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**DEIXIS ANALYSIS OF JALALUDDIN RUMI'S LOVE STATEMENT
POEM****Rofiatun Hasanah¹, Ahmad Mahfudillah Syam²**^{1,2}**Universitas Al-Qalam Malang**Email: rofiatunhasanah22@alqalam.ac.id**Abstract**

This study examines the use and function of deictics in the poem “Perjalanan Cinta” by Jalaluddin Rumi, a renowned Sufi poet. Deictics is a phenomenon related to the understanding of conversational context, encompassing personal, spatial, and temporal aspects. Using a descriptive qualitative approach and sociopragmatic deictic theory, this research explores how deictic elements shape profound spiritual meaning and the mystical relationship between the servant (I) and the Creator (You). The analysis reveals a dominance of personal deictics, particularly the first- and second-person singular perspectives, reflecting an intimate dialogue within the spiritual journey (tariqah). Deictics of place and time function as symbols of transcendental space and eternal time, not merely as physical markers. In conclusion, deictics in Rumi’s poetry function not only as connecting elements within the text but also as poetic-philosophical tools that link worldly reality with sacred divine love.

Keywords: *Deictics, Jalaluddin Rumi, Journey of Love, Pragmatics, Sufi Poetry.***Abstrak**

Studi ini mengkaji pemanfaatan dan fungsi deiksis dalam puisi “Perjalanan Cinta” karya Jalaluddin Rumi, seorang penyair sufistik ternama. Deiksis sendiri merupakan fenomena yang berkaitan dengan pemahaman konteks percakapan, meliputi aspek pribadi, tempat, dan waktu. Dengan pendekatan kualitatif deskriptif serta teori deiksis sosiopragmatik, penelitian ini menggali bagaimana elemen-elemen deiktik membentuk makna spiritual mendalam serta hubungan mistis antara hamba (aku) dan Sang Pencipta (Kau). Hasil analisis memperlihatkan dominasi deiksis persona, khususnya sudut pandang orang pertama dan kedua tunggal, yang mencerminkan dialog intim dalam perjalanan spiritual (tariqah). Deiksis tempat dan waktu berperan sebagai simbol ruang transendental dan waktu yang abadi, bukan sekadar penanda fisik. Kesimpulannya, deiksis dalam puisi Rumi tidak hanya berfungsi sebagai elemen penghubung dalam teks, melainkan juga sebagai alat puitis-filosofis yang menghubungkan realitas duniawi dengan cinta ilahi yang suci.

Kata Kunci: Deiksis, Jalaluddin Rumi, Perjalanan Cinta, Pragmatik, Puisi Sufi.**INTRODUCTION**

Language is the main tool of communication in everyday life, used to convey messages so that they can be understood, both orally and in writing. One of the fields

of science that studies language and its meaning is pragmatics. Daily activities cannot be separated from language, which is a tool for communicating in daily life (Manurung & Yuhdi, 2022a). In communication activities, the speaker articulates words or sentences to say according to the interlocutor and hopes that the interlocutor can understand what he wants to convey in spoken or written language (Nifmaskossu et al., 2019). Therefore, there are several fields of study in language and meaning; one of them is the field of pragmatics.

Pragmatics is a field of linguistics that studies the meaning of language in relation to the context in which it is used. Its primary focus is on how people understand expressions by considering factors beyond the structure of language itself. As an aspect of contemporary linguistic development, pragmatics plays a role in explaining how the meaning of a statement can change depending on the circumstances, the purpose of the communication, and social relationship between speaker and listener. Pragmatics also studies how language is used in context, including factors such as location, time, and the speaker's situation, as well as how meaning adapts to various circumstances in conversation (Binti Shofiyah et al., 2025).

According to Yule in (Dwiyan Sebastian, Irma Diani, n.d.), pragmatics is the study of meaning conveyed by speakers and interpreted by interlocutors. Pragmatics also studies other meanings behind what someone says. Therefore, pragmatics deals with the speaker's meaning implied in an utterance. In pragmatics, there are several main areas: deixis, implicature, presupposition, speech acts, and conversational structure. Based on these areas, this research specifically chooses deixis as the focus of the study to analyze poetry (Siregar et al., 2024). According to Mey on (Suparno, 2020), deixis comes from the Ancient Greek word *deiktitos*, which means “the act of pointing directly.” Thus, a word can be said to have deictic meaning if the word has aspects of one sentence or another word, depending on changes in context (Pratiwi & Utomo, 2021).

The definition of deixis in KBBI (2013: 245) is defined as something or a function that refers to something outside of language or the term that refers to it in relation to individuals, time, and location in an utterance. In communication, phrases or words that refer to these three aspects experience changes in their designation, according to who is speaking, the time, and place when the words are spoken. Examples of words such as *I*, *he*, and *you* show that their designation can change. To understand the reference of these words, we need to know who, where, and when the words are said. In linguistic studies, the term for this kind of designation is called deixis. Etymologically, deixis is rooted in the Greek word *deiktikos*, which means “something that points directly.” In Greek, deixis is used as a technical term for one of the basic aspects of an utterance. The term *deiktikos*, used in Greek grammar, is today known as a demonstrative pronoun (Manurung & Yuhdi, 2022b).

Deixis represents the relationship between language structure and the context in which it is used. Pronouns such as “me” and “he” and adverbs such as “later” and “that” are categorized as deictic forms because their references are dynamic and depend on the speaker's identity, location, and time of utterance. Categorically, deixis is divided into five types: personal, place, time, discourse, and social deixis, each of which performs a specific referential function based on its context (Alifian et al., 2025).

Deixis can be understood as the determination or recognition of individuals, objects, events, processes, or activities being discussed or observed in relation to spatial and temporal aspects, when stated by the speaker or listener. From this explanation, it can be concluded that deixis is a form of language, whether in the form of words or other forms, that acts as a marker for something outside the linguistic context. In other words, a linguistic form can be said to be deictic if its reference can change based on who is speaking and also depends on the time and place when the word is expressed. So, deixis is a term that does not have a fixed referent. For example, in the following dialogue: Ani: I will go to Bandung next week, how about you? Ali: I will relax at home. The word “I” here refers to two people. The first word is a substitute for Ani while the second word refers to Ali. From this example, it is clear that the word “I” has a reference that can change according to the context of the conversation and the language situation (Manurung & Yuhdi, 2022b).

Deixis in poetry is a linguistic phenomenon that is important for understanding the context and meaning contained in literary works. Deixis refers to the use of words or phrases whose meaning depends on the situational context, including who is speaking, to whom, where, and when the statement is made. In poetry, deixis can serve to amplify emotions, create depth of meaning, and connect the reader to the experiences expressed by the poet. In this article the author takes a poem by Jalaluddin Rumi.

Research on deixis has been conducted by (Sitorus, 2019) entitled “A Deixis Analysis of Song Lyrics in Calum Scott's 'You Are the Reason’”, in their research they analyzed persona deixis. Then (Rahmayanti, 2021) entitled “The Use of Deixis in Justin Bieber's My World 2.0 Album by Justin Bieber”, in her research analyzed persona deixis, temporal deixis, and spatial deixis. And also (Arnoi & Ashadi, 2021) entitled “‘Deixis Analysis in Ardhito Pramono's Songs’”. In their research, they analyzed five types of deixis, namely persona deixis, place deixis, time deixis, discourse deixis, and social deixis.

Previous research by (Sitorus, 2019) entitled “A Deixis Analysis of Song Lyrics in Calum Scott 'You Are the Reason' which examines the use and grouping of types of deixis in song lyrics, (Rahmayanti, 2021) entitled “The Use of Deixis in My World 2.0 Album by Justin Bieber” which aims to describe the various types of deixis

and their referential meaning in song lyrics on the My World 2.0 album, and (Arnoi & Ashadi, 2021) entitled “Analysis of Deixis in Ardhito Pramono's Songs” which focuses on the study of identifying types of deixis in song lyrics and their relationship to the social context behind the use of the language.

Previous studies by (Sitorus, 2019), (Rahmayanti, 2021), and (Arnoi & Ashadi, 2021), examined deixis in song lyrics. The main difference lies in the object of the study, namely poetry, which has more symbolic, dense, and aesthetic language characteristics than song lyrics. In addition, previous studies generally focused on grouping deixis types and determining dominant deixis, while this study emphasizes the analysis of deixis types and their referential meanings in constructing the meaning of the poetry contextually. Thus, this study is expected to enrich pragmatic studies, especially the analysis of deixis in poetic literary works.

Jalaluddin Rumi, a prominent Sufi poet from Persia, his full name Jalaluddin Rumi Muhammad bin Bahauddin Walad bin Hasin bin Al Khattabi al-Bakri was born on 6 Rabi'ul Awal 604 AH or 30 September 1207 AD in Balkh, an area included in the territory of the Kingdom of Khawarizm in North Pera. He was born into a respectable family. His mother was a member of the Khawarimz kingdom, named Mu'mina Khatun. From his mother's lineage, Jalaluddin Rumi is descended from the cousin, friend, and son-in-law of the Prophet Muhammad, Ali bin Abi Talib who was the fourth caliph of Islam. While his father's name was Muhammad or better known as Bahauddin Walad, a scholar and great teacher in his country at that time. Because of his great knowledge, he was also called Sultanul Ulama. According to records, his father's lineage goes back to Sayyidina Abu Bakr Ash-Shiddiq ra. Sefik can mentions Rumi's lineage as follows: following is the genealogy of Jalaluddin Rumi - Baha al din Valad - Huseyin Khatibi - Ahmed Khatibi Mahmud - Mavdud - Husayyib - Mutahhar - Hammad - Abdurrahman - Abu Bakar (Imanuel Kristian & Leopoldo Albertus Agung Abani, 2020).

Jalaluddin Rumi was a poet who transformed his words into a powerful life force, drawing countless souls throughout the ages toward an understanding of God, freedom, honor, and the true purpose of life. Rumi's poetry is filled with mystical meanings that make it difficult for many to grasp its values, while also displaying mystical elements that remain questionable. Although many mystical works were written by poets or Sufis, few truly demonstrate the uniqueness of this mysticism (Zuhdy, 2017).

The poetry of Jalaluddin Rumi is widely known and has been the basis for numerous studies of Sufism for several hundred years. His work is deeply moving, clearly emphasizing that outward form is merely a shield for a deeper meaning. His main work, recognized as one of the world's great books, is the Mathnawi-i-Ma'nawi (A Series of Two-Line Poems), which consists of six volumes, contains 25,000 long poems, and is a gem of Sufism. In addition, his Diwan-i Shams-i Tabriz contains

approximately 2,500 lyrics, and the Ruba'iyyat (Four-Line Poems), of which approximately 1,600 lines are original. Rumi is known as a prolific Sufi figure. In addition to his role as a preacher and teacher, he also actively wrote many Sufi works, most of which are in poetry or prose. Therefore, it is not surprising that he is called the great Sufi poet (Zuhdy, 2017).

It is generally accepted that Rumi's poetry is unique among Sufi poets. Through his work, Rumi asserts that understanding life can only be achieved through love, not mere physical effort. In his poetry, Rumi also emphasizes that God, as the sole goal, is incomparable (Zuhdy, 2017).

Many of his poetic works include Divine Love Poems, Mystical and Spiritual Poems, Poems about Man and Soul, Love and Longing Poems, Rubaiyat (Four Line Poems) (Sulistiyowati et al., 2018). Philosophical and Allegorical Poems (Sulistiyowati et al., 2018). The poem by Jalaluddin Rumi that the author takes in this article is entitled "Statement of Love."

METHOD

This research applies a descriptive method with a qualitative approach. According to (Habsy, 2017) a qualitative approach in research is descriptive because it focuses on processes, meanings, and understandings obtained through words or images, rather than numbers. The researcher employed a pragmatic approach to identify and classify deixis based on its types and explain its meaning in poetry.

The data source was obtained from a poem by Jalaluddin Rumi entitled "Pernyataan Cinta." Data was obtained carefully by reading the poem and noting each line belonging to the deixis type. The data were then grouped by selecting and identifying various types of deixis, namely place deixis, persona deixis, discourse deixis, time deixis, and social deixis, along with their meanings and functions.

Furthermore, data research was conducted by interpreting the context of the use of deixis in each verse of the poem to understand the relationship between the speaker and the listener, as well as the situational background surrounding the utterance. This interpretation is based on the linguistic context and pragmatic context that appear in the poem, so that the meaning of deictic is not only understood lexically, but also contextually according to the spiritual and symbolic nuances that characterize Jalaluddin Rumi's work.

The results of the study are then presented in the form of descriptive explanations outlining the various types of deixis identified along with examples from the poem. The data is presented in an orderly manner to demonstrate the patterns of deixis use and its role in creating meaning and a spiritual connection between the

speaker and the listener. Thus, this study is expected to provide a comprehensive overview of the role of deixis in the poem “Pernyataan Cinta” (Statement of Love) and its contribution to the overall understanding of the poetic text.

RESULTS AND DISCUSSION

Statement of Love_Jalaluddin Rumi (Eni Murdiati, 2011)

*If I don't express Your beauty in words,
I keep Your love in my heart.
If I smell the fragrance of roses without Your love,
I'll soon burn like thorns.
Though I am as still as a fish,
But I am also as restless as the waves in the ocean.
You who have sealed my lips,
Draw my mustache close to You.
What is Your intention? How should I know?
I only know that I am always ready in this accompaniment.
I chew the cud of pain remembering you again,
Like a camel chewing its cud,
And like an angry camel, my mouth foams.
Though I live hidden and speak not,
In the presence of Love I am clear and real.
I'm like a seed beneath the ground,
I wait for the signs of spring.
Until without my own breath I can breathe fragrance,
And without my own head I can stroke your head again.*

Analysis deixis in the poem “Statement of Love” by Jalaluddin Rumi is analyzed based on the types of deixis. In the study pragmatic analysis, there are five types of deixis

namely persona deixis (first-person and second-person), place deixis, time deixis, discourse deixis, and social deixis.

1. Persona Deixis

In this poetry research, there is a tendency to use dominant persona deixis, which shows the strong involvement of the participants speaking in the discourse being studied (Aliyah, 2018). The first-person pronouns “I” and the second-person “you” are used intensively to describe relation emotional and spiritual between poet with his God, or between soul with love. For example: “*If I don't express Your beauty in words*” The word “I” here not only refers to the poet's persona, but also as symbol humility of a servant before God. Meanwhile, “you” describes the beloved entity, which in the context Sufism refers to God or Divine Love.

According to Levinson's theory, the word “I” can be categorized as first-person deixis. An example of this is in the sentence: Miguel “Sometimes **I** think I'm cursed, cause of something that happened before **I** was even born”. The word “I” in Miguel's sentence refers to himself, which is what he was speaking at the time (Naula, 2017). In the journal of deixis analysis in the lyrics of the song “TO THE BONE” BY PAMUNGKAS, in the lyrics “Have **I** ever told you” and “What **I** feel through my bone,” it states that the word “I” is a persona deixis which refers to the writer of the song lyrics (Wulandari, 2022).

According to (Zafirah et al., 2024) it is also stated that the word “I” or “me” is included in the first-person deixis, namely in the sentence. “Suddenly your mother stretched out her hand to me, and I approached.” The word “I” is categorized as first-person singular deixis because it refers directly to the only speaker in the sentence, namely Mak Base (Zafirah et al., 2024).

a. deixis (first-person)

*If **I** don't express Your beauty in words,*

***I** keep Your love in my heart.*

*If **I** smell the fragrance of roses without Your love,*

***I**'ll soon burn like thorns.*

*Though **I am** as still as a fish,*

*But **I am** also as restless as the waves in the ocean.*

*You who have sealed **my** lips,*

Draw my mustache close to You.

*What is Your intention? How should **I** know?*

*I only know that **I am** always ready in this accompaniment.*

***I** chew the cud of pain remembering you again,*

*And like an angry camel, **my** mouth foams.*

*Though **I** live bidden and speak not,*

*In the presence of Love **I am** clear and real.*

***I'm** like a seed beneath the ground,*

***I** wait for the signs of spring.*

*Until without **my** own breath **I** can breathe fragrance,*

*And without **my** own head **I** can stroke your head again.*

b. deixis (second persona)

*If I don't express **Your** beauty in words,*

*I keep **Your** love in my chest.*

*If I smell the fragrance of a rose without **Your** love,*

***You** who have sealed my lips,*

*Draw my mustache close to **You**.*

*What is **Your** intention? How can I know?*

*I chew again the cud of pain remembering **you** again,*

2. Place deixis

According to Yule (2006) in (Ilma & Sabat, 2023), place deixis is used to indicate relative location. of the persona or object being discussed. In language, this is often expressed through demonstrative words (such as *here, there, there*) or adverbs of place. Terms it's spatial deixis and uses more demonstrative words such as near, far, high, short, right, left, and in front. Use the place deixis in this poem functions as metaphor to emphasize spiritual position of the poet (Zuhdy, 2017).

Based on the distance between the speaker and the object mentioned, place deixis is divided into two categories, namely proximal (near) and distal

(far). Proximal deixis refers to a location that is close, for example “here” or “there”, while distal deixis refers to a location that is further away, such as “there” or “that.” In other words, place deixis identifies location or space relative to the speaker's position during an interaction, as seen in the use of the forms here, there, and there (Binti Shofiyah et al., 2025).

*I keep Your love **in my heart**.*

*I only know that I am always ready **in this accompaniment**.*

***In the presence of Love** I am clear and real.*

*I'm like a seed **beneath the ground**,*

In the poem, place deixis appears in the expression “in my heart,” “in this accompaniment,” “in the presence of Love,” and “beneath the ground.” These expressions refer to locations with meaning depending on the angle view speakers, both physically and mentally, so that functioning emphasizes the situation and experiences of the speaker in the poem.

The phrases “in my heart” and “in this accompaniment” fall into the category of near-place deixis because they both indicate a very close position to the speaker, both emotionally and situationally. The phrase “in my heart” refers to a personal and intimate area, thus reflecting a very close relationship between the poet and the experience being expressed. On the other hand, the use of “this” in “in this accompaniment” indicates that the state or situation is being directly experienced by the poet, making it understood as a deictically close location.

Conversely, the phrases “in the presence of Love” and “beneath the ground” fall into the category of far-place deixis because they refer to places the poet cannot directly reach. “In the presence of Love” describes a spiritual space beyond the speaker, while “beneath the ground” reflects a location physically and symbolically separate from the speaker's current location. Thus, the distinction between near-place and far-place deixis in this poetic excerpt serves to emphasize the distinction between a close inner space and a transcendent symbolic space.

The poet uses the above place deixis sentences to describe inner space, emotions, and to indicate spiritual depth and existential connection with God while emphasizing the point of view and depth of meaning he wants to convey in the poem.

3. Time Deixis

According to Purwo (1984), time deixis is moment - centred time reference speech generated and depends on the angle view speaker. In line with

that, Yule (1996) explains that Temporal deixis is related to time marking such as *now, then, and yesterday*, the reference to which is determined by the time of utterance (Dewi et al., 2023). As Levinson (1983) quoted in (Binti Shofiyah et al., 2025) emphasized that time deixis refers to the distance in time that is relative to the moment speak, so that it's meaning always depends on context narrative.

Example quote: "Today, I stand before you not as a victim." The time deixis "today" represents the character's position and way of thinking. He is no longer in the weak state he was before. Today marks a moment of awakening and resistance. Here, time acts as a divider between the powerlessness of the past and the power he possesses today (Binti Shofiyah et al., 2025).

*I'll **soon** burn like thorns.*

*I only know that I am **always** ready in this accompaniment.*

*I chew again the cud of pain remembering you **again***

***Until** without my own breath I can breathe fragrance*

*I wait for the signs of **spring***

In the poem, time deixis is shown by the expression *soon, always, again, until, and spring*, which respectively refer to the near future, past, repetition, continuity, future orientation, and specific time markers based on corner view speaker.

The poet uses the words "*soon, always, again, until, and spring*" to describe the inner journey of time he experiences. These words do not indicate a definite time, but rather emphasize emotional processes such as waiting, repeated pain, and emotional resilience. By using relative time deixis, the poet makes the experience feel ongoing and universal. Meanwhile, the word "*spring*" is chosen as a symbol of the presence of hope and resurrection after long suffering

4. Discourse Deixis

Discourse deixis is a pronoun in certain parts or refers to sentences that have been spoken or sentences that will be spoken (Dwiyana Sebastian, Irma Diani, n.d.). In another journal, discourse deixis refers to words or phrases that refer to other elements in the text, whether previously expressed (anaphora) or those that will be expressed later (cataphora). Its purpose is to maintain unity (cohesion) in the narrative flow and help readers understand the relationship between parts of the text (Binti Shofiyah et al., 2025).

Example quote: "All will be revealed in due time." This sentence contains discourse deixis in the form of the word "that," which refers to something previously mentioned, such as a traumatic event or a major secret in the main character's life. Through this form of reference, the narrator maintains the flow of the story and creates curiosity in the reader. This word serves as a

link between the past part of the text and the promise of revealing something in the future (Binti Shofiyah et al., 2025).

*What is **Your intention**? How should I know?*

*I only know that I am always ready in **this accompaniment***

*In the presence of **Love** I am clear and real*

Deixis discourse appears when the poet refers to certain parts from the text implicitly, such as “this” or “that,” which indicates continuity of ideas in a poem. Example: “I only know that I am ready in this accompaniment always.” The word “this” refers to the entire experience, suffering, and spiritual journey described in the previous lines.

In this poem there is deixis discourse, such as the word “this accompaniment” in the phrase “this accompaniment” which refers to the poet's overall inner experience in the previous stanzas. The phrase “your intention” is also deixis. Because the reference depends on the context discourse that has been expressed. In addition, the word “Love” summarizes and refers back to the entire relationship and experience of divine love that has been built since the beginning of the poem (Your love, beauty, accompaniment).

5. Social Deixis

Social deixis can be interpreted as branch knowledge linguistics that discusses how differences in social status relative among coded participants, particularly in the context of connection social between speaker and interlocutor, or between speakers and other references Levinson in (Aminuddin, 2016). Social deixis functions in forming politeness in language because it is used to adjust the social relationship between the speaker and the conversation partner.

According to (Binti Shofiyah et al., 2025) Social deixis refers to words or phrases of address that reflect the level of social relationship, position, or emotional closeness between the speaker and the person being spoken to. In the quote “Sir, we have no choice but to submit.” The word “sir” in this context is a highly formal and respectful social expression, illustrating the power relationship between the protagonist (who is in a weak position) and the authorities (who are more dominant). This statement demonstrates the obedience that arises from systemic pressure, and the use of this expression reinforces the theme of social oppression in the literary work.

*If I don't express **Your beauty** in words*

*I keep **Your love** in my heart*

*If I smell the fragrance of roses without **Your love***

*What is **Your** intention? How should I know?*

*In the presence of **Love** I am clear and real*

Social deixis in this poem is identified through the use of the second person pronouns “you” and “yours,” as well as the lexeme “love” written in capital letters and expressions that show respect and authority to the interlocutor, such as “you who have silenced my lips.” These elements show a hierarchical and respectful social relationship between the poet and his God, thus reflecting the relationship of status and social roles in the conversation.

You who have sealed my lips

Draw my mustache close to You

In the presence of Love I am clear and real

These expressions demonstrate the writer/poet's dependence and submissiveness, placing himself in a lower position compared to his interlocutor (God). The relationship formed is not neutral, but contains social and spiritual values, thus functioning as social deixis.

1. CONCLUSIONS

A word is called deixis if its reference changes depending on the time and place the word is spoken. Deixis can be understood as determining the location and identification of individuals, objects, events, processes, or activities discussed or referred to in the context of the dimensions of space and time when spoken by the speaker or interlocutor. There are five types of deixis, namely personal or individual deixis, place deixis, time deixis, discourse deixis, and social deixis.

Based on the analysis and discussion of the use of deixis in the poem “Pernyata Cinta” by Jalaluddin Rumi, researchers identified five types of deixis within the poem's stanzas. The following types of deixis were analyzed: persona deixis, place deixis, time deixis, discourse deixis, and social deixis.

Personal deixis is very clearly seen through the use of pronouns such as “I,” “You,” and “my,” which emphasizes a close relationship, has a hierarchical structure, and is spiritual in nature between the speaker and his interlocutor who is interpreted as God.

Place deixis can also be seen in phrases such as “in my heart,” “in this accompaniment,” “in the presence of love,” and “underground.” This place deixis serves to describe the poet's inner space and spiritual state, rather than a physical location, thus reinforcing the poem's symbolic meaning.

Time deixis such as “a moment,” “always,” “again,” “until,” and “spring” reflect ongoing internal processes that are transformative in nature. This deixis not only relates to time chronologically, but also symbolizes the poet's spiritual journey toward oneness with God.

Discourse deixis in this poem is found in phrases such as “Your intentions,” “This companion,” and “Love.” This deixis serves to refer to aspects of the emotional experience and spiritual journey described earlier in the poem, thus establishing connections between stanzas and maintaining the continuity of the overall meaning of the discourse.

Social deixis in this poem is evident through the use of language that reflects the speaker's humility, obedience, and dependence on his interlocutor. Therefore, the application of deixis in this poem plays a significant role in creating the unity of meaning, religious atmosphere, and spiritual depth that are characteristic of Rumi's Sufi poetry.

In this study, it can be concluded that there are more than five sentences of first-person and second-person deixis, four sentences of place deixis, five sentences of time deixis, three sentences of discourse deixis, and seven sentences of social deixis.

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