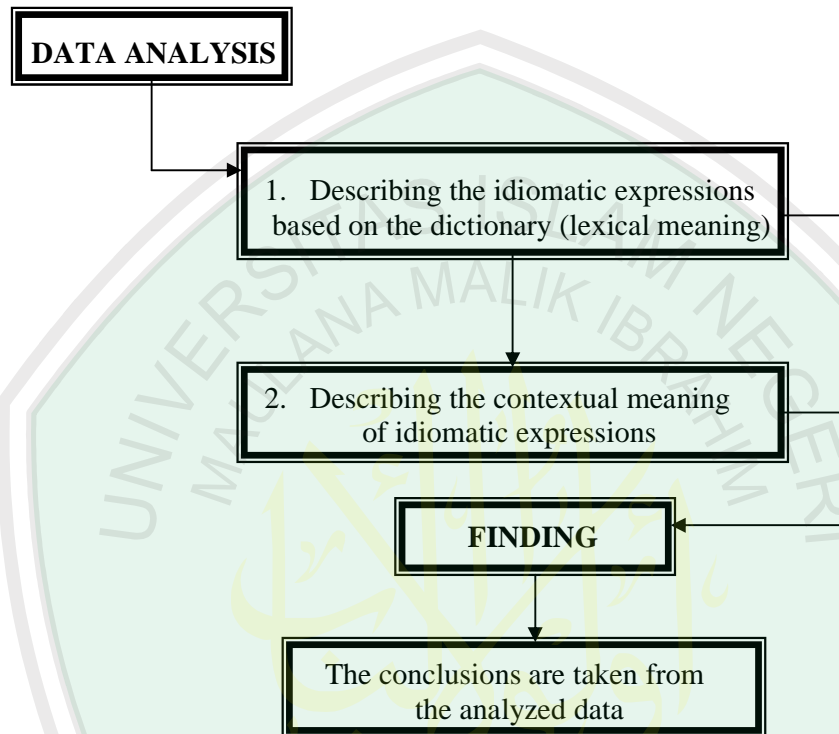
This study is qualitative research with actual settings as the direct source of data (Bogdan & Biklen, 1998: 4); thus, the key instrument of gathering the data in this research is the researcher herself, because there is no other research instrument which is suitable to collect the data.

3.4. Data Collection

In collecting the data, the researcher uses all of the sources of data and the books which related with this study. Since the data are in the form of words, phrases and sentences, the researcher takes the following steps: (1) Collecting the data from *Jalalluddin Rumi's* literary works. (2) Selecting the data from *Jalalluddin Rumi's* literary works which are translated by Coleman Barks. (3) Limiting the data. In this step, the researcher chose only ten data which applied various kinds of the idiomatic expressions. (4) Finding the idiomatic expressions stated in the poems.

3.5. Data Analysis

After gathering the data, the data are analyzed into the following steps done, as stated below;



Firstly, after finding the idiomatic expressions in the poems, then, the idiomatic expressions stated in *Jalalluddin Rumi's* poems are described lexically. It means that, the meanings of idiomatic expressions are determined based on the dictionary. Secondly, describing the contextual meaning of idiomatic expressions in the poems.

Then, after analyzed the data by using two steps above, the conclusions of analyzed data are drawn.

CHAPTER IV

FINDING AND DISCUSSIONS

This part presents the data as the data sources. The data presentation is divided into ten data. In accordance to the number of the poems used as the sources of the data in this study. The presentation of data description is done by real description. There fore, the writer expresses the data source in idiomatic expressions and their meaning in English, lexical and contextual meaning. In addition, each the data presentation is followed by discussion and conclusion as well as a tentative conclusion involved in a further discussion.

4.1. Research Findings

Based on the discussion in chapter II, lexical meaning is the meaning of a word or phrase which derived from a dictionary. To understand the meaning of word or phrase especially in the form of idiomatic expressions, we could not only interpret them based only on their truth meaning, but we have to notice the context where they are used or contextually.

This chapter stated the analysis of the data presentations from ten poems by *Jalalluddin Rumi*. The data presentation, in this case, the idiomatic expression found in *Jalalluddin Rumi's* poem, are analyzed by using the theory of meaning, especially lexical and contextual meaning.

4.1.1 Data Presentations

Data presentations consist of ten data, in accordance the number of the poems by *Jalalludin Rumi*, used as the sources of the data in this study. The data presentations presented as followed;

4.1.1.1. First Data

The poem "*On the Deathbed*" is presented as the first data. The description as followed;

"On the Deathbed"

Go, rest your head on a pillow, leave me alone;
leave me ruined, exhausted from the journey of this night,
writhing in a wave of passion till the dawn.

Either stay and be forgiving,
or, if you like, be cruel and leave.

Flee from me, away from trouble;
take the path of safety, far from this danger.

We have *crept into (1)* this corner of grief,
turning the water wheel(2) with a flow of tears.

While a tyrant with a heart of flint slays,
and no one says, "Prepare to pay *the blood money(3)*."

Faith in the king comes easily in lovely times,
but be faithful now and endure, pale lover.

No cure exists for this pain but to die,
So why should I say, "Cure this pain"?

In a dream last night I saw
an ancient one in the garden of love,
beckoning with his hand, saying, "Come here."

On this path, Love is the emerald,
the beautiful green that *wards off(4)* dragonsnough, I am losing myself.

If you are a man of learning,

read something classic,
a history of the human struggle
and don't settle for mediocre verse.

In the poem above is under title “*On the Deathbed*”. This poem is one of my favorite poems, because in this poem applied a wonderful message for our life is death. In the poem above, found there are four kinds of idiomatic expressions, they are; *crept into*, *turning the water wheel*, *the blood money* and *wards off*.

The first idiomatic expression is “*crept into*” in We have *crept into* (1) this corner of grief. Structurally, the kind this idiomatic expression is idiomatic phrase, because it consists of verb and preposition. From the meaning of this idiomatic expression based on the dictionary is different from the meaning as contextually. Lexically, the meaning of “*crept into*” (1) is crawl or go. While, contextually the meaning of “*crept into*” based on the sentence above is the beginning of something occurs or happen. The second idiomatic expression in this poem is “*turning the water wheel*” in “*turning the water wheel* (2) with a flow of tears”. Lexically the expression above “*turning the water wheel*” (2) means change. While, as contextually, the meaning of the expressions above is passing something from one form (happiness) with another form (sadness).

The third idiomatic expression stated in the poem above is “*the blood money*” in “Prepare to pay *the blood money* (3)”. This expression is categorized as a noun. Lexically the meaning of “*the blood money*” (3) means compensation. While, as contextual meaning, this expression means money paid to a person as compensation. The last idiomatic expression in this poem is “*wards off*” in “the beautiful green that *wards off* (4) dragonsnough”. This idiomatic expression

“*wards off*” is idiomatic phrase (verb + preposition). From the meaning view point, lexically the meaning of “*wards off*” is defense. While, contextually, the meaning of “*wards off*”, is preventing something dangerous or unpleasant from affecting or harming one. In other word, keeping something from bad thing.

Again, from the meaning point of view, the contextual meaning dominated the meaning of idiomatic expressions which are stated in the poem above than lexically.

4.1.1.2. Second Data

The poem under title “*The guest house*” selected as the second data. The analysis as followed;

“The Guest House”

This being human is *a guest house* (1).

Every morning a new arrival.

A joy, a depression, a meanness,
some momentary awareness comes

As an unexpected visitor.

Welcome and entertain them all!

Even if they're *a crowd of sorrows*, (2)

Who violently sweep your house

Empty of its furniture,

Still treat each guest honorably.

He may be *clearing you out* (3)

for some new delight.

The dark thought (4), the shame, the malice,

meet them at *the door laughing* (5),

and invite them in.

Be grateful for whoever comes,
because each has been sent as a guide from beyond

The title of the poem above is "***The Guest House***". This poem consists of five stanzas. If we see the title itself, it is an idiom. In this poem there are six kinds of idiomatic expressions stated in poem. The idiomatic expressions applied in different stanzas, exactly in 1st, 3rd, 4th, and the last stanza. In the first stanza applied one idiomatic expression "***a guest house***" of "This being human is ***a guest house*** (1) every morning a new arrival". Grammatically, the form of "***a guest house***" is a noun. Lexically the meaning of "***A guest house***" is small hotel. While, contextually the meaning of this expressions is the same as the lexical meaning itself. Contextually the meaning of "***a guest house***" in the sentence above is small building where there are many people who come and stay there.

While in the third stanza, there are two idiomatic expressions which are conveyed in it; "***a crowd of sorrows***" and "***clearing you out***". Structurally, "***a crowd of sorrow***" is Noun phrase (Adjective + Noun). The meaning of "***a crowd of sorrow***" in "Even if they're ***a crowd of sorrows*** (2)" lexically, means full of sadness, while contextually, it means someone in bad condition of sadness. Then, structurally, this idiomatic expression "***clearing you out***" in "He may be ***clearing you out*** (3) for some new delight" is in the form of phrasal verb. Lexically "***clearing you out***" means to remove something. While, contextually the meaning of "***clearing you out***" is to remove or change the sadness with happiness or great pleasure.

In the fourth stanza also there are two idiomatic expressions; “*The dark thought*” and “*the door laughing*”. Syntactically, both of idiomatic expressions above are Noun phrase. The meaning of “*The dark thought* “ in “*The dark thought* (4), the shame, the malice, meet them at *the door laughing* (5), and invite them in”, means bad thinking. While, contextually the meaning of this expression is almost similar. It means nasty of thought, like malicious, cruel or horrible thinking. While, the meaning of “*the door laughing*” (5) lexically means the door of happiness. Contextually it means to come to happiness. In the poem above, the contextual meaning dominated the meaning of idiomatic expressions.

4.1.1.3. Third Data

The third data is the poem under title “*A Builder looks for the Rotten Hole*”.

“A Builder looks for the Rotten Hole”

I've said before that every craftsman
searches for what's not there
to practice his craft.

A builder looks for the rotten hole
where the roof caved in. *A water-carrier* (1)
picks the empty pot. A carpenter
stops at the house with no door.

Workers *rush toward* (2) some hint
of emptiness, which they then
start to fill. Their hope, though,
is for emptiness, so don't think

you must avoid it. It contains
what you need!

Dear soul, if you were *not friends*(3)
with *the vast nothing inside* (4),
why would you always *be casting you net*(5)
into it, and waiting so patiently?

This invisible ocean has given you such abundance,
but still you call it "death",
that which provides you sustenance and work.

God has allowed some magical reversal to occur,
so that you see the scorpion pit
as an object of desire,
and all the beautiful expanse around it,
as dangerous and swarming with snakes.

This is how strange your fear of death
and emptiness is, and how perverse
the attachment to what you want.

Now that you've heard me
on your *misapprehensions* (6), dear friend,
listen to Attar's story on the same subject.

He strung the pearls of this
about King Mahmud, how among the spoils
of his Indian campaign there was a Hindu boy,
whom he adopted as a son. He educated
and provided royally for the boy
and later made him *vice-regent* (7), seated
on *a gold throne*(8) beside himself.

One day he found the young man weeping..

"Why are you crying? You're the companion
of an emperor! The entire nation is ranged out
before you like stars that you can command!"

The young man replied, "I am remembering
my mother and father, and how they
scared me as a child with threats of you!

'Uh-oh, he's headed for King Mahmud's court!
Nothing could be more hellish!' Where are they now
when they should see me sitting here?"

This incident is about your fear of changing.
You are the Hindu boy. Mahmud, which means
Praise to the End, is the spirit's
poverty or emptiness.

The mother and father are your attachment
to beliefs and blood ties
and desires and comforting habits.

Don't listen to them!
They seem to protect
but they imprison.

They are your worst enemies.
They make you afraid
of living in emptiness.

Some day you'll *weep tears (9)* of delight in that court,
remembering your mistaken parents!

Know that your body *nurtures the spirit (10)*,
helps it grow, and gives it wrong advise.

The body becomes, eventually, like *a vest
of chain (11)* mail in peaceful years,
too hot in summer and too cold in winter.

But the body's desires, in another way, are like
an unpredictable associate (12), whom you must be
patient with. And that companion is helpful,
because patience expands your capacity
to love and feel peace.

The patience of a rose close to a thorn
keeps it fragrant. It's patience that gives milk
to the male camel still nursing in its third year,
and patience is what the prophets show to us.

The beauty of careful sewing on a shirt
is the patience it contains.

Friendship and loyalty have patience
as the strength of their connection.

Feeling lonely and ignoble indicates
that you haven't been patient.

Be with those who mix with God
as honey blends with milk, and say,

"Anything that comes and goes,
rises and sets, is not
what I love." else you'll be like a caravan fire left
to flare itself out alone beside the road.

The poem above is one of long poems by *Jalalluddin Rumi*. This poem contains 22 stanzas. In this poem, found twelve kinds of idiomatic expressions which conveyed in different stanza, exactly stated in 2nd, 3rd, 7th, 8th, 14th, 15th, 16th, and 17th stanza. In the second stanza it is found one idiomatic expression;

“A *water-carrier* (1) picks the empty pot”. Syntactically, this idiomatic expression “a *water carrier*” is categorized as Noun phrase. Lexically, the meaning of “A *water carrier*” is someone who carries the water. While, the meaning of this expression contextually is almost the same with the meaning lexically. Contextually, this expression means a person who works as carrier water.

While, in the third stanza there are four kinds of idiomatic expressions, they are; *rush toward* (2), *not friends* (3), *be casting you net* (4) and *the vast nothing inside* (5). Syntactically, the form of “*rush toward*” in “Workers *rush toward* (2) some hint of emptiness, which they then start to fill” is phrasal verb (verb + preposition). From the view of meaning, lexically “*rush toward*” means movement forward, while, contextually the meaning of “*rush toward*” is doing something that has been directly suggested. Other idiomatic expressions which stated in the same stanza is “*not friends*” in “Dear soul, if you were *not friends* (3) with *the vast nothing inside* (4)”. Lexically “*not friends*” means alone, but contextually the meaning of it, is no one caring. Then the meaning of “*the vast nothing inside*” means care or unconfined, while the meaning of this expressions is someone who cares, gives attention. Syntactically, this idiom is categorized as noun phrase. Then, idiomatic expression “*be casting you net*” in “Why would you always *be casting you net* (5) into it and waiting so patiently?” Lexically the meaning of be casting you net means purpose or desire. While contextually, means wish something.

Then, in the seventh stanza there is only one idiomatic expression, “*misapprehension*” in “Now that you've heard me on your *misapprehensions* (6)”. Structurally, this idiom is in the form of noun. Lexically the meaning of

“*misapprehensions*” is fear. Contextually it means an unpleasant feeling caused of scaring.

Next, in the eighth stanza there are two kinds of idiomatic expressions, they are “*vice regent*” and “*a gold throne*” in “Made him *vice-regent* (7) seated on *a gold throne* (8) beside himself”. Structurally, both idiomatic expressions are in the form of Noun phrase (Adjective + Noun). From the view of meaning, “*Vice Regent*” (7) lexically means a leader. While, the meaning of this idiomatic expression lexically has the same meaning with the meaning contextually. Contextually, it means someone who leads the regent or an area. Then, lexically “*A gold throne*” (8) means crown, but contextually this expression means as an authority or leadership.

While, in the fourteenth stanza contains one idiomatic expression “*weep tears*” in “Some day you’ll *weep tears* (9) of delight in that court, remembering your mistaken parents!”. Lexically the meaning of this expression is cry. While, the meaning of this expression contextually is more specific than lexically. Contextually it means someone will feel regret.

Then, in the fifteenth stanza have one idiomatic expression “Know that your body *nurtures the spirit* (10)”. “*Nurtures spirit*” lexically means live. Contextually, the meaning of this expression is someone who lives, not died. Then, in the sixteenth stanza also stated one idiomatic expression “*a vest of chain*”. Syntactically, this idiomatic expression is noun phrase. Lexically, the meaning of “*a vest of chain*” is strong. While, the meaning of “*a vest of chain*” in this sentence “The body becomes, eventually, like *a vest of chain* (11)” means feel powerful or health. Next, in the seventeenth stanza stated only an idiomatic

expression “*an unpredictable associate*”. Structurally, this idiomatic expression is categorized as noun phrase. From the meaning, this idiomatic expression “*an unpredictable associate*” in “But the body's desires, in another way, are like *an unpredictable associate* (12)” lexically means uncontrolled. While, the meaning of this expression is almost the same with the meaning contextually. Based on the context where this expression used, is something that something cannot be controlled, it is a bridle thing

4.1.1.4. Fourth Data

The next data, the poem under title “*Say I am you*” stated below;

"Say I am You"

A Star without a Name

When a baby is *taken from* (1) the *wet nurse* (2),
it easily forgets her
and starts eating solid food.

Seeds feed awhile on ground,
then lift up into the sun.

So you should taste the filtered light
and work your way toward wisdom
with no personal covering.

That's how you came here, like a star
without a name. *Move across* (3) the night sky
with those anonymous lights.

The poem above under title *“Say I am you”* consist of four stanzas. this poem contains three kinds of idiomatic expression which are stated in first and the last stanza. In the first stanza there are two kinds of idiomatic expression, they are; *“taken from”* and *“wet nurse”* in “When a baby is *taken from* (1) the *wet nurse* (2), it easily forgets her and starts eating solid food”. Syntactically, the form of *“taken from”* is phrasal verb which contains verb and preposition. On the other hand, *“the wet nurse”* is noun phrase. From the view of meaning, lexically this idiom *“taken from”* means put something. While, contextually, it means to move the position from one place to another. Then, the meaning of *“the wet nurse”* in the sentence above is to give milk to someone’s baby. Contextually the meaning of *“the wet nurse”* is a women employed to feed another woman’s baby with milk from her own breast.

In the last stanza, stated only one idiomatic expression *“move across”* in *“Move across* the night sky with those anonymous lights. Syntactically, this is also kind of phrasal verb (verb + preposition). While, lexically the meaning of *“move across”* is to come forward, while contextually, the meaning of *move across* is through the night.

4.1.1.5. Fifth Data

The poem under title *“These Branching Moments”* was selected to be the fifth data.

"These Branching Moments"

How did you get away?

You were the pet falcon of an old woman.

Did you hear the falcon-drum?

You were a drunken songbird put in with owls.
Did you smell the odor of a garden?
You got tired of sour fermenting
and left the tavern.

You went *like an arrow*(1) to the target
from the bow of time and place.
The man who stays at the cemetery pointed the way,
but you didn't go.
You became light and *gave up* (2) wanting to be famous.
You don't worry about what you're going to eat,
so why buy an engraved belt?

I've heard of living at the center, but what about
leaving the center of the center?
Flying toward thankfulness, you become
the rare bird with one wing made of fear,
and one of hope. In autumn,
a rose *crawling along* (3) the ground in the cold wind.
Rain on the roof *runs down and out* (4) by the spout
as fast as it can.

Talking is pain. *Lay down* (5) and rest,
now that you've found a friend to be with.

The title of the poem above is “*These branching moments*”. The poem above contains four stanzas. In this poem, there are five kinds of idiomatic expressions. The idiomatic expressions in the poem above stated in the second, third and the fourth stanza. The second stanza there are two idiomatic expressions, they are; “*like an arrow*” and “*gave up*”. From the meaning point, this idiomatic expression “*like an arrow*” in “You went *like an arrow* (1)”, lexically, the

meaning of this expression is sharp pointed at one. While, contextually the meaning of **“Like an arrow” (1)** is quite different from the meaning lexically. Contextually, this idiomatic expression means to go in the direction of something.

Then, idiomatic expression **“gave up”** in **“gave up (2) wanting to be famous”**, syntactically, this is in the form of phrasal verb. While, based on the lexical meaning, this means surrender. Whilst, the meaning of **“gave up”** based on the context where it is used, **“gave up”** is someone who won’t do something again because he/ she is not able to do it again.

In the third stanza also stated two idiomatic expressions, they are; **“crawling along”** and **“runs down and out”**. Syntactically, these both idiomatic expressions have the same form. They are in the form of phrasal verb, which have the combination between verb and adverb. On the other word, they are different in the meaning. Lexically, the meaning of **“crawling along”** in **“a rose crawling along (3) the ground”**, means falling down. While, the meaning of crawling along based on the context is moving slowly close to the ground. Afterward, the meaning of **“runs down and out”** in **“runs down and out (4) by the spout”** lexically means to flow. While, the meaning of **“runs down and out”** contextually, is something (water) streamed from the high place to the lower place. In the last stanza, was found that only one idiomatic expression **“lay down”**. Structurally, this idiomatic expression is also in the form of phrasal verb (verb + adverb). Lexically the meaning of **“lay down”** in **“Lay down (5) and rest”** is to put something down, while contextually the meaning of lay down on the sentence above is to take a rest.

In the poem above, most of idiomatic expressions are in the form of phrasal verb, such as; “*gave up*”, “*crawling along*”, “*runs down and out*”, “*Lay down*”. More over, the meaning of idiomatic expression based on the context is balance with the meaning of idiomatic expression lexically. It means that, the meaning of idiomatic expressions lexically have the same meaning with the meaning of idiomatic expressions based on the context where they are used.

4.1.1.6. Sixth Data

This part presents the poem under title “*A Marriage at Daybreak*” as the sixth data, and the description as followed;

“A Marriage at Daybreak”

Do you know, brother, that you are a prince?
A son of Adam and that the witch of Kabul,
who holds you with her color and her perfume,
is the world?

Say the words; I take refuge
with the Lord of *the Daybreak* (1).

Avoid the hot breathing that keeps you tied
to her. She *breathes on knots* (2) and no one
can unknot them. That’s why the prophets came.

Look for those whose breath is cool.
When they breathe on knots, they loosen.
The old woman of the world has had you
in her net for sixty years. Her breathing
is the breathing of God’s anger. But God’s mercy
has more strength. Mercy is prior to wrath.

You must marry your soul.

That wedding is the way.
Union with the world is sickness.
But it's hard to be separated from these forms!
You don't have enough patience to give this up?
But how do you have enough patience
to do without God?
You can't quit drinking the earth's dark drink?
But how can you not drink from this other fountain?
You *get restless* (3), you say, when you don't sip
the world's fermentation. But if for one second
you saw the beauty of the clear water of God,
you'd think this other was embalming fluid.
Nearness to the Beloved is the splendor
of your life. Marry the Beloved.
Let the thorn of the ego *slide from* (4) your foot.
What a relief to be empty!
Then God can live your life.
When you stay tied to mind and desire, you *stumble*
in the mud (5) like a nearsighted donkey.
Keep smelling Joseph's shirt.
Don't be satisfied with borrowed light.
Let your brow and your face illuminate with union.

The poem above is under title “*A Marriage at Daybreak*”. The poem above consists of twelve stanzas. This poem contains five various idiomatic expressions which are stated in 1st, 2nd, 8th, 9th, and 11th stanza. In the first stanza, there is one idiomatic expression “*the Daybreak*” in “The Lord of *the Daybreak* (1)”. This idiomatic expression is categorized as a noun. Lexically the meaning of

the daybreak in this sentence is dawn. While, the contextual meaning of this expression is different from the meaning lexically. Based on the context, the meaning of ***“the Daybreak”*** in ***“The Lord of the Daybreak (1)”*** is a word which showed the time as the morning.

In the second stanza contains just one kind of idiomatic expression ***“breathes on knots”***. Lexically, the meaning of ***“breathes on knots”*** in ***“She breathes on knots (2)”*** is hard breath. Contextually, the meaning of the expression is one who difficult in breathing because in the bad situation.

Then, in the eighth stanza, there is one idiomatic expression ***“get restless”*** in ***“You get restless (3)”***. Syntactically, this idiomatic expression is idiomatic phrase. From the view of meaning, lexically, the meanings of this expression ***“get restless”*** is impatient. Contextually, the meaning of this expression is unable to be quit or calm condition.

In the ninth stanza, stated one idiomatic expression ***“slide from”***. Structurally, the kind of this idiomatic expression is idiomatic phrase (verb and preposition). While, from lexical meaning view point, ***“slide from”*** in ***“Let the thorn of the ego slide from (4) your foot”***, this expression means to come, appear. While, contextually, the meaning of ***“slide from”*** is something comes by moving smoothly along from. Then, in the eleventh stanza, contains one idiomatic expression ***“stumble in the mud”*** in ***“you stumble in the mud (5)”***. Lexically the meaning of ***“stumble in the mud”*** is almost fall. While, contextually the meaning of ***“stumble in the mud”*** is to become involved in a certain situation or place by accident.

4.1.1.7. Seventh Data

As the seventh data, the simple poem under title “*Last night you left me and slept*” is selected and the analysis of idiomatic expressions in it stated below;

“*Last night you left me and slept*”

Your own deep sleep. Tonight you turn
and turn. I say,
"You and I will be together
till *the universe dissolves*.(1)
You *mumble back* (2) things you thought of
when you were drunk.

The poem above is under title “*Last night you left me and slept*”. This poem is very simple and is not in the form of stanza. The poem above consists of four lines. While, the poem has two idiomatic expressions, they are “*the universe dissolves*” and “*mumble back*”. The meaning of the expression “*the universe dissolves*” in "You and I will be together till *the universe dissolves* (1)", lexically means the end of time. While, contextually the meaning of this expression is almost the same with the lexical meaning. Contextually, the meaning of the universe dissolves is judgment day. Other idiomatic expression which stated in the poem above is “*mumble back*” in “You *mumble back* (2) things you thought of when you were drunk”. Syntactically, this idiomatic expression “*mumble back*” is in the form of idiomatic phrase. While, based on the lexical meaning, the meaning of “*mumble back*” (2) is to say something. Based on the context, the meaning of “*mumble back*” means to say something in low voice so the hearer can’t hear. The

contextual meaning of the idiomatic expressions in the poem above more dominated than the meaning of idiomatic expression lexically.

4.1.1.8. Eighth Data

The poem under title “*The Seed Market*” was selected to be the eighth data.

“The Seed Market”

Can you find another market like this?

Where,

with your one rose

you can buy hundreds of rose gardens?

Where,

for one seed

get a whole wilderness?

For one weak breath,

a divine wind?

You've been fearful

of being absorbed in the ground,

or drawn up by the air.

Now, your *water bead (1) lets go (2)*

and *drops into(3)* the ocean,

where it *came from(4)*.

It no longer has the form it had,

but it's still water

The essence is the same.

This *giving up(5)* is not a repenting.

It's a deep honoring of yourself.

When the ocean comes to you as a lover,

marry at once, quickly,

for God's sake!

Don't postpone it!
Existence has no better gift.
No amount of searching
will find this.
A perfect falcon, for no reason
has landed on your shoulder,
and become yours.

The title of the poem above is ***“The Seed Market”***. This poem consists of fourteen lines. Idiomatic expression applied in it; exactly there are five kinds of idiomatic expression which stated in 6th and 8th lines.

In sixth lines, there are four kinds of idiomatic expressions, they are; ***water bead, lets go, drops into*** and ***came from*** in “Now, your ***water bead (1) lets go (2)*** and ***drops into (3)*** the ocean, where it ***came from (4)*** ”.

Syntactically, this expression ***“Water bead” (1)*** is in the form of noun phrase. From the meaning view, lexically this expression means tears. While, contextually, it means the bead of tears. The second idiomatic expression in the poem above is ***“lets go” (2)***. The meaning of ***“lets go”*** lexically is released. Contextually, the meaning of this expression is released something. In other word, it allows something to be free. The third idiomatic expression stated in the poem above is ***“Drops into” (3)***. Syntactically, this expression ***“Drops into”*** is idiomatic phrase. This idiomatic phrase consists of verb and preposition. At the view of meaning, this expression is not quite different from what literally stated. Lexically, ***“Drops into”*** means fall into (enter), while, the meaning of ***“drops into”*** based on the context where this expression used is to flow toward the ocean. The fourth idiomatic expression in this poem is ***“came from” (4)***. The kind of this

idiomatic expression is also in the form of idiomatic phrase, which consist verb and preposition. From the view meaning, **“Came from”** lexically, it is the original place, while, contextually the meaning of come from in this poem is place where something has been previously put.

Then, the fifth idiomatic expression which stated in 8th lines, is **“giving up” (5)** in **“This giving up (5) is not a repenting”**. From the syntactical structure, this is also categorized as idiomatic phrase, because this expression is in the form of phrase. Then, from the meaning itself, lexically, the meaning of **“giving up”** lexically is surrender. Contextually the meaning of **“giving up”** is someone who won’t do something again because he/ she is not able to do it anymore.

Overall, most of idiomatic expressions which are stated in the poem under title **“The Seed Market”** are in the form of idiomatic phrase. Again, the contextual meaning dominated the meaning of idiomatic expressions in the poem above.

4.1.1.9. Ninth Data

The ninth data, the poem under title **“New Blossom”** is analyzed as followed;

“New Blossoms”

Sit near someone who has had the experience.

Sit under a tree with new blossoms.

Walking the section of the market

Where chemists sell essences,

You will receive conflicting advice.

Go toward (1) kindness.

If you are not sure where that is,

You will be drawn in by fakes.

They will take your money and sit you down

On their *doorstep (2)* saying, I'll be right back

But have another door they leave by.

Do not dip your cup in a pot
just because it has reached the simmering point.

Not every reed is sugarcane.

Not every under has an over.

Not every eye can see.

Or it may be you cannot thread the needle
because it already has thread in it.

Your loving alertness is a lantern.

Keep it protected from wind
that makes it crazy

Instead of that *airy commotion (3)*

Live in the water that gently cools
as it flows. Be a helpful friend,

And you will become a green tree

With always new fruit,
always deeper journeys into love.

In the ninth data, the poem under title “*New Blossom*” consists of seven stanzas. The idiomatic expressions conveyed in different stanza. In the first stanza, idiomatic expressions could not be found there. Idiomatic expressions

applied in 2nd, 3rd, and 7th stanza. In the second stanza there is one kind of idiomatic expressions “**Go toward (1)** kindness”. Syntactically, this idiomatic expression is in the form of phrasal verb (verb + prep). Lexically, this sentence means to contribute, but contextually, the meaning of “**Go toward**” in “**Go toward (1)** kindness” is to do something pleased.

While, in the third stanza there is one style of idiomatic expressions “On their **doorstep (2)** saying, I’ll be right back”. “**Doorstep**” is categorized as a noun phrase. Lexically; the meaning of “**doorstep**” is very near to where someone’s living. Contextually, “**doorstep**” is place where someone stands, exactly in an outer door. In the fifth stanza there is one idiomatic expression.

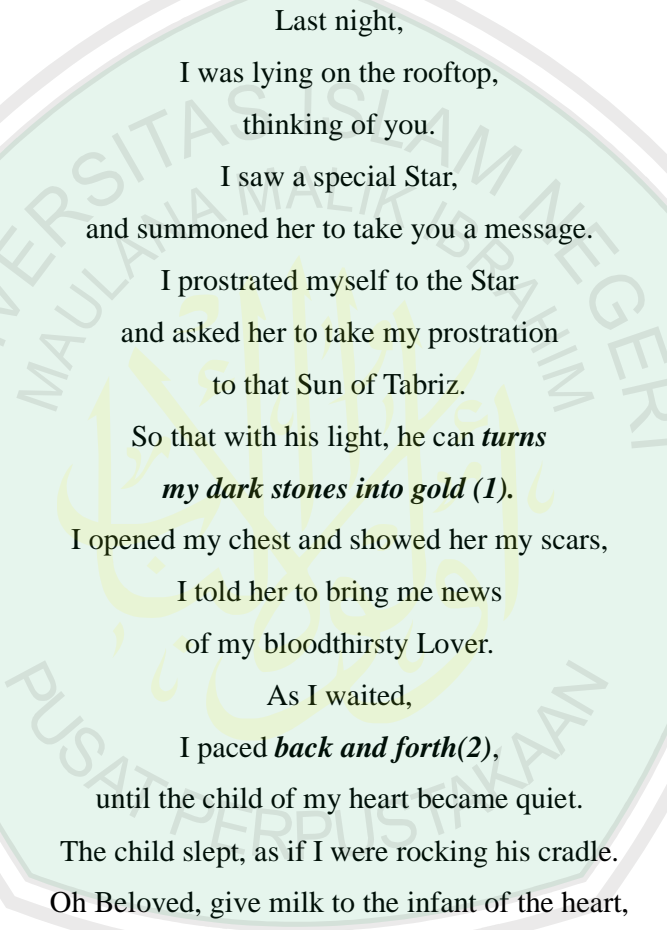
In the last stanza there is an idiomatic expression “**airy commotion**” of “Instead of that **airy commotion (3)** live in the water that gently cools” as it flows. This idiomatic expression “**airy commotion**” is idiomatic phrase. Syntactically the form of this idiomatic expression is noun phrase (Adjective + Noun). The meaning of “**airy commotion**” lexically means storm noisy. Contextually, the meaning of “**airy commotion**” is almost the same. It means the expression of violent anger.

Overall, the contextual meaning dominated the meaning of idiomatic expressions in the poem above. In addition, all of idiomatic expressions stated in the poem are in the form of phrases.

4.1.1.10. Tenth Data

This is the last data that is presented with poem under title “*Cradle My heart*”

“Cradle My Heart”



Last night,
I was lying on the rooftop,
thinking of you.
I saw a special Star,
and summoned her to take you a message.
I prostrated myself to the Star
and asked her to take my prostration
to that Sun of Tabriz.
So that with his light, he can *turns*
my dark stones into gold (1).
I opened my chest and showed her my scars,
I told her to bring me news
of my bloodthirsty Lover.
As I waited,
I paced *back and forth(2)*,
until the child of my heart became quiet.
The child slept, as if I were rocking his cradle.
Oh Beloved, give milk to the infant of the heart,
and don't hold us from our turning.
You have cared for hundreds,
don't let it stop with me now.
At the end, the town of unity is the place for the heart.
Why do you keep this bewildered heart
in the town of dissolution?
I have gone speechless, but to rid myself
of this dry mood,

oh Saaqhi, pass the narcissus of the wine.

In the poem above under title “*Cradle My Heart*”. This poem is not in the form of stanza, but in the form of lines. “*Cradle My Heart*” consists of twelve lines. In this poem, found only two kinds of idiomatic expressions found, they are; “*turn my dark stones into gold*” and *back and forth*.

The first idiom stated in the fourth line “*turn my dark stones into gold*” in “He can *turn my dark stones into gold* (1). Lexically the meaning of the expressions above means, make something become. While contextually, the meaning of the expression above, means, passing something from one form (happiness) with another form (sadness). The last idiomatic expression stated in sixth line, *back and forth* in “I paced *back and forth* (2)”. This kind of idiomatic expression is often used by many people. From the view of meaning, lexically the meaning of “*Back and forth*” means move from one place to another. While, the meaning of “*back and forth*” contextually, has the same meaning as lexically. Contextually the meaning of “*back and forth*” is moving from one place to another and back again repeatedly.

Overall, the contextual meaning of idiomatic expressions which are stated in the poem above dominated the meaning of idiomatic expression.

4.2. Discussion

After obtaining and analyzing the data based on the semantics theory, especially lexical and contextual meaning theory on idiomatic expressions, the next part is the discussions of the whole data to answer the problem proposed in the previous chapter.

The problems statements in this study formulated as followed; (1) What are the lexical meaning of idiomatic expressions found in *Jalalluddin Rumi's* poem? (2) What are the contextual meaning of the idiomatic expressions found in *Jalalluddin Rumi's* poems?

Dealing with the first answer, the lexical meaning of idiomatic expressions in *Jalalluddin Rumi's* poems is the meaning of the idiomatic expressions that commonly assigned the dictionary. While, the contextual meaning of idiomatic expressions is the meaning of idiomatic expressions based on the context where the idiomatic expressions are used, in this case in the poems.

The descriptions as followed;

DATA PRESENTATIONS	THE LEXICAL MEANING	THE CONTEXTUAL MEANING
1. On the Deathbed; <ul style="list-style-type: none"> • <i>Crept Into</i> • <i>Turning The Water Wheel</i> • <i>The blood money</i> • <i>Wards off</i> 	<ul style="list-style-type: none"> • crawl or go • change • compensation • defense 	<ul style="list-style-type: none"> • the beginning of something occurs or happen • passing something from one form (happiness) with another form (sadness). • means money paid to a person as compensation • preventing something

		<p>dangerous or unpleasant from affecting or harming one. in other word, keeping something from bad thing</p>
<p>2. The Guest House;</p> <ul style="list-style-type: none"> • <i>A guest house</i> • <i>A crowd of sorrows</i> • <i>Clearing you out</i> • <i>The dark thought</i> • <i>The door laughing</i> 	<ul style="list-style-type: none"> • small hotel • full of sadness • remove something • bad thinking • the door of happiness 	<ul style="list-style-type: none"> • small building where there are many people who come and stay there • someone in bad condition of sadness • change the sadness with happiness or great pleasure. • nasty of thought, like malicious, cruel or horrible thinking • to come to happiness
<p>3. A builder looks for the rotten hole;</p> <ul style="list-style-type: none"> • <i>A water carrier</i> • <i>Rush toward</i> • <i>Not friends</i> • <i>The vast nothing</i> 	<ul style="list-style-type: none"> • someone who carries the water • movement forward • alone • care or unconfined 	<ul style="list-style-type: none"> • a person who works as carrier water • doing something that has been directly suggested • no one caring • someone who cares,

<p><i>inside</i></p> <ul style="list-style-type: none"> • <i>Be casting you net</i> • <i>Misapprehensions</i> • <i>Vice regent</i> • <i>A gold throne</i> • <i>Weep tears</i> • <i>Nurtures the spirit</i> • <i>A vest of chain</i> • <i>An unpredictable associate</i> 	<ul style="list-style-type: none"> • purpose or desire • fear • a leader • crown • cry • live • strong • uncontrolled 	<p>gives attention</p> <ul style="list-style-type: none"> • wish something • an unpleasant feeling caused of scaring • someone who leads the regent or an area • an authority or leadership • someone will feel regret • someone who lives, not died • feel powerful or health • something that cannot be controlled, it is a bridle thing
<p>4. Say I am you;</p> <ul style="list-style-type: none"> • <i>Taken from</i> • <i>The wet nurse</i> • <i>Move across</i> 	<ul style="list-style-type: none"> • put something • to give milk to someone's baby • to come forward 	<ul style="list-style-type: none"> • to move the position from one place to another • a woman employed to feed another woman's baby with milk from her own breast. • through the night
<p>5. These Branching Moments;</p> <ul style="list-style-type: none"> • <i>Like an arrow</i> 	<ul style="list-style-type: none"> • sharp pointed at one 	<ul style="list-style-type: none"> • to go in the direction of something

<ul style="list-style-type: none"> • <i>Gave up</i> • <i>Crawling along</i> • <i>Runs down and out</i> • <i>Lay down</i> 	<ul style="list-style-type: none"> • surrender • falling down • flow • to put something down 	<ul style="list-style-type: none"> • someone who won't do something again because he/ she is not able to do it again. • moving slowly close to the ground • something (water) streamed from the high place to the lower place • to take a rest
<p>6. A Marriage at Daybreak;</p> <ul style="list-style-type: none"> • <i>The Daybreak</i> • <i>Breathes on knots</i> • <i>Get restless</i> • <i>Slide from</i> • <i>Stumble in the mud</i> 	<ul style="list-style-type: none"> • dawn • hard breath • impatient • to come, appear • almost fall. 	<ul style="list-style-type: none"> • a word which showed the time as the morning • one who difficult in breathing because in the bad situation • unable to be quit or calm condition • something comes by moving smoothly along from • to become involved in a certain situation or place by accident

<p>7. Last Night You left me and slept;</p> <ul style="list-style-type: none"> • <i>The universe dissolves</i> • <i>Mumble back</i> 	<ul style="list-style-type: none"> • the end of time • to say something 	<ul style="list-style-type: none"> • judgment day • to say something in low voice so the hearer can't hear
<p>8. The Seed Market ;</p> <ul style="list-style-type: none"> • <i>Water bead</i> • <i>Lets go</i> • <i>Drops into</i> • <i>Came from</i> • <i>Giving up</i> 	<ul style="list-style-type: none"> • tears • released • fall into • the original place • surrender 	<ul style="list-style-type: none"> • the bead of tears • released something. in other word, it allows something to be free • to flow toward the ocean • place where something has been previously put. • someone who won't do something again because he/ she is not able to do it anymore
<p>9. New Blossoms;</p> <ul style="list-style-type: none"> • <i>Go toward</i> • <i>Doorstep</i> • <i>Airy commotion</i> 	<ul style="list-style-type: none"> • to contribute • very near to where someone's living • storm noisy 	<ul style="list-style-type: none"> • to do something pleased • place where someone stands, exactly in an outer door • The expression of

		violent anger.
<p>10. Cradle of my heart;</p> <ul style="list-style-type: none"> • <i>Turns my dark stones into gold</i> • <i>Back and forth</i> 	<ul style="list-style-type: none"> • Make something become • move from one place to another 	<ul style="list-style-type: none"> • passing something from one form (happiness) with another form (sadness) • moving from one place to another and back again repeatedly

In addition, most idiomatic expressions stated from the ten data are in the form of idiomatic phrase which contains the combination between verb and preposition or verb and adverb, such as: *Go toward, comes along, wards off*, etc.

Overall, from the view of meaning from the ten data, the contextual meaning dominated the meaning of idiomatic expressions than the meaning lexically.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents conclusion of the result that has been discussed in chapter IV and suggestions hoped to be useful for the readers. The conclusion is drawn based on the formulated research question, while suggestions give information for the readers who are interested in this study.

5.1 Conclusion

The conclusion covers the explanation in Chapter Four: ten data presentations, in this case the poems by *Jalalluddin Rumi*.

Based on the previous analysis on the ten data presentations, in the form of poems written by *Jalalluddin Rumi*, it is found that the poems contain various idiomatic expressions. The number of idiomatic expressions used in *Jalalluddin Rumi's* poems is about forty six of ten data presentations. Referring to the problems of the study, the lexical meaning of idiomatic expressions found in *Jalalluddin Rumi's* poems is the meaning of idiomatic expressions which commonly assigned in dictionary. We can easily understand the meaning of idiomatic expressions used in the poem written by *Jalalluddin Rumi*, by referring to lexical meaning in the dictionary where the idiomatic expressions defined lexically or based on the dictionary.

The most important thing in understanding the idiomatic expressions is not only based on the dictionary, but also on the context where the idiomatic expressions are used.

In analyzing the idiomatic expressions contextually is more difficult than lexically because the meaning of idiomatic expressions contextually is not always clear, it is implicit and we have to interpret its meaning. Sometimes, the meaning of idiomatic expression relates to the sense or feeling.

In addition, most of the lexical meaning of idiomatic expression has the same meaning contextually. But, overall from ten data, the contextual meaning of idiomatic expression dominated the meaning of idiomatic expressions than lexically, for instance, in the first data "*On the Deathbed*", second data, the poem under title "*The Guest House*", the fifth data poem under title "*These Branching Moment*", etc.

From the view of syntactical structure of idiomatic expressions found in the ten data, stated that most of idiomatic expressions found in *Jalalluddin Rumi's* poems are in the form of idiomatic phrase. It means that most of idiomatic expressions in these poems is a combination between verb and preposition or verb and adverb, such as; *Go toward, clearing you out, comes along, come from*, etc.

From the explanation above it can be summarized that the idiomatic expressions is very important matter to know and to learn, although it is not easy to learn them without learning by heart.

5.2. Suggestion

After finishing this thesis, in this part stated several points that could be used as recommendation, as followed;

- For the readers who interested in studying the idiomatic expressions, especially in the literary work, are expected to define the meaning of idiomatic expression not only based on the literally or lexically stated, but

we have to consider based on the context where the idiomatic expressions are used. So, we can get a good comprehension in understanding the idiomatic expressions which stated in, especially in the literary works, such as poem. It will help them avoid misinterpretation, especially in determining the meaning of idiomatic expressions.

- Meanwhile, for students who are leaning vocabulary, this study can be alternative reference, because this study presents various kinds of idiomatic expressions.
- In addition, it is also recommended for the next researchers who are interested in doing further researches in the same area to use these findings as a starting point in conducting the research. Moreover, by using the theory of Lyon John, it is suggested to use other sources of data, such as from the dialog in the drama or novel or even in spoken language like a song or speech.
- Overall, this research hoped to be useful for all the reader, especially who interested in the same field, the study of meaning.

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