



Symbols of Love and Sacrifice in the Poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi: Semiotic Analysis of Ferdinand de Saussure

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ABSTRACT

This study examines the symbols of love and sacrifice in the poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi using Ferdinand de Saussure's semiotic theory. This poem presents the paradox of divine love, which is accompanied by suffering from the beginning, depicting humanity's spiritual journey toward union with God. The purpose of this study is to identify the linguistic signs (signifier and signified) that form the symbols of love and sacrifice, and to explain the meaningful relationships established through Rumi's poetic language structure. This study uses a qualitative descriptive method with a Saussurean semiotic approach, which emphasizes the analysis of the relationship between the signifier and the signified, as well as the paradigmatic and syntagmatic relationships between signs. Data were obtained through a literature review of the poem's text in the *Masnavi-i Ma'navi* anthology and supporting literature. The results of the study indicate that the words *ishq* (love) and *khûn* (blood) are central to the symbolic meaning that forms a spiritual sign system. Love is interpreted as a transcendental force that encourages union with God, while blood symbolizes suffering and self-purification (*fana'*). The relationship between the signs indicates that the meaning of divine love is constructed through the opposition between beauty and pain, as Saussure explained that meaning emerges through the differences between signs. Through this analysis, it is revealed that Rumi's linguistic structure functions not only as an aesthetic tool but also as a spiritual path to divine meaning. The symbol of love in this poem serves as a catalyst for spiritual awareness and a reflection on the human journey toward spiritual perfection. This finding strengthens the relevance of Saussure's semiotic theory in uncovering the Sufi dimensions of Islamic literary works.

Keywords: symbol, love and sacrifice, poem, semiotic analysis

Simbol Cinta dan Pengorbanan dalam Syiir *Ishq az Awwal Chara Khuni Bud?* Karya Jalaluddin Rumi: Analisis Semiotika Ferdinand de Saussure

ABSTRAK

Penelitian ini membahas simbol cinta dan pengorbanan dalam syiir "*Ishq az Awwal Chara Khuni Bud?*" karya Jalaluddin Rumi menggunakan teori semiotika Ferdinand de Saussure. Syiir ini menampilkan paradoks cinta Ilahi yang sejak awal disertai penderitaan, menggambarkan perjalanan spiritual manusia menuju penyatuan dengan Tuhan. Tujuan penelitian ini adalah mengidentifikasi tanda-tanda linguistik (penanda dan petanda) yang membentuk simbol cinta dan pengorbanan, serta menjelaskan relasi makna yang terbangun melalui struktur bahasa puitis Rumi. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan semiotika Saussure, yang menekankan analisis hubungan antara penanda (signifier) dan petanda (signified) dan petanda (signified), serta relasi paradigmatis dan sintagmatik antartanda. Data diperoleh melalui studi pustaka terhadap teks syiir dalam antologi *Masnavi-i Ma'navi* serta literatur pendukung. Hasil penelitian menunjukkan bahwa kata *ishq* (cinta) dan *khûn* (darah) merupakan pusat makna simbolik yang membentuk sistem tanda spiritual. Cinta dimaknai sebagai kekuatan transendental yang mendorong penyatuan dengan Tuhan, sedangkan darah melambangkan penderitaan dan penyucian diri (*fana'*). Relasi antar tanda menunjukkan bahwa makna cinta Ilahi dibangun melalui oposisi antara keindahan dan rasa sakit, sebagaimana dijelaskan oleh Saussure bahwa makna hadir melalui perbedaan antartanda. Melalui analisis ini, terungkap bahwa struktur bahasa Rumi tidak hanya berfungsi sebagai sarana estetis, tetapi juga sebagai jalan spiritual menuju makna Ilahi. Simbol cinta dalam syiir ini menjadi penggerak kesadaran ruhani dan refleksi atas perjalanan manusia menuju kesempurnaan spiritual. Temuan ini memperkuat relevansi teori semiotika Saussure dalam menyingkap dimensi sufistik karya sastra Islam.

Kata kunci: simbol, cinta dan pengorbanan, syiir, analisis semiotika

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INTRODUCTION

Literature is an expression of human feelings, thoughts, and experiences expressed through beautiful and imaginative language (Novianti et al., 2025). Literary works serve not only as entertainment but also as a reflection of society's social, moral, and spiritual life. In Faidah's (2018) view, good literary works are able to stir readers' emotions through the power of language and its implied meaning. Similarly, Hamsiah et al. (2023) assert that literature is a form of imaginative human expression that uses symbols, figurative language, and perceptions of the world to convey life values. Thus, literary works hold a crucial position in revealing the deepest inner experiences of humankind.

One branch of literature imbued with spiritual meaning is Sufi literature, which emphasizes the mystical experience of humans in seeking God. Sufi literature often uses symbolic language to depict spiritual journeys, longing, and divine love. This type of literature not only evokes aesthetic appeal but also invites readers to reflect on the nature of life and existence. According to Muizzuddin et al. (2024), religious and Sufi texts have high educational and moral value because they contain messages of sincerity, sacrifice, and profound spiritual meaning.

One of the most influential Sufi poets in the Islamic world was Jalaluddin Rumi (1207–1273 CE). His monumental work, *Masnavi-i Ma'navi*, is known as a spiritual encyclopedia that combines teachings of divine love and morality. One section contains a poem that begins with the verse *shq az Awwal Chara Khuni Bud?* [Why does love bleed from the beginning?]. This verse symbolizes the paradox of love, which is full of suffering but brings spiritual union with the Creator.

According to Nafisah (2023), Rumi's works represent transcendental symbols that unite spiritual experience and linguistic reality. Therefore, this poem is interesting to study to uncover the meaning of love and sacrifice implied behind its linguistic symbols.

To uncover this symbolic meaning, a theory that focuses on the relationship between signs and meaning is needed. Ferdinand de Saussure's semiotics offers an analytical framework that emphasizes two primary elements in language: the signifier and the signified. The relationship between the two is arbitrary, and meaning is generated through the relationships between signs within a linguistic system, as Saussure (1959) notes. In the context of Rumi's work, this theory can be used to examine how symbols such as *ishq* (love), *khun* (blood), and *masti* (spiritual intoxication) shape the meaning of sacrificial divine love.

Several previous studies have shown that Saussure's theory is effective in uncovering symbolic meaning in religious literary texts. Fitriyah (2021) examines Rumi's language and poetic style, highlighting the metaphorical elements that construct spiritual meaning. Rosyidah (2024) used Saussure's semiotics to analyze Imam Syafi'i's poem "Da'il Ayyam" and found that the sign structure in religious texts reflects the values of *da'wah* (preaching). Furthermore, Nurhasanah (2023), in her study of Rumi's poem "Death and the Mystical Tomb," also demonstrated that linguistic signs in Sufi works contain complex meaningful relationships between the mortal world and the divine.

However, studies specifically using Ferdinand de Saussure's semiotic approach to analyze the poem *Ishq az Awwal Chara Khuni Bud?* are rare, especially in Indonesian literary studies. Yet, this poem harbors profound symbolism about suffering and spiritual longing that can be explained through an analysis of the relationship between signifier and signified. By examining the linguistic structure and sign system that shape the meaning of love and sacrifice in this poem, this research is expected to broaden the semiotic horizons in the study of Sufi literature in Indonesia.

Based on this background, this study is entitled "Symbols of Love and Sacrifice in the Poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi: A Semiotic Analysis by Ferdinand de Saussure." The research problem is formulated as



follows: How can the symbols of love and sacrifice in the poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi be explained through Ferdinand de Saussure's semiotic analysis?

The purpose of this study is to identify the linguistic signs that form the symbols of love and sacrifice in the poem and to explain their meaning through the relationship between the signifier and the signified. It is hoped that the results of this study can contribute to the study of Sufi literature by presenting a structural analysis that combines linguistic and spiritual aspects in Rumi's work.

METHOD

This study uses a qualitative descriptive method with a Ferdinand de Saussure semiotic approach to analyze the symbols of love and sacrifice in the poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi. This method was chosen because it is suitable for understanding the inner meanings and sign structures in literary works in depth and contextually. Qualitative descriptive research aims to describe the phenomenon of meaning in texts as they are through an analysis of the sign system and the meaning relationships that construct it (Moleong, 2017; Fraenkel et al., 2012; Razak, 2017; Mahasun, 2014).

Ferdinand de Saussure's semiotic approach is used to examine how linguistic signs in Rumi's poetry form spiritual and emotional meanings. Saussure (1959) stated that linguistic signs consist of two components: the signifier and the signified, which are arbitrarily connected. This approach allows researchers to interpret the symbols of love, suffering, and sacrifice contained in the text as a system of interrelated meanings. In literary research, semiotics functions to "uncover the latent meaning behind poetic language" (Fitriyah, 2021), making it suitable for analyzing the symbolic structure of Rumi's works, which are rich in Sufi nuances.

The data source for this study is the poetic text *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi, taken from the anthology *Masnavi-i Ma'navi*. Data were collected through

library research, intensively reading and analyzing the text to identify units of sign relevant to the concepts of love and sacrifice. Additionally, secondary data were obtained from semiotic theory books, scholarly works on Rumi, and previous research utilizing Saussure's theory (Arikunto, 2010); Abubakar, 2021; Balaka, 2012. This technique allows the researcher to theoretically link the analysis with previous research findings (Bungin, 2007; Darusalam, & Hussin, 2016; Muslich & Iswati, 2019).

The data analysis technique used was thematic content analysis based on Saussure's semiotic theory. This analysis is conducted by identifying linguistic signs (signifiers and signifieds) in the text and then interpreting the emerging meanings through paradigmatic and syntagmatic relationships between the signs (Rohanda, 2016; Faruk, 2012; Isnaniah et al., 2019). The analysis process is carried out in four main stages:

1. Reading the poetry text in its entirety to understand the context of its meaning;
2. Identifying the main signs related to the concepts of love and sacrifice;
3. Classifying these signs based on the relationship between signifier and signified;
4. Interpreting the symbolic and spiritual meanings formed from the sign structures in the text.

Through this approach, the research is expected to uncover the semiotic structures that shape the meaning of love and sacrifice in Rumi's poetry, as well as explain how poetic language functions as a medium for conveying spiritual values in the Sufi tradition.

RESULTS

1. Definition of Semiotics According to Ferdinand de Saussure

Ferdinand de Saussure placed language within the framework of semiotics, the study of signs and the meanings they produce. He stated that "language is a system of signs that express ideas" (Saussure, 1959). This means that language is not only a means of communication, but also a system

of signs that forms meaning through structure. Saussure (1959) asserted that a linguistic sign consists of two elements: the signifier, a sound form or grapheme, and the signified, the concept or meaning it represents. He wrote, "The linguistic sign unites, not a thing and a name, but a concept and a sound-image" (Saussure, 1959). The relationship between the two is arbitrary, that is, not natural, but based on social agreement within a language system. Thus, meaning in literary works does not arise from a direct relationship between words and objects, but from the sign's position within the broader language system.

2. The Concepts of Langue and Parole: Synchronic and Diachronic

Saussure distinguishes two important aspects of language: langue and parole. Langue refers to the collective language system shared by a society, while parole is the individual use of language. "Language is not complete in any speaker; it exists perfectly only within a collectivity" (Saussure, 1959). Furthermore, he also distinguishes between two ways of reading signs: synchronic (system analysis at a single point in time) and diachronic (analysis of changes in signs throughout history). In a literary context, the synchronic approach is more frequently used because it focuses on the internal relationships between signs within a text. According to Dayu (2023), this approach "enables researchers to explore the paradigmatic and syntagmatic relationships that construct meaning in literary texts". This is relevant for examining Rumi's symbols and diction, which have mutually reinforcing meanings within the structure of his poetry.

3. Paradigmatic and Syntagmatic Relations

Paradigmatic relations indicate the relationship between the choice of signs (words that can be substituted for each other), while syntagmatic relations indicate the sequential arrangement of signs within a text. Saussure explains that meaning in language arises from "relations and differ-

ences between terms" (Saussure, 1959). This means that each sign acquires its meaning because it differs from other signs, not because of its intrinsic nature. Fitriyah (2021) asserts that paradigmatic and syntagmatic relations "form the basis of semiotic analysis in literary texts because they enable a symbolic reading of poetic structures". In Rumi's poetry, the play of diction, such as 'ishq (love), khun (blood), and awwal (beginning), demonstrates the mutually signifying relationship between the concepts of sacrifice and spiritual union.

4. Arbitrary Meaning and the Conventional-ity of Language

Saussure emphasized that the relationship between form and meaning is arbitrary, or lacks a natural connection. He wrote, "the bond between the signifier and the signified is arbitrary" (Saussure, 1959). In this context, signs acquire meaning through social agreement within a linguistic community. Rosyidah (2024), Tanzilal (2024), Cynthia (2020), interprets this concept by stating that in religious literary works, "the relationship between the signifier and the signified serves to convey spiritual values that are processed symbolically through religious language". In other words, the symbols used by Rumi convey not only personal emotions but also Sufi messages collectively understood by readers within the Sufi tradition.

5. Application of Saussure's Semiotics in Literary Analysis

According to Nurhasanah (2023), Saussure's semiotic theory is "effective in uncovering layers of spiritual meaning in Sufi poetry through the identification of signifiers and signifieds that form symbolic meaning". Fitriyah (2021) also adds that a semiotic analysis of Rumi's poetry "provides space for readers to interpret the signs of Divine love systematically and scientifically". Thus, Saussure's semiotic approach is relevant in this study to analyze the meaning of love and sacrifice in the poem *Ishq az Awwal Chara Khuni Bud?* by



exploring the sign system, the relationships between symbols, and the structure of Rumi's poetic language, it is hoped that the spiritual meaning hidden behind the seemingly simple yet Sufi language of love can be revealed. This poem contains Rumi's reflection on Divine love which from the beginning was accompanied by suffering. The words *shq* (love) and *khuni* (bleed) become central to the symbolic meaning that describes the process of spiritual union that requires total sacrifice. Through Saussure's semiotic approach, each sign is analyzed as a structure that forms Sufistic meaning: love as a sign of spiritual life, and blood as a sign of sacrifice and cleansing of the soul.

DISCUSSION

Signifer, Signified, Text Context, and Symbolic Meaning

1. Signifer : ÙÔÞ (*ishq*) "love"
 Signified : The spiritual relationship between humans and God
 Text Context : "*Mengapa cinta sejak awal berdarah?*" ("Why does love bleed in the first place?")
 Symbolic Meaning : Symbolizes the spiritual desire that burns the human ego; divine love demands cleansing oneself from the worldly.
2. Signifer : Îæäí (*khuni*) "bloody"
 Signified : Suffering and sacrifice
 Text Context : "*Cinta sejak awal berdarah, karena ia lahir dari luka rindu*" ("Love bleeds from the beginning, because it is born from the wound of longing

Symbolic Meaning : Symbol of suffering as a path to Divine union; blood signifies the price of true love.

3. Signifer : ÂÛÇÒ (*awwal*) "beginning"
 Signified : The beginning of a spiritual journey
 Text Context : "*Dari awal cinta inilah mengalir darah*" ("It is separation that grows")
 Symbolic Meaning : Shows that true love always starts from a test
4. Signifer : ÝÑÇÞ (*firaq*) "farewell"
 Signified : The distance between humans and God
 Text Context : "*Perpisahanlah yang menumbuhkan cinta sejati*" ("It is separation that gives rise to true love.")
 Symbolic Meaning : A symbol of separation that gives birth to spiritual longing
5. Signifer : æÕÇá (*wisal*) "meeting"
 Signified : Union with God
 Text Context : "*Perpisahanlah yang menumbuhkan*" ("It is separation that grows")
 Symbolic Meaning : Symbolizes the peak of mystical love: *fana' fi Allah* (dissolved in God).

Semiotic Meaning Analysis

1. Signs as a System of Meaning (Signifier–Signified)

In Saussure's theory, signs are formed from the relationship between the signifier and the signified. The word *ishq* (love) in Rumi's poetry does not only have an emotional meaning, but also a

spiritual one. It functions as a marker that represents the relationship between humans and God. The signified by the word is an inner experience that unites love with suffering. As stated by Saussure (1959), “the linguistic sign unites a concept and a sound-image” (p. 66). Thus, *ishq* functions as a spiritual symbol that ties together the entire meaning of this poetry.

2. *Signs as a System of Meaning (Signifier–Signified)*

Saussure (1959) asserted that the relationship between form and meaning is arbitrary; there is no natural connection between signifier and signified, but rather is determined by social convention. In the context of Rumi’s Sufism, the meaning of a sign is shaped not only by linguistic conventions but also by the poet’s inner experience in his relationship with God. The words *ishq* and *khuni* are symbolically related: love cannot be separated from wounds, because wounds are the path to divine union. The phrase “Why does love bleed from the beginning?” implies that the spiritual journey is not a gentle path, but rather a path of self-purification through suffering. Blood here is not merely a physical sign, but rather the “red ink” that writes the soul’s loyalty to God. Thus, the meaning of the sign becomes a spiritual convention agreed upon in the Sufi tradition (Fitriyah, 2021). The word *khuni* (to bleed) is a concrete example of the arbitrary relationship between form and meaning. Literally, blood is a biological fluid, but symbolically it signifies spiritual sacrifice. This relationship reflects Saussure’s idea that meaning arises from social conventions and cultural contexts. In a Sufi context, blood is understood as a sign of spiritual cleansing, not violence. Rumi uses it to illustrate that love for God demands self-purification, even to the point of the ego “bleeding” (Dayu, 2023).

3. *Paradigmatic and Syntagmatic Relations in Poetry Structure*

In Rumi’s lines of poetry, signs such as *Ishq*, *khûn*, and *awwâl* form paradigmatic relationships

with each other, where all three are in a system of interconnected and interchangeable Sufi love meanings: love, longing, and sacrifice. This paradigmatic relationship indicates a differential relationship that emphasizes the meaning of love through opposition with other symbols in the network of signs. Syntagmatically, these signs are arranged to form a progressive series of meanings, namely from the “beginning of love” to “sacrifice,” and finally to “spiritual union.” According to Dayu (2023), “paradigmatic and syntagmatic relationships allow readers to explore the structure of meaning that is not only literal, but also symbolic.” This statement is in line with Danesi’s (2022) opinion which explains that “paradigmatic relations cluster signs by difference, while syntagmatic relations arrange them in sequence to generate meaning” (p. 48). In this context, the paradigmatic relationship in Rumi’s poetry illustrates the difference between pure and profane love, while the syntagmatic relationship emphasizes the spiritual journey experienced by lovers: from initial awareness (*awwâl*), to the wound of sacrifice (*khûn*), and finally to attaining divine closeness (*wisâl*). Thus, the sign system in this poetry demonstrates that meaning lies not in single words, but in the relationships between elements within the text’s structure. As Sobur (2019), Saefullah et al. (2023) emphasizes, meaning in Saussure’s semiotics “is formed through the opposition and relationships between signs within a linguistic system.” This indicates that Rumi uses language not only as a means of aesthetic expression but also as a spiritual structure that guides readers toward understanding divine meaning.

4. *Spiritual Meaning in the Symbols of Love and Blood*

The word *khûn*, or “blood,” in the context of Rumi’s poetry not only describes physical suffering, but also symbolizes total surrender to God. Within the framework of Sufism, blood is a metaphor for the process of purification of the soul that occurs through painful spiritual experiences. Nurhasanah (2023) asserts that in Rumi’s works,



the symbol of blood represents “the erasure of the boundary between humanity and God through holy suffering.” This statement demonstrates that suffering is not merely a trial, but a path to spiritual union (fana’) before God. In the poem *Ishq az Awwal Chara Khuni Bud?*, the word khûn signifies the process of fana’, namely the loss of the human ego in God’s eternity. Blood here is not a sign of violence or death, but rather a transformation of the self from the worldly to the divine. This aligns with Nafisah’s (2023) view that every experience of divine love in Rumi always contains an element of tajalli, a manifestation of God that can only be experienced after the subject merges in spiritual suffering. Furthermore, Fitriyah (2021) explains that Rumi’s poetic language creates a symbolic space where the concepts of love and suffering unite in a complex system of signs. In this context, blood represents the bridging of the distance between humans and the Creator. Through this symbol, Rumi asserts that true love is an experience that demands the spiritual courage to “bleed,” to detach oneself from the ego and merge into the presence of God. Thus, the symbolism of blood in this poem functions not only aesthetically but also theologically. It is a linguistic sign that leads the reader to a deeper understanding of the nature of fana’ and baqa’ in the Sufi tradition. The process of suffering that Rumi expresses is a form of inner journey toward spiritual unity, where love and sacrifice become two sides of the same religious experience.

5. *The Structure of Language as a Path to Divine Meaning*

Fitriyah (2021) explains that “Rumi’s poetic language serves as a bridge between worldly reality and spiritual experience” (p. 59). Within Saussure’s framework, this means that the structure of linguistic signs forms a transcendental system of meaning. The words in poetry not only serve to convey a message but also to create a spiritual experience for the reader.

6. *The Symbol of Love as a Driver of Spiritual Awareness*

The overall structure of the poem demonstrates that love is a transcendental energy that moves human consciousness toward God. Rumi does not interpret love as a worldly emotion, but rather as a spiritual force capable of transcending the limits of human existence. In the context of Saussure’s semiotics, the meaning of love (ishq) is derived through a system of sign oppositions: love acquires its meaning through its opposition to suffering and sacrifice (khûn). Saussure (1959) asserted that “in language there are only differences without positive terms” (p. 120), meaning that meaning emerges from the differences between signs. Therefore, in this poem, the relationship between ishq (love) and khûn (blood) forms a symbolic opposition between beauty and pain, which are united in a process of spiritual purification. Nafisah (2023), Waruwu (2024) states that “divine love in Rumi’s works always involves suffering as a path to spiritual enlightenment.” This statement reinforces the understanding that the symbol of love in poetry does not stand alone but is always accompanied by elements of sacrifice. From a Sufi perspective, this sacrifice is a form of mujahadah, an inner struggle to transcend human limitations and draw closer to God. Therefore, love symbolizes a dynamic inner movement: it is not static, but continually guides the subject toward divine awareness. Muizzuddin et al. (2024) also emphasize that Islamic literary works often contain religious values that guide humans to realize their connectedness to the Creator. Love in Rumi’s works works in this way: it serves as a path to self-purification and a mirror for the human soul to recognize its spiritual origins. Thus, the symbol of love is not merely an aesthetic sign, but also a spiritual energy that revitalizes divine awareness. Fitriyah (2021) adds that Rumi’s poetic language has the power to awaken the reader’s spiritual awareness through repetitive and intense symbols of love. The symbols of love in the poem *Ishq az Awwal Chara Khuni Bud?* create a reflective space where readers are invited to understand

that suffering is not the opposite of love, but rather part of the process toward unification. Thus, through a system of interconnected signs, love functions as a center of meaning and a driving force for spiritual awareness. Ultimately, Rumi constructs love as a symbol of the totality of spiritual existence: it is both the beginning and the end of humanity's journey toward God. Love, within Saussure's semiotic framework, is not only an emotional marker, but also a structure of meaning that unites all the sign elements in poetry. Thus, as Rosyidah (2024) emphasizes, "language in Sufi poetry works not to explain, but to lead the reader to a divine experience." In other words, love in this poetry is not merely a theme, but a path to spiritual perfection.

CONCLUSION

The results of the study of the poem *Ishq az Awwal Chara Khuni Bud?* by Jalaluddin Rumi using Ferdinand de Saussure's semiotic theory show that each linguistic element in the text forms a complex network of meanings and is full of spiritual values. Through an analysis of the relationship between the signifier and the signified, it was found that the words *ishq* (love) and *khun* (blood) are two main symbols that build a Sufi meaning system. Love is described as a transcendental energy that leads humans to God, while blood is a symbol of sacrifice and self-purification in the process of *fana'*. The paradigmatic and syntagmatic relations between signs show that the meaning in this poem is not singular, but rather arises from the differences and connections between linguistic elements. The meaning of love becomes clear because of the opposition to suffering, while suffering acquires religious value because it is presented as a path to divine beauty. This is in line with Saussure's concept that the meaning of language is formed through a relational system that is differential and conventional. Furthermore, this study reveals that Rumi's poetic language structure functions not only as a tool for aesthetic expression but also as a spiritual medium capable of awakening the reader's awareness. Language

serves as a bridge between worldly reality and divine experience; it not only explains but also leads the reader to transcendental contemplation and experience. Thus, the symbol of love in this poem can be understood as a catalyst for spiritual awareness, guiding humans to recognize their true nature before God. Through love and sacrifice, Rumi presents universal religious meanings relevant to the formation of spiritual values in modern humans. This study confirms that Saussure's semiotic theory can be productively applied in the study of Sufi literature to uncover the layers of meaning behind the linguistic symbols used by mystical poets.

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