

A Pragmatics Analysis of Poem "Aku Bicara Perihal Cinta" by Kahlil Gibran

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ARTICLE INFO	ABSTRACT
<p>Keywords: Pragmatics, Poem, Aku Bicara Perihal Cinta, Kahlil Gibran</p> <p>DOI: http://dx.doi.org/xxxx.xxx.xxx/jesscom.vvvv</p> <p>Submitted: 14 January 2025; Revised: 19 January 2025; Accepted: 20 January 2025, Published: 21 January 2025.</p> <p>How to cite: Simanjuntak, R. & Rofiq, A. (2024). A Pragmatics Analysis of Poem "Aku Bicara Perihal Cinta" by Kahlil Gibran. <i>Journal of English Studies and Business Communication</i>, 1(2), 58-71. DOI: http://dx.doi.org/xxxx.xxx.xxx/jesscom.vvvv</p>	<p>This study analyzes the poem in 1923 "Aku Bicara Perihal Cinta" by Kahlil Gibran through a pragmatic perspective. One important aspect of pragmatics is deixis, which refers to the use of words or phrases that rely on situational context to determine their meaning. In this poem, Kahlil Gibran employs various forms of deixis to convey a message about love that is complex and meaningful. The data used is the text of the poem "Aku Bicara Perihal Cinta" by Kahlil Gibran, analyzed to identify the use of different types of deixis, namely person deixis, time deixis, place deixis, social deixis, and discourse deixis. The analysis was conducted by categorizing each use of deixis in the text and linking it to relevant social and cultural contexts. Based on the analysis, various uses of deixis were found to reinforce the message about love in this poem. Person deixis is evident in the use of the words "aku" (I) and "engkau" (you), referring to the two individuals involved in a love relationship. Time deixis appears through time references that describe the journey of love that unfolds over an unlimited period. Place deixis is also used to depict the space and atmosphere surrounding the love relationship. Social deixis reflects the depiction of roles and positions of individuals in the love relationship, where love is not only a feeling but also a profound social process. Meanwhile, discourse deixis is used to indicate the relationship between parts of the poem and guide the overall meaning of the poem, such as in the use of phrases that describe personal transformation through love.</p>

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1. INTRODUCTION

Kahlil Gibran is one of the most prominent literary figures globally. Born in Bsharri, Lebanon, on January 6, 1883, Kahlil Gibran was a poet, writer, and philosopher whose works have been translated into various languages and have inspired readers from diverse cultural

and religious backgrounds (Mcharek, 2006). Kahlil Gibran moved to the United States at a young age, where he developed his literary talent by combining Eastern and Western values in his work, making him a unique cross-cultural writer (El Hajj, 2024).

One of Kahlil Gibran's most famous works is *The Prophet* (1923), a collection of philosophical essays and poetry that explores his thoughts on various aspects of life, such as love, freedom, work, and death (Mcharek, 2006). This book has become a masterpiece of world literature, valued for its spiritual depth and universal appeal. Through his poetic language, Kahlil Gibran created a work that not only addresses aspects of human life but also offers profound and reflective insights into the meaning of existence (Altabaa & Hamawiya, 2019).

Kahlil Gibran's philosophical and poetic approach in his work demonstrates his tendency to explore universal themes that transcend cultural and religious boundaries. He combined the teachings of Eastern mysticism with the freedom of Western thought, creating literary works that challenge readers to contemplate the meaning of life and their connection to the world around them (Arslane, 2020). This thought made Kahlil Gibran not only a writer but also a philosopher, with works that remain relevant today.

In addition to *The Prophet*, other works such as *The Madman* (1918), *Sand and Foam* (1926), and *Jesus, The Son of Man* (1928) further solidified Kahlil Gibran's reputation as a visionary and revolutionary thinker (Mcharek, 2006). Through his works, he conveyed messages of love, unity, and spirituality that transcend time, leaving a profound impact on world literature and philosophy (Altabaa, 2017).

With his unique background as an immigrant living between two worlds, Kahlil Gibran reflects the complexities of cultural identity, often a central theme in his works (Berrebbah, 2022). The influence of the Middle East is clearly evident in the metaphors and symbolism he employs, while his narrative approach reflects modern Western thought (Arslane, 2020). This makes his works an intriguing subject for further study in the context of cross-cultural literature.

The poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran portrays love as a transformative force full of paradoxes. In every line, love is depicted as something that is both joyful and painful, tender yet harsh in stirring the hearts of humans. This poem opens up a perspective on how love can be a teacher that shapes people through a process of purification, from happiness to deep suffering. Themes such as the willingness to love sincerely, the readiness to endure suffering for understanding, and the essence of love as a part of divine life become central elements worth exploring in greater depth.

This poem is significant in the study of love and human emotions due to its universal philosophical and spiritual approach. Kahlil Gibran offers a perspective that transcends cultural, religious, and personal boundaries. In other words, he creates a profound reflection on love that is transcendent. This makes the poem relevant in understanding the emotional and spiritual dimensions of humanity amidst the complexity of human relationships (Molderez et al., 2021). In the context of research, "*Aku Bicara Perihal Cinta*" provides a foundation for exploring the theme of love as a universal force that touches the deepest aspects of humanity.

The uniqueness of this poem also lies in its use of intense and profound metaphors. For example, love is described as a sword that wounds but also purifies, like a fire that burns but also strengthens. These metaphors underscore the complex nature of love that cannot be fully understood through logic alone. Thus, the poem functions not only as a literary work but also as a philosophical reflection that teaches the meaning of love in everyday life (Patel, 2019).

In the study of love and human emotions, this poem offers important insights that can be used to explore human affective experiences more broadly. The messages in this poem inspire studies on how love affects human psychology, both in individual and social contexts. Additionally, the poem touches on the spiritual aspect, linking love to the relationship between humans and God, an area often overlooked in modern research (Arcilla Jr, 2024). Therefore, "*Aku Bicara Perihal Cinta*" holds a unique position in uniting emotional, philosophical, and spiritual perspectives in the study of love.

Pragmatics is a branch of linguistics that studies how context affects the interpretation of meaning in communication. Pragmatic studies are not limited to the analysis of everyday speech but also encompass various forms of texts, including literary works (Gibbs Jr & Colston, 2020). Pragmatics focuses on the relationship between linguistic signs and their use in specific situations, involving aspects such as deixis, implicature, presupposition, and speech acts (Ekoro & Gunn, 2021). Therefore, pragmatics provides an analytical framework to understand how meaning is constructed through the interaction between text, context, and readers.

In literary analysis, particularly in poetry, pragmatics plays an important role in uncovering layers of meaning that are not always explicit. Poetry, as a form of language art that is often ambiguous and multifaceted, requires an analytical approach that can capture the nuances of meaning through cultural, historical, and social contexts (Rose et al., 2024). Pragmatics enables readers to understand how poets use language to construct layered meanings, both explicitly and implicitly, through the use of metaphors, symbolism, and other stylistic devices (Kadhim & Mehdi, 2022).

Moreover, the relevance of pragmatics in literary analysis lies in its ability to bridge the gap between the text and the reader. Each reader brings a unique background of knowledge and experience that influences their interpretation of a literary text. Thus, pragmatic analysis not only examines the literal meaning in the text but also explores how that meaning is negotiated by the reader in a specific context (Connell, 2008).

In the study of poetry, pragmatics also helps in understanding the use of rhetorical devices that create aesthetic and emotional effects. For instance, poets often utilize time and spatial deixis to create an immersive experience for the reader. Additionally, the concept of pragmatic implicature allows for the analysis of implied messages in poetry, which often require deep interpretation to fully understand (Gibbs Jr, 2023).

According to Palimbong (2012), pragmatics emerged in the mid-1980s with the introduction of the new curriculum, namely the 1984 curriculum. The goal of this curriculum was to return language to its communicative function, which is the ability to communicate with language whose components are always associated with determining factors in communication.

Pragmatics focuses on understanding and applying forms of language acts conducted both orally and in writing. These language acts are also found in communication between members of one society and other members. In social life, communication plays a very important role. In communicating with others, we must pay attention to its sociopragmatics, which is the study of language use. In this context, the emphasis is more on interpersonal rhetoric or speech acts between different communities in a social environment.

Pragmatics only adjusts the language to its context or language adapted to the contexts in which it appears, so that, in particular, the study of deixis is not clearly portrayed in language teaching. One aspect of pragmatic study is deixis. A word is said to be deictic if its reference shifts or changes, depending on who is the speaker, as well as when and where the word is uttered. Pragmatics recognizes five types of deixis: 1) person deixis, 2) time deixis, 3) place deixis, 4) social deixis, and 5) discourse deixis.

Yule (2006) stated that deixis is a technical term (derived from Greek) for one of the fundamental things we do with utterances. Deixis means 'indicating' through language. The linguistic form used to carry out this 'indication' is called a deictic expression. When you point to a foreign object and ask, "What is that?", you are using the deictic expression "that" to point to something in a context suddenly.

These deictic expressions are sometimes also called indexical expressions. These expressions are among the earliest forms spoken by young children and can be used to point to people with persona deixis, or to point to time with time deixis. To interpret these deixis, all expressions depend on the interpretation of the speaker and listener in the same context. It is clear that deixis refers to forms related to the context of the speaker, which is fundamentally distinguished between deictic expressions 'close to the speaker' and 'far from the speaker'.

According to Alwi (2003), deixis is a semantic phenomenon found in a word or construction whose reference can only be interpreted by considering the speech situation. Such words or constructions are called deixis. Deixis relates to the reference or indication of something within a text, whether it has been mentioned or will be mentioned, and the indication of something outside the sentence or text (Chaniago, 1997).

Words like I, now are deictic words. Words like these do not have a fixed reference. In contrast, words like father, mother, morning, afternoon, evening have fixed references. Anyone who says father, mother, morning, afternoon, evening, anywhere and at any time will have the same reference. However, the reference of words like I, now can only be known if we know who said them and at what time.

The following example will clarify what is meant by deixis. If you are a young woman walking alone and then hear a whistle, and you feel as if you want to express your reaction to the person who made the whistle, indicating that you are annoyed or angry at what they did, what would you do? In this situation, there are two uncertainties. First, you do not know who made the whistle. Second, you might not be the one being addressed by the whistle.

If you turn your face and frown at the whistler, it means that you acknowledge that the whistle was indeed intended for you. Such an act can be considered an action of being overly quick to feel offended. The semantic meaning of the whistle itself is actually clear, which is to express admiration or attraction from the whistler to the recipient of the whistle or the one the whistle is aimed at. What is unclear is the identity of the sender of the message or the whistle and the recipient of the message or whistle; the persona deixis aspect is unclear.

It is said that the persona deixis aspect is unclear because, from this example, it is not possible to determine who the sender of the message or whistle is, or to whom the whistle expressing admiration is addressed. From this example, it can be concluded that there is no mutual understanding between the whistler and the recipient of the whistle, which allows the whistle to be ignored by the person who hears it.

It is clear that deixis refers to forms that are related to the context of the speaker, fundamentally distinguished between deictic expressions 'close to the speaker' and 'far from the speaker'. From the explanation above, it can be concluded that deixis is a reference or indication that shifts, moves, or changes depending on who the speaker is and also on when and where the words are uttered.

Kahlil Gibran is one of the world's renowned writers whose works have become subjects of cross-disciplinary studies, including literature, philosophy, and art. Most analyses of Kahlil Gibran's poetry and prose focus on thematic aspects such as love, life, and spirituality. For example, famous works like *The Prophet* have been examined through the lenses of symbolism and mysticism, revealing the universal depth of spirituality in his works. However, exploration of Kahlil Gibran's poetry from a pragmatic perspective remains limited. Most studies only skim the surface of literal and figurative meaning without delving into pragmatic dimensions such as speech acts, implicature, and the communicative context present in his work.

Kahlil Gibran's poetry, including "*Aku Bicara Perihal Cinta*", is rich with implicit meanings that are often difficult to fully understand without a pragmatic approach. Pragmatic studies can reveal the speech acts used by the poet, the hidden implicature, and the communicative context that shapes the reader's experience. In the context of poetry, speech acts such as declarations, expressions, or requests are often employed to convey deep emotions or philosophical reflections. Pragmatic analysis becomes crucial for understanding the poet's intentions and objectives, as well as uncovering the relationship between language and emotion in literary works (Connell, 2008). Therefore, an in-depth study is needed to explore the pragmatic elements in Kahlil Gibran's poetry so that its hidden meanings can be fully revealed.

This study aims to analyze the deixis used in Kahlil Gibran's poem "*Aku Bicara Perihal Cinta*", as well as to explore the implicature and pragmatic context within it. The study also seeks to interpret how these pragmatic elements enrich the emotional and philosophical depth of the poem. By using a pragmatic approach, this research will provide new insights

into how Kahlil Gibran uses language to create powerful emotional effects and subtly yet profoundly convey his philosophical ideas.

2. RESEARCH METHOD

This study uses a qualitative approach with a pragmatic analysis method to examine the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran. This approach is chosen because it allows the researcher to understand the meaning and underlying message of the poem through the analysis of linguistic and social contexts (Creswell, 2014). This method is also relevant in exploring the relationship between language, the writer, and the reader, especially in literary works rich with symbolism and emotional nuances.

The data collection process begins with the selection of the poem "*Aku Bicara Perihal Cinta*" as the primary object of study. The primary data, in the form of the poem's text, is analyzed in depth using the pragmatic theory framework. Additional data, in the form of theoretical references, is gathered from related literature, including books, academic journals, and articles discussing pragmatics, discourse analysis, and Kahlil Gibran's literary works.

Data analysis is conducted through several stages based on the qualitative data analysis model of Miles & Huberman (1994). The first stage is data collection, where the poem's text is analyzed in detail to identify pragmatic elements, such as implicit meaning, social context, and communication strategies used by the author. At this stage, relevant data is also organized by thematic categories to facilitate further analysis.

The second stage is data reduction, where the collected data is focused on the information most relevant to the research objectives. Data reduction is carried out through a process of marking, grouping, and sorting information based on specific pragmatic categories. This stage aims to filter the data so that only significant elements are analyzed more deeply.

The third stage is data presentation, where the analysis results are presented systematically in a descriptive narrative. This data presentation is designed to provide a clear picture of the research findings, such as patterns of language use in the poem and their impact on reader interpretation. This stage is also used to explain the relationship between pragmatic elements and the thematic message of the poem.

The final stage is drawing conclusions and verification. At this stage, the researcher formulates the main findings based on the results of the data analysis. These conclusions include the interpretation of the pragmatic meaning in the poem and its relevance to the social and cultural context that underlies the work. Validation of the results is carried out through data triangulation by comparing the research findings with relevant literature and theories.

With this approach, the study is expected to make a significant contribution to the understanding of language use in Kahlil Gibran's poetry from a pragmatic perspective. In addition, this research is also expected to serve as a reference for similar studies in the future.

3. FINDINGS AND DISCUSSION

Here is the original text of the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran:

Aku Bicara Perihal Cinta

1. *Apabila cinta memberi isyarat kepadamu, ikutilah dia,*
2. *Walau jalannya sukar dan curam.*
3. *Dan apabila sayapnya memelukmu, menyerahlah kepadanya,*
4. *Walau pedang tersembunyi di antara ujung-ujung sayapnya bisa melukaimu.*
5. *Dan kalau dia bicara padamu, percayalah padanya,*
6. *Walau suaranya bisa membuyarkan mimpi-mimpimu, bagai angin utara mengobrak-abrik taman.*
7. *Karena sebagaimana cinta memahkotai engkau, demikian pula dia*
8. *Kan menyalibmu.*

9. Sebagaimana dia ada untuk pertumbuhanmu,
10. Demikian pula dia ada untuk pemangkasanmu.
11. Sebagaimana dia mendaki puncakmu,
12. Dan membela mesra ranting-rantingmu yang paling lembut yang bergetar dalam cahaya matahari,
13. Demikian pula dia akan menghujam ke akarmu,
14. Dan mengguncang-guncangnya dalam cengkraman mereka kepada kami.
15. Laksana ikatan-ikatan, dia menghimpun engkau pada dirinya sendiri.
16. Dia menembah engkau hingga engkau telanjang.
17. Dia mengentam engkau demi membebaskan engkau dari kulit arimu.
18. Dia menggosok-gosokan engkau sampai putih bersih.
19. Dia merembas engkau hingga engkau menjadi liar;
20. Dia kemudian mengangkat engkau ke api sucinya.
21. Sehingga engkau bisa menjadi roti suci untuk pesta kudus Tuhan.
22. Semua ini akan ditunaikan padamu oleh sang cinta,
23. Supaya bisa engkau pahami rahasia hatimu,
24. Dan dalam pemahaman itu, dia menjadi sekeping hati kehidupan.
25. Namun apabila dalam ketakutanmu,
26. Engkau hanya akan mencari kedamaian dan kenikmatan cinta,
27. Maka lebih baik bagimu,
28. Kau tutup ketelanjanganmu,
29. Dan menyingkir dari rantai penebah cinta.
30. Memasuki dunia tanpa musim, tempat kau dapat tertawa,
31. Tapi tak seluruh gelak tawamu,
32. Dan menangis,
33. Dan tak sehabis air matamu.
34. Cinta tak memberikan apa-apa kecuali dirinya sendiri,
35. Dan tiada mengambil apapun kecuali dari dirinya sendiri.
36. Cinta tiada memiliki,
37. Pun tiada ingin dimiliki;
38. Karena cinta telah cukup bagi cinta.
39. Pabila engkau mencintai, kau takkan berkata,
40. "Tuhan ada di dalam hatiku,"
41. Tapi sebaliknya, "Aku berada di dalam hati Tuhan."
42. Dan jangan mengira kau dapat mengarahkan jalannya cinta,
43. Sebab cinta,
44. Pabila dia menilaimu memang pantas,
45. Mengarahkan jalanmu.
46. Cinta tak menginginkan yang lain kecuali memenuhi dirinya.
47. Namun pabila kau mencintai dan terpaksa memilih berbagai keinginan,
48. Biarlah ini menjadi aneka keinginanmu;
49. Meluluhkan diri dan mengalir bagaikan kali,
50. Yang menyanyikan melodinya bagi sang malam.
51. Mengenali penderitaan dari kelembutan yang begitu jauh.
52. Merasa dilukai akibat pemahamanmu sendiri tentang cinta;
53. Dan meneteskan darah dengan ikhlas dan gembira.
54. Terjaga dikala fajar dengan hati seringan awan,
55. Dan mensyukuri hari-hari penuh cahaya kasih;

56. *Istirahatlah dikala siang dan merenungkan kegembiraan cinta yang meluap-luap;*
57. *Kembali ke rumah dikala senja dengan rasa syukur;*
58. *Dan lalu tertidur dengan bagi kekasih di dalam hatimu,*
59. *Dan sebuah gita puji di bibirmu.*

Aku Bicara Perihal Cinta (English Version)

1. When love gives you a sign, follow it,
2. Even though its path is difficult and steep.
3. And when its wings enfold you, surrender to them.
4. Even though the sword hidden between the tips of its wings may wound you.
5. And when it speaks to you, believe in it.
6. Even though its voice may shatter your dreams like the north wind shaking a garden.
7. For just as love crowns you, so too
8. Will it crucify you.
9. As it is there for your growth,
10. So too is it there for your pruning.
11. As it climbs to your peak,
12. And tenderly defends your most delicate branches that tremble in the sunlight,
13. So too will it strike at your roots,
14. And shake them in their grip upon us.
15. Like its bonds that bind you to itself,
16. It strips you bare.
17. It beats you to free you from your skin.
18. It rubs you until you are pure and clean.
19. It drenches you until you become wild;
20. It then raises you to its sacred fire,
21. So that you may become the holy bread for the Lord's feast.
22. All of this will be given to you by love,
23. So that you may understand the secret of your heart,
24. And in its understanding, it becomes a piece of the heart of life.
25. But if in your fear,
26. You only seek peace and pleasure from love,
27. Then it is better for you,
28. To cover your nakedness,
29. And withdraw from the threshing floor of love.
30. Enter into a world without seasons, where you can laugh,
31. But not all your laughter,
32. And cry,
33. And not all your tears.
34. Love gives nothing except itself,
35. And takes nothing except from itself.
36. Love does not possess,
37. Nor does it wish to be possessed;
38. For love is enough for love.
39. When you love, you will not say,
40. "God is in my heart,"
41. But rather, "I am in the heart of God."
42. And do not think that you can direct the course of love,
43. For love,
44. If it deems you worthy,
45. Will direct your path.
46. Love desires nothing other than to fulfill itself.

47. But when you love and are forced to choose between desires,
48. Let it be your various desires;
49. To melt yourself and flow like a river,
50. Singing its melody to the night.
51. To recognize suffering from a gentleness so distant.
52. To feel wounded by your own understanding of love's spell;
53. And to shed blood willingly and joyfully.
54. To be awake at dawn with a heart as light as a cloud,
55. And to give thanks for the days full of light and love;
56. Rest in the afternoon and reflect on the overflowing joy of love;
57. Return home at twilight with a sense of gratitude;
58. And then sleep with your beloved in your heart,
59. And a song of praise on your lips.

The poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran portrays the spiritual and emotional journey of understanding love. Love is not merely a sweet feeling, but a force that has the power to shape, test, and even destroy someone, only to rebuild them again. In this poem, Kahlil Gibran expresses love not only as a gift but also as a trial that demands sacrifice and sincerity. According to Kahlil Gibran, love cannot be controlled or simply understood; it is a force that leads to spiritual growth but also destroys all forms of ego and worldly desires.

The poem begins by depicting love as a sign that guides one to follow a difficult and challenging path. Kahlil Gibran states that while love can bring beauty and happiness, it also carries risks and suffering. Behind love's gentleness, there is a sword that can wound, symbolizing the duality of love that is not always pleasant but always offers lessons and growth. Through the use of metaphors and symbolism, Kahlil Gibran invites readers to reflect on the meaning of love in their own lives.

In the following part of the poem, Kahlil Gibran reveals that love is not only for personal growth but also for pruning and purification. He describes how love climbs to the peak of a person's life, yet at the same time shakes the roots and destroys parts of the self that are no longer useful. This represents the transformative process of love that demands self-renewal. In Kahlil Gibran's view, love leads to liberation from attachments and worldly desires, allowing individuals to become closer to the true essence of life.

One important message conveyed in this poem is that love does not seek anything for itself. Love does not possess or desire to be possessed; rather, it exists to give and pour itself out fully. Through this perspective, Kahlil Gibran shows that true love is a sacrifice that expects nothing in return but exists to serve the good and well-being of others. In this way, the poem encourages readers to seek a deeper love that transcends personal interests and ego.

Ultimately, Kahlil Gibran invites readers to understand that love is a profound and sacrificial experience that can only be fully understood by those who are willing to follow its path, despite the suffering and challenges. Love in this poem is not something easily understood, but a journey that requires the courage to surrender oneself entirely to a greater force, which is love itself.

In analyzing the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran through a pragmatic approach, we can understand various uses of deixis that enrich the meaning within the text. This poem portrays a powerful and sacrificial feeling of love, which in pragmatic studies, especially through deixis, becomes an essential tool to convey deeper meanings.

Person deixis, which refers to words that identify parties or entities in communication, appears in the form of the word "*engkau*" (you) used to address the reader or the object of love in the poem. For example, in the first line, "*Apabila cinta memberi isyarat kepadamu, ikutilah dia,*" the word "*kepadamu*" clearly refers to the second person, the reader or the one experiencing love. The use of this person deixis emphasizes the closeness and relationship between the speaking subject, which is love, and the addressed object, the recipient of the message. This suggests that the love in this poem is personal and directly touches the individual.

Time deixis also plays a very important role in this poem, considering the many time references pointing to the dimension of the experience of love that spans a lifetime. For instance, in the line "*Demikian pula dia akan menghujam ke akarmu*", the word "*akan*" refers to the future, indicating that love is an ongoing process and not confined to a specific time. This time deixis portrays that love is not just present at one point in life but is a continuous and dynamic journey. Love will persist, change, and influence one's life over time.

Place deixis, which refers to space or location in communication, is also found in this poem. For example, in the line "*Memasuki dunia tanpa musim tempat kau dapat tertawa*", the phrase "*dunia tanpa musim*" refers to a place without change, a place that does not have the dynamics like love itself. By using place deixis, Kahlil Gibran invites the reader to feel the helplessness in facing love that cannot be predicted or controlled by a place or condition. This place is not a physically real place but rather a space of feelings occupied by those who love.

Social deixis, which refers to social relationships between individuals, is clearly reflected in this poem. For example, in the line "*Namun apabila dalam ketakutanmu, engkau hanya akan mencari kedamaian dan kenikmatan cinta*", Kahlil Gibran describes two sides of the social relationship in love: on one hand, there is fear and the desire for peace, but on the other hand, there are challenges that must be accepted in facing it. This shows the differences in how people view and respond to love based on their social positions or personal experiences. This social deixis shapes views on how individuals navigate social relationships influenced by feelings of love and how they interact with the social world around them.

Finally, discourse deixis refers to the use of references in a broader discourse to indicate relationships between parts of the text. In this poem, the use of the word "*dia*" (he/she) to refer to love, which repeatedly appears, creates continuity in the discourse. For example, in the line "*Karena sebagaimana cinta memahkotai engkau, demikian pula dia kan menyalibmu*", the word "*dia*" refers to love, which both gives and destroys simultaneously. In this case, discourse deixis connects various parts of the poem, creating a consistent narrative about the paradoxical power of love.

Through this deixis analysis, we can see how Kahlil Gibran uses various types of deixis to convey a profound message about love. Each type of deixis enriches the reader's understanding of the relationship between love and humanity, as well as how love affects an individual's life in various dimensions.

3.1 Person Deixis

In the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran, the use of person deixis plays an important role in establishing the relationship between the speaker (the poet) and the audience, as well as illustrating the dynamics of the relationship discussed in the theme of love. The person deixis found in this poem includes first, second, and third person deixis. This analysis is based on pragmatic theory, which highlights the referential function of pronouns used in literary texts (Rohmania, 2017).

First person deixis appears with pronouns such as *aku* (I) and *kami* (we), directly referring to the speaker in the poem. An example of first person deixis can be found in the sentence: "*Aku berada di dalam hati Tuhan*". In this sentence, the word *aku* refers to the speaker, identified as the persona of the poet. This deixis shows the speaker's direct involvement in a higher experience of love, a spiritual relationship with God. The use of *aku* emphasizes the speaker's subjective position as an individual experiencing love in various dimensions, both worldly and divine.

"*Kami adalah roti suci untuk pesta kudus Tuhan*". In this phrase, *kami* is used to refer to a group of individuals representing the collectivity of humanity. This deixis broadens the meaning of love from a personal experience to a universal experience, demonstrating the inclusivity of the theme of love in human life.

Second person deixis is frequently used in this poem through pronouns such as *engkau* (you) and *kau* (you), addressing the audience or recipient of the message. An example of its use can be seen in: "*Apabila cinta memberi isyarat kepadamu, ikutilah dia*". The word

kepadamu in this context directs the message to the reader or listener. This deixis creates a participatory effect, as if the reader becomes a subject in dialogue with love. It strengthens the emotional involvement of the reader with the theme being conveyed.

"*Namun apabila dalam ketakutanmu, engkau hanya akan mencari kedamaian dan kenikmatan cinta, maka lebih baiklah bagimu, kau tutup ketelanjanganmu*". The words *engkau* and *kau* are used to direct the reader's attention to responses to love, both in fear and courage. This deixis establishes a direct connection between the reader and the moral message in the poem.

Third person deixis, although less dominant, still appears in this poem through words like *dia* (he/she), referring to love. For example: "*Dan kalau dia bicara padamu, percayalah padanya*". The word *dia* in this sentence refers to love as a personified entity. This deixis gives human qualities to love, making it more relatable and understandable to the reader.

"*Sebagaimana dia mendaki ke puncakmu, demikian pula dia akan menghujam ke akarmu*". The word *dia* again refers to love, which not only serves as a source of comfort but also as an agent of profound transformation in human life.

The use of person deixis in "*Aku Bicara Perihal Cinta*" not only functions as a referential tool but also as a means to create depth of meaning and emotionally engage the reader. First person deixis reinforces the poet's personal perspective, while second person deixis draws the reader into that experience. Third person deixis adds a narrative dimension, making love a living and active subject.

Through this analysis, it can be concluded that person deixis in this poem is used to portray love as a personal, intersubjective, and universal experience. This construction aligns with the pragmatic view that deixis has both a referential and expressive function in literary texts (Yule, 1996).

3.2 Time Deixis

In the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran, the use of time deixis plays an important role in constructing meaning and the emotional experience of the reader. Time deixis in pragmatics refers to words or phrases that indicate a specific time, depending on the context of speech or writing (Sugiharto, 2004). In this poem, there are several examples of relevant time deixis usage.

The word "*apabila*" that appears in the first line, second, and onward, such as in the phrase "*Apabila cinta memberi isyarat kepadamu, ikutilah dia*" is a time deixis referring to a hypothetical situation that may occur in the future. This word gives a futuristic impression, as if the poet is speaking about a potential experience of love that has not yet happened but is universal and eternal. This reflects the dynamic and ever-evolving nature of love.

Another time deixis is "*di kala*", as in the line "*Istirahatlah di kala siang dan merenungkan kegembiraan cinta yang meluap-luap*". This word refers to a specific time of the day, namely afternoon. The poet uses this deixis to point to a particular moment when the reader can relate to an introspective experience of love. The choice of the word "*di kala*" suggests a calm moment, in line with the reflective atmosphere.

In the line "*Kembali ke rumah dikala senja dengan rasa syukur*" the time deixis "*senja*" refers to the time just before evening. Symbolically, dusk is often associated with the end of the day or deep reflection before entering a time of rest. In the context of love, dusk reflects a phase of maturity and acceptance, where love is understood more wisely.

The word "*lalu*" in the line "*Dan lalu tertidur dengan bagi kekasih di dalam hatimu*" is a time deixis indicating a chronological sequence. This word emphasizes the progression of the experience of love, from gratitude in the evening to peace in sleep. This deixis helps the reader understand the emotional flow conveyed by the poet, moving from reflection to total surrender.

The use of time deixis in this poem not only functions as a time indicator but also as a means to strengthen the philosophical meaning embedded in the experience of love. By using deixis such as "*apabila*", "*di kala*", and "*lalu*", Kahlil Gibran invites the reader to reflect

on love as a phenomenon that transcends the dimension of time, from the past, present, to the future. This aligns with the pragmatic concept that time deixis has a strategic function in establishing a relationship between the text and its reader.

The analysis of time deixis in the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran shows that this element plays a role in creating a time atmosphere that supports the theme of love. By referring to specific moments, the poet provides a time structure that influences how the reader experiences love, which is universal and eternal.

3.3 Place Deixis

In the pragmatic analysis of the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran, place deixis plays a significant role in shaping meaning and depicting the spatial dimensions in the context of love presented by the author. Place deixis refers to words or phrases that describe locations or spaces relevant to the actions or experiences occurring in communication. In this poem, Kahlil Gibran uses place deixis to create the impression that love exists in various spaces and dynamic conditions, both physically and metaphorically.

One example of the use of place deixis in this poem can be found in the sentence, "*Memasuki dunia tanpa musim tempat kau dapat tertawa*". Here, the word "*dunia*" functions as a place deixis that provides an image of a broader space, a dimension of life without the limitation of time, linked to the experience of deep love. The world referred to is not just a physical world, but a metaphorical world that is not bound by natural laws or seasons. The choice of the phrase "*dunia tanpa musim*" invites readers to reflect on the existence of love that is not bound by usual conditions, such as seasons or limited time.

Furthermore, the use of the phrase "*tempat kau dapat tertawa*" also indicates the presence of a more personal space. Although physically we are in this world, emotionally, this place deixis creates a space where happiness can grow freely, along with the feeling of sincere love. Here, the place becomes a symbol of emotional freedom, where individuals can express themselves without constraint, in line with the essence of love that Kahlil Gibran expresses.

Moreover, the use of place deixis in the form of "*masuk ke dalam dunia tanpa musim*" reflects the concept of time merging with the experience of love. This suggests that love, as Kahlil Gibran describes, invites individuals to enter a world that is not bound by worldly rules, a space beyond human control. This sentence implies that love brings someone into an experience that transcends the limitations of time and place that often restrict daily life.

The choice of the word "*lantai penebah cinta*" in the sentence "*maka lebih baiklah bagimu, kau tutup ketelanjanganmu, dan menyingkir dari lantai penebah cinta*" also demonstrates the use of a more concrete place deixis. The floor here can be interpreted as a specific space in a spiritual or emotional context, symbolizing the place where an individual feels the presence of love that touches and demands sacrifice. The choice of the word "*lantai*" gives a physical and practical impression, suggesting that love does not only occur at an abstract or metaphysical level, but also in a tangible, concrete space in human life.

Additionally, Kahlil Gibran also mentions "*tempat*" in a broader, global context, as seen in the sentence "*dunia tanpa musim*", which describes a space that has no physical or geographical limitations. This illustrates how Kahlil Gibran uses place deixis to depict a space in a more philosophical context, where the concept of love expands beyond the physical spaces we know in daily life. In this case, the world without seasons becomes a symbol of an emotional space that is not bound by worldly conditions and can only be understood by experiencing love itself.

From these findings, it is clear that place deixis in this poem not only refers to physical spaces, but more to emotional and metaphorical spaces surrounding the experience of love. Place deixis plays an important role in building the atmosphere of the poem, which is filled with deep meaning and personal reflection, inviting readers to contemplate the experience of love that transcends physical dimensions.

3.4 Social Deixis

In this study, the social deixis in the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran will be analyzed to understand how the social relationship between the speaker and the listener or reader is constructed through the use of certain words. Social deixis refers to the use of words that indicate the social relationships occurring between the speaker and others, whether in terms of social position, status, or emotional relationships. In this poem, Kahlil Gibran depicts love as an entity with the power to shape, transform, and connect individuals with deeper experiences and emotions.

One example of social deixis found in the poem is the use of the word "*engkau*", which refers to the reader or recipient of the poem's message. In lines 7 to 11, Kahlil Gibran says, "*Just as he climbs to your peak, / and defends the most delicate branches of yours that tremble in the sunlight*". The use of the word "*engkau*" here indicates the closeness between the speaker (Kahlil Gibran) and the reader or listener, as if he is speaking directly to them and inviting them to feel and understand the profound experience of love. This creates a strong social connection between the speaker and the listener, where love is portrayed as a force that links them in a greater understanding.

Furthermore, social deixis is also evident in the use of the word "*dia*", which refers to love itself. Love in this poem is portrayed as an entity with the power to shape, destroy, and perfect humans. In lines 34 to 36, Kahlil Gibran writes, "*Love gives nothing except itself, / and takes nothing except from itself. / Love does not possess, / nor does it wish to be possessed*". The word "*dia*" here not only refers to the abstract object (love) but also implies the status or position of love as something with authority and power greater than that of the individual. This creates a clear social distance between humans and love, where humans cannot control or direct love but must surrender to its force.

The presence of social deixis in this poem indicates that the relationship between the speaker and the listener, as well as between humans and love, is complex and dynamic. In this context, Kahlil Gibran uses words that form an emotional social hierarchy, where love is seen as superior and more powerful than the individual itself. Through the use of social deixis, Kahlil Gibran invites the reader to reflect on their position in relation to love and to others, as well as to understand the role of love as a transformative force that can profoundly change lives and human perceptions.

Thus, the social deixis in the poem "*Aku Bicara Perihal Cinta*" not only serves to clarify who is involved in the communication but also to reveal the emotional depth and power inherent in the concept of love itself. This enriches the reader's understanding of how love can connect individuals with their social world, and how these relationships are formed through the words chosen by the author.

3.5 Discourse Deixis

In the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran, the use of discourse deixis contributes significantly to the understanding of the text. Discourse deixis refers to words or phrases that link parts of a discourse or text, clarifying the relationship between sentences or parts of the poem. In this context, discourse deixis helps maintain coherence and continuity of meaning between one sentence and the next. Below is an analysis of the use of discourse deixis in this poem.

One example of discourse deixis in the poem can be seen in the sentence that connects ongoing ideas, such as in the following line: "*Because just as love crowns you, so too it will crucify you*". The use of the phrase "*so too*" here serves to link two clauses that convey opposing yet interconnected ideas. In other words, this discourse deixis indicates a shift between two contrasting ideas, namely love that gives a crown (a symbol of glory) but can also crucify (a symbol of suffering). This demonstrates the complexity of love discussed in the poem, showing how love affects a person's life in various dimensions.

Another example of discourse deixis can be found in the following line: "*Just as it is there for your growth, so too it is there for your pruning*". The phrase "*so too*" once again functions as a connector between clauses, showing the close cause-and-effect relationship between

growth and pruning in the experience of love. Here, discourse deixis helps link two contrasting yet complementary concepts, emphasizing that love not only brings happiness and development but also brings suffering, which may be necessary for further growth.

Additionally, discourse deixis can also be found in the repetitive use of the word "and" in the poem. This word is used to connect various actions or states related to the experience of love. For example, in the following line: "*It strikes you until you are naked. It beats you to free you from your skin*". The use of "and" here creates a continuous flow, as if each act of love precedes and complements the others. This shows how the love experienced by the subject in this poem is an ongoing process, with various stages leading to self-liberation.

This effective use of discourse deixis also strengthens the poem's central theme, which is the depiction of love as an inevitable force that can shape, transform, and even destroy an individual. This is clearly reflected through the relationship between sentences that show contrasts in the experience of love, yet remain interconnected and inseparable. In this sense, discourse deixis not only serves to connect parts of the text but also enriches the meaning and deepens the reader's understanding of the theme of love presented by Kahlil Gibran.

Overall, discourse deixis in this poem plays an important role in maintaining the coherence of the text, structuring interconnected ideas, and showing the complexity of the relationship between the subject and the object of love. By using discourse deixis, Kahlil Gibran successfully creates a tightly woven discourse, where each part reinforces and clarifies the overall meaning of the poem.

4. CONCLUSION

Based on the pragmatic analysis of the poem "*Aku Bicara Perihal Cinta*" by Kahlil Gibran, it can be concluded that this poem showcases the use of rich deixis to convey profound messages about love and the emotional journey of humans. In the pragmatic study, five types of deixis found in this poem (person deixis, time deixis, place deixis, social deixis, and discourse deixis) serve to shape the reader's understanding of the meanings contained within. Kahlil Gibran uses person deixis by introducing the word "aku" (I), referring to the speaker, and "kamu" (you), directed at the reader or the person being loved. This person deixis provides depth to the interpersonal relationship explored in the poem, clarifying the speaker's position as they speak about love as an experience that influences and transforms.

The time deixis in this poem is particularly strong, especially in portraying the journey of love filled with transformation. Words like "apabila" (when), "dan apabila" (and when), and other time expressions indicate that love comes with its cycles, from meeting, growth, to the inevitable suffering. Through the use of time deixis, Kahlil Gibran successfully illustrates the time dimension of love, involving the past, present, and future. Place deixis, though appearing less frequently, is also present in the form of metaphorical images, such as "tempat kau dapat tertawa" (the place where you can laugh), which refers to a world filled with peace, or "api sucinya" (its sacred fire), representing a place of love's transformation.

Furthermore, the social deixis found in this poem demonstrates the interaction between an individual and their social environment, both in the context of romantic relationships and relationships with God. This is evident in sentences like "cinta tak memberikan apa-apa kecuali dirinya sendiri" (love gives nothing but itself), reflecting the concept of love as free from possession and requiring an understanding of equality in relationships. On the other hand, the discourse deixis connects every part of the poem consistently and builds a cohesive narrative about love, from suffering to acceptance, from sacrifice to enlightenment.

Overall, "*Aku Bicara Perihal Cinta*" is a poem rich in meaning, using various forms of deixis to build a complex semantic world. Kahlil Gibran does not only speak of love as a feeling but also as a force that shapes humans, both in suffering and happiness. Through this pragmatic analysis, we can understand how the use of deixis enriches meaning and creates depth in every line of the poem, offering a broader understanding of how love comes, develops, and shapes human beings in life.

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