

THE PORTRAYAL OF *JANNAH* IN POE'S "AL AARAAF"

THESIS

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FACULTY OF HUMANITIES
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IBRAHIM MALANG
2019**

THE PORTRAYAL OF *JANNAH* IN POE'S "AL AARAAF"

THESIS

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2019**

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I state that the thesis entitled **The Portrayal of *Jannah* in Poe's "Al Aaraaf"** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

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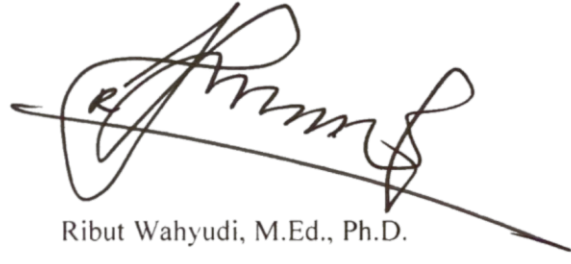
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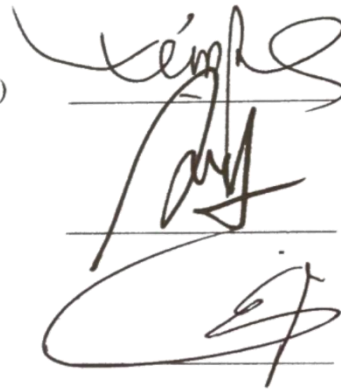
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MOTTO

أَمْ حَسِبْتُمْ أَنْ تَدْخُلُوا
الْجَنَّةَ وَلَمَّا يَأْتِكُمْ مَثَلُ
الَّذِينَ خَلَوْا مِنْ قَبْلِكُمْ
مَسَّتْهُمُ الْبَأْسَاءُ وَالضَّرَّاءُ
وَزُلْزِلُوا حَتَّى يَقُولَ
الرَّسُولُ وَالَّذِينَ أَمَّنُوا
مَعَهُ مَتَى نَصْرُ اللَّهِ أَلَا إِنَّ
نَصْرَ اللَّهِ قَرِيبٌ

“Or think you that you will enter Paradise without such (trials) as came to those who passed away before you? They were afflicted with severe poverty and ailments and were so shaken that even the Messenger and those who believed along with him said, “When (will come) the Help of Allah?” Yes!

Certainly, the Help of Allah is near!”

(Q.S. Al Baqarah: 214)

DEDICATION

This thesis dedicated to the people I cherish the most:

My Parents,
Mama Siti Nur Hidayah and Papa Zainuri H.M.
Your love can't express with a language even a bit. A billion thanks for praying
for me all this time. I really love you both.

My sister and Her husband,
Queen Rahmah Rizqi Zaidah and Muhammad Imaduddin.
Thank you for your support and advice all this time. I also love you.

My brother,
Muhammad Davin Albion Ega Zaid
Never be give up, dream high, I know you can do better than me.

My gorgeous family in Pena Bulir Padi in Faculty of Humanities:
Mbak Nia, Mbak Isnaini, Mbak Nadia, Mbak Ami, and others.
Thank you for your precious time, you all taught me while I am still a newbie, and
also thank you for your guidance to make me always be a learner.

My best friends in Ma'had Sunan Ampel Al-Aly:
Ummik Heni, Nenek Rifa, Mbak Shofi, Kak Anny, Mbak Izzul, Mbak Mila,
Mbak Sarum, Bunda Say, Bude Farah, Ibuk Qurro, and Kak Zinka, who always be
like a beautiful flower in every morning;
also *para mujahid* Allah, Abang, Kakek, and Bapak.
I miss you all, you guys like my precious second family I've never had. Thank
you for being yourself whenever and wherever I greet you.

May Allah bless their kindness. Aamiin.

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In the name of Allah, the Most Gracious, the Most Merciful. Alhamdulillah, I thank Allah SWT who has given the blessing, guidance, and mercy, also sholawat, salam, and peace is delivered to our greatest prophet Muhammad SAW who has brought us to the right path, and his household, his offspring, his companions, and his faithful followers. Thereby, this thesis entitled *The Portrayal of Jannah in Poe's Al Aaraaf* is accomplished as the requirement for the degree of *Sarjana Sastra*.

This thesis would never finish without the help and support from kinds of people. Through this opportunity, I want to express my sincere gratitude to them. Firstly, to the Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang, Prof. Dr. Abdul Haris, M.Ag., then, to the Dean of Faculty of Humanities, Dr. Hj. Syafiyah, M.A., also, to the Head of English Letters Department, Rina Sari, M.Pd, who have allowed me conducting this thesis. Secondly, my sincere thanks go to my three kind and respectable thesis advisor, Muzakki Afifuddin, M.Pd; Agung Wiranata Kusuma, M.A; and Sri Muniroch, M.Hum, who has patiently guided me, motivating me accomplishing this thesis, you all are a great advisor, thank you very much for your guidance, and time, to make me finish this thesis. Thirdly, my beloved family and friends who always supported me to finish this thesis, you all are like an angel to me, thank you for everything.

I am truly aware that this thesis is far from perfection, there is a lot of weakness, and a lack in several aspects. Therefore, the constructive critics and suggestion from readers are welcomed to the researcher to make improvement of this thesis.

Hopefully, this thesis will give the benefit, and can be an inspiration to the researcher, and also to the reader.

Malang, August 05, 2019

A handwritten signature in black ink, consisting of several loops and a final flourish.

Farah Velda Digna Zaidah

مستخلص البحث

زائدة ، فرح فلدا دغن. 2019. **تصوير
الجنة في الأعراف بو.** البحث العلمي ،
قسم اللغة الإنجليزية ، كلية العلوم
الإنسانية ، جامعة مولانا مالك إبراهيم
الإسلامية الحكومية مالانج .
مشرف : مزكي أفدين
الكلمات المفتاحية : إدغار آلان بو
. ، نقد جديد ، تصوير الجنة

تحاول هذه الدراسة وصف تمثيل جنة
الإسلام أو المعروفة باسم جناح في إحدى
قصائد إدغار آلان بو ، الأعراف. يحاول
هذا البحث تصوير جنة في القرآن من خلال
آراء ابن كثير في تفسيره ، تفسير ابن
كثير ، وربطها بالقصيدة . وبالتالي ،
يهدف هذا البحث إلى الإجابة على سؤال:
إلى أي مدى يصور بو الأعراف الجنة /
الجنة الإسلامية؟

تطبق هذه الدراسة النقد الأدبي
لتحليل البيانات وإجراء نقد جديد
لاكتشاف صورة جنة في القصيدة . نتيجة
هذه الدراسة ليست كثيرة ، بمعنى آخر ،
ليس كل المحتوى الموصوف بجنة ، هناك
القليل من أوجه التشابه والاختلاف
الكبير. على سبيل المثال ، في العراف
لا يذكر عن الطعام والملذات حول جناح .
بالإضافة إلى ذلك ، فإن أوجه التشابه
القليلة هي: (1) كلاهما موصوفان كمكان
جميل ، (2) كلاهما موصوفان كمكان له
. ربيع ، (3) كلاهما مسكن الملائكة

وفي الوقت نفسه ، فإن الاختلافات هي (1) في البيئة ، (أ) يتم تصوير الأعراف كنجم تجول ، وهو مكان استراحة مؤقت ، وله واحد أوضح الربيع ، وبحيرة جميلة واحدة. في هذه الأثناء ، صورت جنة على أنها حديقة جميلة ومبهجة مع النعيم الأبدي ، ولديها ربيعان حران ، وأربعة أنهار مختلفة بطعم مختلف. (ب) العراف هو مكان صوت ممتع لا يزال صوت الفرع دائمًا على قيد الحياة ، ولكن في جنة ، يوصف بأنه مكان غني بالفواكه المجانية لاختياره واختياره وتناوله. (ج) العراف هو المكان الذي يهتم به سكانه بالعراف ، حيث يحتفظون فيه بالمكان طاهرًا حيث لا يوجد شيء في المخبأ هناك ، بينما في جنة ، سيتم تقديم الخدمات للأشخاص الذين يدخلون الخدمة من قبل خدمهم المستقبلين و الهدايا ، أيضا الملائكة. (2) سكان جنة ، هم أيضًا المؤمنون وأسرهم وأحبائهم ، ثم الخدم ، وأيضًا هور العين وقصيرة التارف كهدية للمؤمنين من الله. (3) في الملابس ، في الأعراف ، القماش الوحيد الموصوف هو قطعة قماش يستخدمها أنجيلو ، ويستخدم عباءة موسية ، ويعني أن قطعة قماشه قديمة بسبب رحلته الطويلة مع حبيبته. في المقابل ، في جنة ، كان المؤمنون يرتدون ثيابًا خضراء في سندس ويستبرق. (4) في المسكن ، وصفت مساكن العراف بأنها قبة رائعة وقاعة للسكن ، بينما في جنة ، سيقم المسكن في قصر جميل ،

في مساكن عالية وآمنة وهادئة ، مع
النعيم الأبدي ، وكذلك غرف النبيلة

ABSTRACT

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Minor Thesis (*Skripsi*) Department of English Literature, Faculty of
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Advisor : Muzakki Afifuddin, M.Pd.

Keywords : Edgar Allan Poe, new criticism, Portrayal of *Jannah*.

This study tries to describe the representation of Islam heaven or known as *Jannah* in one of the Edgar Allan Poe's poems, *Al Aaraaf*. This research tries to portray *Jannah* in the Quran through Ibn Kathir views in his tafsir, Tafsir Ibn Kathir and related it to the poem. Hence, this research intent on answering a question: how much does Poe's *Al Aaraaf* portray *Jannah*/Islamic heaven?

This study applying literary criticism to analyze the data and conducts new criticism for discovering the portrayal of *Jannah* in the poem. The result of this study is not much, in other words, it is not all the content described *Jannah*, there are few similarities and big differences. For instance, in *Al Aaraaf* does not mention about food and the pleasures about *Jannah*. In addition, the few similarities are: (1) both are described as a beautiful place, (2) both are described as a place that has spring, (3) both are the dwell of angels.

Meanwhile, the differences are (1) in the environment, (a) *Al Aaraaf* is portrayed as a wandering star, a temporary resting place, has one clearest spring, and one beautiful lake. In the meantime, *Jannah* portrayed as a beautiful and delightful garden with everlasting bliss, has two free-flowing spring, four different rivers with different taste. (b) *Al Aaraaf* is a pleasant voice place which the voice of joy always remain alive, but in *Jannah*, it is described as a place which rich of free fruit to choose, to pick, and to eat. (c) *Al Aaraaf* is a place which its inhabitant are taking care of *Al Aaraaf*, which they keep the place remain pure as nothing in dross in there, while in *Jannah*, the people who enter it are will be served by their future servants and gifts, also angels. (2) The dwellers in *Jannah*, are also the believers, their family, their beloved ones, and then the servants, also the *Hur Al-'Ayn* and *Qasirat At-Tarf* as the gift for the believers from Allah. (3) In the clothing, in *Al Aaraaf*, the only cloth described is a cloth used by Angelo, he uses mossy mantled, means his cloth are old because of his long journey in relation with his lover. In contrast, in *Jannah*, the believers wearing green garments of *Sundus* and *Istabraq*. (4) In the dwelling, *Al Aaraaf* dwelling described as gorgeous dome and hall for the dweller reside, while in *Jannah*, the dweller will reside in the beautiful mansion, in high, safe, and peace dwellings, with everlasting bliss, and also with lofty rooms.

ABSTRAK

Zaidah, Farah Velda Digna. 2019. *The Portrayal of Jannah in Poe's Al Araaf*. Minor Thesis (*Skripsi*), Jurusan Sastra Ingris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Muzakki Afifuddin, M.Pd.

Kata Kunci : Edgar Allan Poe, new criticism, Gambaran *Jannah*.

Studi ini mencoba mendeskripsikan representasi *Jannah* dalam salah satu puisi Edgar Allan Poe, *Al Araaf*. Penelitian ini menggambarkan *Jannah* dalam Al-Quran melalui pandangan Ibnu Kathir dalam tafsirnya, dan merelasikannya dengan puisi tersebut. Jadi, penelitian ini bertujuan menjawab untuk sebuah pertanyaan: seberapa banyak puisi Al Araaf Poe menggambarkan *Jannah*?

Studi ini memakai bentuk penelitian kritik sastra dalam menganalisa data, dan menerapkan kritik baru (*new criticism*) untuk menemukan gambaran surga Islam dalam puisi tersebut. Hasil dari analisis adalah tidak banyak, dengan kata lain, tidak semua isi puisi menggambarkan surga Islam. Sementara itu, terdapat sedikit persamaan: (1) keduanya merupakan tempat yang indah, (2) keduanya juga digambarkan mempunyai mata air, (3) keduanya juga ditinggali oleh malaikat.

Sedangkan, perbedaannya adalah: (1) dalam lingkungan, (a) *Al Araaf* digambarkan sebagai sebuah bintang pengelana, persinggahan sementara, mempunyai satu mata air terjernih, dan satu danau indah. Kemudian, surga Islam digambarkan taman indah dengan kebahagiaan abadi, mempunyai dua mata air mengalir bebas, empat sungai dengan rasa berbeda. (b) *Al Araaf* adalah tempat suara menyenangkan, yang suara kebahagiaannya selalu tetap hidup, namun dalam surga Islam dideskripsikan sebagai tempat dengan kekayaan buah yang bebas diambil. (c) *Al Araaf* adalah tempat dimana penduduknya digambarkan merawat *Al Araaf*nya, seperti halnya mereka menjaga bintang tersebut tetap suci layaknya tidak ada sampah didalamnya. Sedangkan dalam surga Islam, orang memasukinyalah yang akan dilayani oleh pelayan, malaikat, juga hadiah mereka di masa depan. (2) Para penduduk surga Islam lainnya adalah orang iman beserta keluarga dan orang tecintanya, para pelayannya, *Hur Al-'Ayn* dan *Qasirat At-Tarf* sebagai hadiah dari Allah untuk orang beriman. (3) Pakaian orang *Al Araaf*, hanya satu, yang digunakan Angelo, dengan kata 'mossy mantled' yang berarti pakaiannya sangat tua karena perjalanan panjangnya dalam memiliki hubungan dengan kekasihnya. Sebaliknya, dalam surga Islam, menggunakan pakaian hijau dari *Sundus* dan *Istabraq*. (4) Tempat tinggal orang *Al Araaf* digambarkan sebagai aula dan bangunan indah berbentuk kubah, sementara dalam surga Islam, penduduknya tinggal di rumah yang besar, tinggi, dan merupakan tempat yang aman, dan damai, dengan kebahagiaan abadi, juga mempunyai banyak kamar.

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CHAPTER I

INTRODUCTION

This chapter provides a background of the study, research questions, objectives of the study, scope and limitation, significance of the study, research method, and the definition of key terms.

1.1 Background of The Study

Basically, poetry is one of the different literary works consider its imaginative language, complex meaning, distinctive rhythm, and the form of rhyme and style. It contains expression of feelings and mixed emotion, and has a quality of beauty itself in the use of diction and rhyme than many other literary works, such as short stories, and novel. Generally, poetry also takes short of time to finish, yet, there are some poetry which has short or long contents with unknown time period to create it. For example, one of Edgar Allan Poe's poetry entitles *Al Aaraaf*.

In the "Critical Companion to Edgar Allan Poe," Sova (2007) wrote the summary about *Al Aaraaf* and he says "The poem creates a dream world of ravishing sights while it emphasizes the idea of absolute beauty." Since the poem also counted as the most difficult poem to analyzed, the researcher finds it is interesting to found the representation of beauty in the poem itself, and therefore, she decides to choose the beauty of *Jannah* as the topic she needs to find in the poem.

In addition, the term of *Jannah* in Islam means heaven, or in literally term is a paradise, is also referred to a beautiful garden. Thus, in plural meaning is *Jannat*,

and in Arabic term written: جنة. The literary depiction of *Jannah* portrayed in Surah Ar-Ra'd (13), ayah 35:

مَثَلُ الْجَنَّةِ الَّتِي وُعدَ الْمُتَّقُونَ ۖ تَجْرِي
 مِنْ تَحْتِهَا الْأَنْهَارُ ۖ أُكُلُهَا دَائِمٌ
 وَظِلُّهَا ۚ تِلْكَ عُقْبَى الَّذِينَ اتَّقَوْا ۖ
 وَعُقْبَى الْكَافِرِينَ النَّارُ

Translation:

“The description of the Paradise which the *Muttaqoon* (the pious - see V.2:2) have been promised: Underneath it rivers flow, its provision is eternal and so is its shade; this is the end (final destination) of the *Muttaqoon* (the pious - see V.2:2), and the end (final destination) of the disbelievers is Fire.” (See Ayah 47:15)

(Translation of the meanings of the Noble Qur'an in the English language, 1419 H (1998-9 M), translated by Dr. Muhammad Taqi-ud-Din Al-Hilali and Dr. Muhammad Muhsin Khan)

From one of ayah above is precisely portray the Paradise (Heaven) as a beautiful place that has flowing rivers underneath it, and the provision also the shade is eternal. The ayah also tells that the Heaven is a promising place for the *Muttaqoon*, which means the pious people that already believe in Islam. In summary, according to the Qur'an and Hadith, heaven is illustrated as a place of reward for those believers with true faith in Allah and the Prophet Muhammad SAW, for those who obey the precept in the Islam rules.

Moreover, according to Etymology Dictionary, the word origin of Heaven it starts with *heofon* by Old English, which means “home of God” or at first signified as “the visible sky, firmament.” Later, it used to refer as “place where God dwells”, then it turns to *heven* in the Middle English. Further, depending on Oxford Dictionary, Heaven in the Germanic language, it derives from many words. In the Proto-Germanic comes with *hibin*, which actually is *himin*. In the Old Saxon *heban* as “sky, heaven”, Middle Low German *heven* “sky”, Low German *heben*, Old Norse (Old Icelandic) *himinn* as “sky, heaven”, Gothic with *himmins*, Old Frisian *himel*, *himul* as “sky, heaven”, Dutch *hemel*, Modern German *Himmel* as “heaven, sky”.

One of the literature works discusses the beauty of Heaven is *Al-Aaraaf* by Edgar Allan Poe. This poem has four hundred and twenty-two lines which make this poem as the Edgar Allan Poe’s longest poem that ever he writes in his literature world. *Al Aaraaf* contains two parts, which the first one has nine poetic sections with about one hundred and fifty eight lines, and the second part has eighteen poetic sections with about two hundred and sixty four lines.

Basically, the poem itself tells about the afterlife story and it happens in a place named *Al Aaraaf*. The story begins when the ruler of *Al Aaraaf*, Nesace, is received God commands to leave *Al Aaraaf* and to annihilate earth in order to prevent the continuing knowledge, the God think that the more knowledge the human gets, they will become arrogance and dangerous for misapplying their knowledge. Then The God instructs Ligeia to awaken the sleepy dwellers and also to neutralize (purify) their natures of bodily desire and spirituality before they sent to another place

besides *Al Aaraaf*. Meanwhile, Angelo and Lanthe as one of the dwellers are disobey the instruction and sadly, they remain locked in their world of passion forever and decided to still stay in *Al Aaraaf* (Sova, 2007).

The *Al-Aaraaf* itself is written before 1827 when Poe was eighteen years of age. The time presumption is about some time between June 1827 and the spring of 1829 while Poe supposed to be soldier in United States army. It is first appeared in *Tamerlane and Other Poems*, as the first self-published collection in May 1827 by Poe himself to Calvin F.S. Thomas as the printer of Poe's first book, whose shop at 70 Washington St. in Boston, Massachusetts, The United States of America. Poe also had the second collection in *Al Aaraaf, Tamerlane, and Minor Poems* in December 1829 by the firm of Hatch and Dunning and became Poe's first published collection commercially. It was reprinted again in volumes of 1831 and 1845 with unimportant changes, and a part of it appeared in the *Philadelphia Saturday Museum* in 1843.

The creation of "Al Aaraaf" poem was influenced by the dominant idea of western literature that contains writings towards the East (the Orient). Initially, there was many of the West writers composed poem about eastern lands to achieve fame. At this point, one of the Orient master pieces, *The Arabian Nights* books with its incredibly vivid imagination, provoked the western to write about the unknown world of the East as the limitless resources. This makes Poe writes other similar works such as *Tamerlane, Israfel*, and a fiction *A Tale from Jerusalem*, which also influenced other writers as well, such as Samuel Coleridge's "Kubla Khan," and Thomas Moore's "Lalla Rookh."

The title of *Al-Aaraaf* is similar by the title of the surah (chapter) seven in the Qur'an, entitled "Al-A'raf." The Al-A'raf in the Qur'an defined as the name of the region between hell and heaven in The Holy Book of Quran. It is also means as the wall that standing between heaven and hell, or as well as the name of a star was found 1572 by Tycho Brahe.

The image of *Al-A'raf* as a wall with elevated place that will be a barrier is written in Al-Qur'an chapter seven, and it reads:

وَبَيْنَهُمَا حِجَابٌ وَعَلَى الْأَعْرَافِ رِجَالٌ
يَعْرِفُونَ كُلًّا بِسِيمَاهُمْ وَنَادَوْا أَصْحَابَ
الْجَنَّةِ أَنْ سَلِّمْ عَلَيْنَا لَمْ يَدْخُلُوهَا وَهُمْ
يَطْمَعُونَ {46} وَإِذَا صُرِفَتْ أَبْصَارُهُمْ
تَلْقَاءَ أَصْحَابِ النَّارِ قَالُوا رَبَّنَا لَا
تَجْعَلْنَا مَعَ الْقَوْمِ الظَّالِمِينَ {47}

Translation:

"And between them will be a (barrier) screen and on *Al-A'raf* (a wall with elevated places) will be men (whose good and evil deeds would be equal in scale), who would recognize all (of the Paradise and Hell people) by their marks (the dwellers of Paradise by their white faces and the dwellers of Hell by their black faces), they will call out to the dwellers of Paradise, "*Salaamun 'Alaikum*" (Peace be on you),

and at that time they (men on *Al-A'raf*) will not yet have entered it (Paradise), but they will hope to enter (it) with certainty” (46) ; “And when their eyes will be turned towards the dwellers of the Fire, they will say: “Our Lord! Place us not with the people who are *Zalimun* (polytheists and wrong-doers)” (47). [Surah Al-A'raf (07), ayah 46-47].

In ayah 46 above, *Al-A'raf* portrays as a barrier, a wall accommodates in the hereafter, and it is located between Paradise and the Fire. Ibn Kathir added that the people of *Al-A'raf* known as *Ya'rifun* where the good deeds and bad deeds are equal when their benefaction will qualify them to avoid the Hell, and their sins prevented them from entering Paradise (Kathir, 2003, Vol.4, p.68-70). Allah also said in Surah Al-Hadid, ayah 13, that the wall has a gate, which its inside will be mercy, and on its outside will be tormented as means to the Hellfire (Kathir, 2003, Vol.9, p.480-481). In conclusion, they will wait for Allah's forgiveness and mercy in *Al-A'raf*, hoping to be in *Jannah*.

Meanwhile, Poe describes the *Al-Aaraaf* in an Islamic context as “a medium between Heaven and Hell where men suffered no punishment, but still do not reach the peace and even happiness where they supposed to feel heavenly enjoyment” (Wazzan, 1988). Nevertheless, in his poem, he has placed this *Al-Aaraaf* as “celebrated star” exposed by Tycho Brache in 1572 which suddenly appears and visible about seventeen months, also attaining the brightness of Jupiter, then disappears.

This poem is notoriously by its vaporous, and also has many critics for its inapprehensible, for having thick allusions, and for its uninteresting structure.

Further, this poem was written in a symbolic manner, and many of allegorical nature. It also merges of science and creates a world of a dream from its captivating sights considering Poe writes this poem about the star, in other words, “he uses a metaphor for the concept of idealized fantasy” (Sova, 2007).

Meanwhile, there are many writings about heaven in literary works. For example, at the first ‘heaven’ word is mentioned in the oldest epic poem, *Beowulf*, that the heaven is described as a beautiful place in Heorot (the foremost of halls under heaven) which the “*radiance shone over many lands.*” Other work, is *Paradise Lost* by John Milton. Even though the story is not about heaven, but Milton imagines heaven as a place of deific choral music. Simultaneously, many of the authors have their writer imagination to write heaven as much they believe its concept as an actual place. The heaven even calls as many names, like Paradise, Shangri-La, Nirvana, Zion (heavenly city or kingdom of heaven), and Elysium (The place at the ends of the earth which certain favored heroes were conveyed by the gods after death).

In contrast, Edgar Allan Poe (1809-1849) is one of the famous poets in the romanticism era. He was born in Boston on January 19 at 1809, precisely from the actors David Poe and Elizabeth Arnold Hopkins Poe (Kennedy, 2006). At 1811, his mother died tuberculosis, a year after his little sister birth, Rosalie. His father abandoned his family and died of tuberculosis also in the same year. Soon he becomes foster child of John Allan and Frances, whom he derived his “Allan” name (Tally, 2008). During his life, he always has trouble with his difficult for looking money, massive debts, heavy drinking, and the depression of his lost and suffers.

But, despite them, he still keeps continuing to write until his mysterious death on October 7 at 1849 (Tally, 2008). Therefore, it makes his tragic story that most of his literary works are famous after his death. His literary works well-known with gothic or horror theme, such as the tales of *The Fall of the House of Usher* (1839), the poem *The Raven* (1845) and so on (Mollegaard, 2016).

The researcher finds some previous studies with the same object and difference topic. First, the study which analyzed the *Al Aaraaf* poem is conducted by Azian Septianhardini, a student of UIN Sunan Kalijaga Yogyakarta, which entitled *The Portrayal Of Al Aaraaf and Its Environs In Edgar Allan Poe's "Al Aaraaf"* (2013). The author discussed the depiction of the '*Al Aaraaf*' and its environs in the "*Al Aaraaf*" poem itself, including the dwellers portrayed in the poem and the series of events in it. Second, the study with new criticism comes from Wahyu Tejo Mulyo, which under title *Islamic Perspective on the Characteristic of Human Being Presented in William Blake's The Divine Image and the Human Abstract* (2016). He talked about the characteristics of a human being through William Blake's *The Divine Image* and *The Human Abstract* poems and then related it to Islamic value through an Islamic expert. Third, the study with the same field comes from a journal article by Adnan M. Wazzan (2014) searched *Islamic Elements in Poe's Poems 'Al-Aaraaf' and 'Israfel'* (1988). The paper was a critical review of the Islamic elements in Poe's poetry with special reference to his poems, *Al Aaraaf*, and *Israfel*.

The difference those previous studies with this study is that this study presenting the portrayal – portrayal of *Jannah* presented in one of the Edgar Allan Poe's poem, entitled *Al-Aaraaf*, written in 1829. This thesis analyzes the poem in Islamic

perspective with using tafseer from Ibn Kathir and represented with the new criticism as the theory of the study. The researcher tries to figure out the representation of Islam heaven that found in the poem. Followed by explanation beforehand, this research considered as new study, thus, established the researcher to studying this topic with this theoretical approach as complementary study of literary research.

1.2 Research Question

Based on the brief explanation of background the researcher explained above, this research concerns to focus on finding the portrayal of *Jannah* presented in Edgar Allan Poe's *Al-Aaraaf* content. Thus, the problem of the study is what does Poe portray about *Jannah* (Islamic heaven) in his poem *Al-Aaraaf*?

1.3 Objectives of The Study

Dealing with the problems mentioned, this research is showed intentionally for a point of objective, there is to reveal what Poe portrays about *Jannah* in his poem *Al-Aaraaf*.

1.4 Scope and Limitation

This research is conducted by analyzing a poem of Edgar Allan Poe entitled *Al-Aaraaf* to reveal the portrayal of Islam heaven using new criticism theory to identify the depiction of poem content that correlates to *Jannah*. The scope of study is only focusing on the text of the poem, including the word, phrases, and sentences to figure the portrayal of *Jannah*. While the limitation of the study is only restricted

to interpretation about the meaning of poem's diction through the text of the poem, and also only use tafsir from Ibn Kathir.

1.5 Significance of The Study

This study will give significant advantages either for theoretical or practical use. Firstly, by theoretically, it will be useful to the writer and the reader as the next researcher who observed the related topic with this matter. For instance, it can increase the curiosity about Poe's *Al-Aaraaf* portrayal through the new criticism with its text-oriented approach and the representation of *Jannah* in it. In addition, this study can also enhance a bit of the insight of Al-Quran content. Secondly, by practically, hopefully, to give contribution for those who teach in literature as a reference for analyzing a poem, and the new criticism. Further, it also hopefully can give better comprehension to apply new criticism. Finally, this research hopefully can be a contribution and additional reference for the following research about new criticism studies.

1.6 Research Method

In this stage, it is important to explain the method and the steps in conducting the research itself. This section covers the discussion on research design, data source, data collection, and data analysis.

1.6.1 Research Design

This thesis is using a text-oriented approach, because focuses only in text analysis method. Therefore this research is applied literary criticism, because literary criticism analyzing the literary work from the view of biography, sociology, history, and many more. The theory especially used is new criticism. The theory

used in this study is because this study mainly focuses on close reading to the text which concerned explication and sustained interpretation of a brief passage of the text, and refers more attention to every word, syntax, sentences order, and unfold ideas that as a part from new criticism theory.

1.6.2 Data Source

The primary data source of this study is *Al-Aaraaf* poem taken from the e-book entitled *The Portable of Edgar Allan Poe*, Edited with an Introduction by J. Gerald Kennedy, first published in Penguin Books at 2006, USA.

1.6.3 Data Collection

The researcher collected the data in the form of words, phrases, and sentences in the poem. Firstly, the researcher does a close reading in tafsir from Ibn Kathir, in order to know the portrayal of *Jannah*. Secondly, the researcher read comprehensively about the poem in order to know the meaning of each line. The last is the researcher marking many words in the poem that correlates with the *Jannah* representation.

1.6.4 Data Analysis

After obtaining the data, the researcher continues by analyzing the data through some steps: firstly, the data are reduced in order to get specific information about *Jannah* depiction presented in Poe's *Al-Aaraaf*, then categorize the data according to each classification based on the portrayal of *Jannah* in tafsir from Ibn Kathir. Then, the writer makes analysis about each of the found ambiguity words in the poem to give better portray about *Jannah*. Lastly, the final process of analyzing the data is drawing the conclusion.

1.7 Definition of Key Terms

New Criticism: Theory that implies a study that criticizes a literary work considered as an object itself. It's emphasized explication, and sustained interpretation. It's mainly focuses to close reading analysis, including the syntax, the sentences order, unfold idea, and, intrinsic elements. It focuses in the ambiguity and paradox of the text, which strongly favors poetry as the object.

Jannah: Heaven terms in Islam. Portrait with a garden with the beauties scenery, and it belongs to the chosen people that have good manners, strong faith of God, and have nothing of sins. This place is in the afterlife world.

Surah Al-'A'raf: The seventh surah in the Qur'an. The surah called Al-'A'raf because is exist the term of *al-'A'raf* (the higher place) which indicates that between heaven and hell there is a tall wall as a divider that blocks the hell inmate for entering the heaven. The tall wall is called *Al-'A'raf* (Aljamil Al-Qur'an - from Cipta Bagus Segara, 2012).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is going to explain the literary review which function is like a theoretical framework related to the analysis.

2.1 New Criticism

The new criticism emerged in the early decades of the twentieth century when the academic world experiencing the canon rise of American literary criticism that dominated scholarship and teaching until early 1960s. It is one of Anglo-American literary theory which defines literary work as autonomous that its meaning and unity are formed by formal (intrinsic elements, such as theme, plot, tone, etc) and rhetorical features (such as alliteration, allusion, analogy, anaphora, etc), and its stands alone as free from any burden of reflection on the interaction of the world in which produced or from any connection to the author who produced it (Castle, 2008, p.122). In other words, the new criticism is also one of the theory that concerned on 'intrinsic' criticism (formal element) and views a text as independent (unity), and neglected 'extrinsic' criticism, such as authorial intention, historical connection, political and moral considerations, and audience response).

The theory origin was in Britain, and with the mix of scrupulously text oriented literary interpretations of I.A. Richards, the idea movement of expatriate poet T.S. Eliot, the theory practical by the British critics William Empson and F.R. Leavis, has made the big impact of the new criticism in America. The movement begins in South America, when America had economically crisis through rapid

modernization hardship, and makes the three writers like John Crowe Ransom, John Orley Allen Tate, and Robert Penn Warren, as the most significant influences on New Criticism, emerged. However, the critics also formed by other twentieth-century thought tendencies such as Marxism and Russian-Formalism. Other personages among this theory were W.K. Wimsatt, Monroe C. Bearsley, Cleanth Brooks, and Mark Schorer (Carter, 2006).

American New Criticism emphasized close reading, and practice mostly in poetry, because they provide ambiguity, paradox, irony, and ambivalence to the greater degree, which view them as important elements of poetic form. This indicates that the aesthetic theory from author's life towards detail involvement with the language of literature which proves the philology, literary biography, and the source hunting has been move away to analysis textual only. Thus make the new criticism insistently focus on the text, and makes the discovery of understanding the work of literature as timeless, self-contained, and self-referential aesthetic object.

In terms of ambiguity, Empson (1949) wrote in his book "Seven Types of Ambiguity," and those seven:

- (1) The first type is the sorts of meaning to be considered; the problems of Pure Sound and of Atmosphere. First-type ambiguities arise when a detail is effective in several ways at once, for example, by comparisons with several points of likeness, antitheses with several points of difference, 'comparative' adjectives, subdued metaphors, and extra meanings suggested by rhythm.

- (2) The second type is the type that two or more alternative meanings are fully resolved into one. For example, the double grammar in Shakespeare's Sonnets. Ambiguities in Chaucer, the eighteenth century, T.S. Eliot. Digression on emendations of Shakespeare and on his form 'The A and B of C.'
- (3) The condition that two apparently unconnected meanings are given simultaneously. Puns from Milton, Marvell, Johnson, Pope, Hood. Generalized form when there is reference to more than one universe of discourse; allegory, mutual comparison, and pastoral.
- (4) The alternative meanings combine to make clear a complicated state of mind in the author. Complete poems by Shakespeare and Donne considered. Examples of alternative possible emphases in Donne and Hopkins. Pope on dowagers praised.
- (5) The fortunate confusion, as when the author is discovering his idea in the act of writing or not holding it all in mind at once. Argument that later metaphysical poets were approaching nineteenth-century technique by this route.
- (6) What is said is contradictory or irrelevant and the reader is forced to invent interpretations. This type is bearing on nineteenth-century technique.
- (7) Full of contradictions, marking a division in the author's mind. The type that invoked Sigmund Freud. The example is the minor confusions in negation and opposition.

2.1.1 The Concept of New Criticism

Even though, new criticism mostly emphasize close reading to the extent of doing explication, paraphrase, also detail and sustained interpretation, but as new criticism teaching arise rapidly, many of poet in literature also develops new criticism concept, not only in close reading way, but also other idea. Below, not only the poet T.S. Elliot, I.A. Richards, William Empson involved, but also Santayana (1900), Beardsley (1946), Wimsatt (1946).

1. Close Reading

This concept describe as the detail and sustained interpretation of a brief passage from the text. Such a reading indicates great attention to every word, syntax, and the order in which sentences and ideas unfold as they are read.

2. Objective Correlative

The objective correlative is a literary term first set forth by T.S. Eliot in the Essay “Hamlet and His Problems,” and published in *The Sacred Wood* (1920). This theory considered the way of expressing emotion in the form of art is by finding an ‘objective correlative’; in other words, a set of objects, a situation, a chain of events that shall be the formula of that particular emotion will evoke the same emotion from the reader.

3. The Intentional Fallacy

Intentional Fallacy is a term used in 20th century literary criticism to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it.

4. Affective Fallacy

Affective fallacy is a term from literary criticism used to refer to the supposed error of judging or evaluating a text on the basis of its emotional effects on a reader. The term was coined by W.K. Wimsatt and Monroe Beardsley as a principle of New Criticism.

5. Organic Unity

Organic unity is the idea that a thing is made up of interdependent parts. For example, a body is made up of its constituent organs, or a society is made up of its constituent social roles.

2.2 Poetry

Poetry considered as one of literature genres, its use poetic-language that represents emotions, expression, feelings, experience, imagination, love. The creation of a poem consist rhetorical device to uses word in a certain way for convey the meaning or to persuade the reader or audience to evoke emotions. The examples of rhetorical devices are alliteration, allusion, amplification, analogy, anaphora (repetition of initial phrases), antiphraasis, antithesis, appositive, enumeration, epithet, onomatopoeia, oxymoron, parallelism, and other figurative languages.

Poetry contained several intrinsic elements, there are:

2.2.1 Figurative Language

a. Metaphor

A metaphor asserts the identity, without a connective such as *like* or a verb such as *appears*, of terms that are literally incompatible. There are two types of metaphor: metonymy and synecdoche. In metonymy, something is named

that replaces something closely related to it. While in synecdoche, the whole is replaced by the part, or the part by the whole.

b. Personification

The attribution of human feelings or characteristics to abstractions or to inanimate objects is called personification.

c. Simile

In this figure of speech, items from different classes are explicitly compared by a connective such as *like*, *as*, or *than* or by a verb such as *appears* or *seems*.

d. Apostrophe

An apostrophe is a figure of speech in which some absent or nonexistent person or is address to a person or thing as if present and capable of understanding.

2.2.2 Imagery

Imagery is used to refer to whatever in a poem appeals to any of our sensations, including sensations of pressure and heat as well as of sight, smell, taste, touch, and sound.

a. Visual Imagery

Visual imagery gained from the experience of the sight sense (eyes).

b. Kinesthetic Imagery

Kinesthetic imagery produced from the experience of the movement form.

c. Auditory Imagery

Auditory imagery associated with the hearing sense (ear).

d. Internal Sensation

This imagery deals with certain feelings like hunger, thirsty, exhaustion, confusion, dizzy, and others.

e. Olfactory Imagery

Olfactory imagery is shown in a poem which uses smell sense (nose).

f. Gustatory Imagery

This imagery vividly is an image of taste existed in the lines of the poem, such as sweet, bitter, sour, salty, and others.

g. Tactile Imagery

This imagery deals with the sense of touch, like a feeling of cold, warm, rough, or soft.

2.2.3 Diction

Diction refers to the word choice and style of expression that an author makes and uses in a work of literature. Diction also can have great effect on the tone of a piece of literature, and how readers perceive the character. However, poetic diction refers to the operating language of poetry, language help in a manner that makes poetry different from other kinds of speech or writing. It involves vocabulary, the phrasing, and the grammar considered appropriate and inappropriate to poetry at different time.

2.3 The Portrayal of *Jannah* in the Qur'an

Jannah refers to heaven in Islamic term. It is from Arabic language, *جنة*, and has plural meaning as *Jannat*. In the holy book of the Quran, there are a lot of depictions that describe *Jannah* as beautiful place. *Jannah* has eight different layers

due to the level people achieved in the world, and each *Jannah* for different criteria. The researcher find depictions in many source, here the list based on the portrayal of *Jannah* according to Ibn Kathir.

2.3.1 Environment

Allah says in Surah Muhammad (47), ayah 15:

مَثَلُ الْجَنَّةِ الَّتِي وُعدَ الْمُتَّقُونَ فِيهَا
 أَنْهَارٌ مِنْ مَّاءٍ غَيْرِ آسِنٍ وَأَنْهَارٌ مِنْ لَبَنٍ
 لَمْ يَتَغَيَّرَ طَعْمُهُ وَأَنْهَارٌ مِنْ خَمْرٍ لَذَّةٍ
 لِلشُّرْبِينَ وَأَنْهَارٌ مِنْ عَسَلٍ مُصَفًّى وَلَهُمْ
 فِيهَا مِنْ كُلِّ الثَّمَرَاتِ وَمَغْفِرَةٌ مِّن رَّبِّهِمْ
 كَمَنْ هُوَ خَالِدٌ فِي النَّارِ وَسُقُوا مَاءً
 حَمِيمًا فَقَطَّعَ أَمْعَاءَهُمْ

Translation:

“The description of Paradise which the Muttaqoon (pious - see V.2:2) have been promised is that in it are rivers of water the taste and smell of which are not changed; rivers of milk of which the taste never changes; rivers of wine delicious to those who drink; and rivers of clarified honey (clear and pure) therein for them is every kind of fruit; and forgiveness from their Lord. (Are these) like those who shall dwell

for ever in the Fire, and be given, to drink, boiling water, so that it cuts up their bowels?” [Surah Muhammad (47), ayah 15].

فِيهِمَا عَيْنَانِ تَجْرِيَانِ

Translation:

“In them (both) will be two springs flowing (free).” [Surah Ar-Rahman (55), ayah 50].

The description of paradise environment depicted as an everlasting and delightful garden where no death, there are rivers of Paradise that mentioned beneath the Garden of Eternity, they are rivers of water with the same taste and same smell, the never change taste of milk, the rivers of delicious wine, clear and pure honey. There also two springs that freely flowing. Additionally, according to Ibn Kathir, the spring is *Salsabil* and *Tasnim*, as mentioned before, the *Salsabil* is flowing the wine with *Zanjabil* (ginger) mixed, and the other is *Tasnim*, which a spring whereof drink those nearest to Allah as the exalted drink in Paradise. Allah said in the Quran:

وَيُسْقَوْنَ فِيهَا كَأْسًا كَانَتْ مِزَاجُهَا
 زَنْجَبِيلًا {17} عَيْنًا فِيهَا تُسَمَّى
 سَلْسَبِيلًا {81}

Translation:

“And they will be given to drink there a cup (of wine) mixed with *Zanjabil* (ginger)” (17) ; “A spring there, called *Salsabil*” (18). [Surah Al-Insan or Ad-Dahr (76), ayah 17-18].

يُسْقَوْنَ مِنْ رَحِيقٍ مَخْتُومٍ {25} خِتْمُهُ
 مِسْكٌ وَفِي ذَلِكَ فَلْيَتَنَافَسِ
 الْمُتَنَافِسُونَ {26} وَمِزَاجُهُ مِنْ تَسْنِيمٍ
 {27} عَيْنًا يَشْرَبُ بِهَا الْمُقَرَّبُونَ {28}

Translation:

“They will be given to drink of pure sealed wine” (25) ; “The last thereof (that wine) will be smell of Musk, and for this let (all) those strive who want to strive (i.e. hasten earnestly to the obedience of Allah).” (26) ; “It (that wine) will be mixes with *Tasnim*” (27) ; “A spring whereof drink those nearest to Allah” (28). [Surah Al-Mutaffifin (83), ayah 25-28].

In the Quran also mention that the Garden has any kind of plenty of free fruit that may choose, the *Sidri Makhdud* (thornless lote-trees), the *Talh Mandud* as banana trees with its fruits piled one above another, and other trees that have young branches which hold every type of ripened fruit, or trees that its branches are spreading and reach with the branches of other trees. Whereas, at the gates of paradise will be opened by angels in every gate and say salutation to them, like “*Salaamun ‘Alaikum*”.

In note from Ibn Kathir, in surah Al Waqi'ah, ayah 28, there is *Sidri Makhdud*, which means as the kind without thorns, or even called as the lote tree but without thorns. He adds that the tree carries plenty of fruits and it is not similar with the one in this life which describe as the thorny tree and carries few fruits. As for additional information, the lote tree is known as the European nettle tree or large tree of the genus *Celtis*, specifically *Celtis australis*, it is found in the south of Europe, has a hard wood, and bears a cherry-like fruit with small and sweet, but now it is rarely found. There is also an explanation about *Mamdud* as long-shade extended, which the shade is so wide, for the rider would take one hundred years to pass (Kathir, 2003, Vol.9, p.22-25).

وَالَّذِينَ صَبَرُوا ابْتِغَاءَ وَجْهِ رَبِّهِمْ
 وَأَقَامُوا الصَّلَاةَ وَأَنْفَقُوا مِمَّا رَزَقْنَاهُمْ
 سِرًّا وَعَلَانِيَةً وَيَذَرُونَ بِالْحَسَنَةِ السَّيِّئَةَ
 أُولَئِكَ لَهُمْ عُقْبَى الدَّارِ {22} جَنَّتٌ عَدْنٍ
 يَدْخُلُونَهَا وَمَنْ صَلَحَ مِنْ آبَائِهِمْ
 وَأَزْوَاجِهِمْ وَذُرِّيَّاتِهِمْ وَالْمَلَائِكَةُ يَدْخُلُونَ
 عَلَيْهِمْ مِنْ كُلِّ بَابٍ {23} سَلَامٌ عَلَيْكُمْ بِمَا
 صَبَرْتُمْ فَنِعْمَ عُقْبَى الدَّارِ {24} وَالَّذِينَ

يَنْقُضُونَ عَهْدَ اللَّهِ مِنْ بَعْدِ مِيثَاقِهِ
 وَيَقْطَعُونَ مَا أَمَرَ اللَّهُ بِهِ أَنْ يُوصَلَ
 وَيُفْسِدُونَ فِي الْأَرْضِ أُولَئِكَ لَهُمُ اللَّعْنَةُ
 وَلَهُمْ سُوءُ الدَّارِ {25}

Translation:

“’*Adn* (Eden) Paradise (everlasting Gardens), which they shall enter and (also) those who acted righteously from among their fathers, and their wives, and their offspring. And angels shall enter unto them from every gate (saying):” (23) ;
 “*Salaamun ‘Alaikum* (peace be upon you) for you persevered in patience! Excellent indeed is the final home!” (24). [Surah Ar-Ra’d (13), ayah 23-24].

فَأَمَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ فَهُمْ
 فِي رَوْضَةٍ يُحْبَرُونَ

Translation:

“Then as for those who believed (in the Oneness of Allah – Islamic Monotheism) and did righteous good deeds, such shall be honored and made to enjoy luxurious life (forever) in a Garden of Delight (Paradise). [Surah Ar-Rum (30), ayah 15].

2.3.2 People

Ibn Kathir stated the people that dwell in Paradise, which mentioned in the Qur’an are *Qasirat At-Tarf* and *Al-Hur Al-‘Ayn* that will be a gift to be the beautiful

wives given to the believers, then the beloved person like their close friend, the family of the believers, including their fathers, mothers, wives, children, and their offspring, the servants of the believers, and also the angels as the gatekeepers of Paradise. In the Quran, the *Qasirat At-Tarf* terms define as chaste females, who restrain their glances from anyone, except their husband, and only seeing them as the most beautiful men in *Jannah* (Kathir, 2003, Vol.8, p.29-30; Vol.9, p.35).

Ibn Kathir also straightening the word *Bayd Maknun* that refers to *Qasirat At-Tarf* in Surah As-Saffat (37), ayah 49, means their bodies described as having the most perfect color, as if they were hidden pearls or indicated as white and pure fresh pearls, or it can be meant as ‘never touched by any hands, protected’ (Kathir, 2003, Vol.9, p.19). In certain Surah as Surah Sad (38), ayah 52, as well mentioned that they have the same age as their companion (Kathir, 2003, Vol.9, p.56).

كَانَّهُنَّ بَيْضٌ مَّكْنُونٌ

Translation:

“(Delicate and pure) as if they were (hidden) eggs (well) preserved” (49). [Surah As-Saffat (37), ayah 49].

وَعِنْدَهُمْ قَصْرٌ طَّرْفٍ أَثْرَابٌ

Translation:

“And beside them will be *Qasirat-at-Tarf* [chaste females (wives) restraining their glances (desiring none except their husbands)], (and) of equal ages.” [Surah Sad (38), ayah 52].

Meanwhile, the *Al-Hur Al-'Ayn* described as beautiful fair females with wide lovely and intense black irises of their eyes, and intense white sclera, which they marry in *Jannah* to be their righteous spouse, and they guarded in pavilions (Kathir, 2003, Vol.8, p.200; p.699). As in Surah Ad-Dukhan (44), ayah 54:

كَذَلِكَ وَزَوَّجْنَاهُمْ بِحُورٍ عَيْنٍ

Translation:

“So (it will be). And We shall marry them to *Hur* (fair females) with wide, lovely eyes.”

On certain Surah in the tafsir, Ibn Kathir correlated the *Qasirat At-Tarf* with the explanation of *Al-Hur Al-'Ayn*. For instance, Ibn Kathir mentioned that both of them are pleasant virgins of similar age who never had sexual intercourse with anyone, whether from Jinns or mankind, before their husbands, (Kathir, 2003, Vol.9, p.199). In summary, the believers among the Jinns will also enter Paradise. Moreover, Ibn Kathir also mentioned that Allah described these women like *Yaqut* and *Marjan*, which means rubies, and coral or also means pearls, like in Surah Ar-Rahman (55), ayah 56-58:

فِيهِنَّ قَصِيرَاتُ الطَّرْفِ لَمْ يَطْمِثْنَهُنَّ إِنْسٌ
قَبْلَهُمْ وَلَا جَانٌّ {56} فَيَايَ آلَاءِ رَبِّكُمَْا

تُكَذِّبْنَ {57} كَانَهُنَّ الْيَاقُوتُ وَالْمَرْجَانُ

{ 58 }

Translation:

“Wherein both will be *Qasirat-ut-Tarf* [chaste females (wives) restraining their glances, desiring none except their husbands], with whom no man or jinni has had *tamth* (sexual intercourse) before them” (56) ; “Then which of the Blessings of your Lord will you both (jinn and men) deny?” (57) ; “(In beauty) they are like rubies and coral” (58).

In addition, the servants of believers are described as young boys of everlasting youth which their form will never change and stay only in one state also they will not get old. The believers will think them as the scattered pearls, while see them spread out in front of the believers' eyes, fulfilling their master needs, with their great numbers and their beautiful and handsome faces. As in Surah Al-Insaan or Ad-Dahr (76), ayah 19:

وَيَطُوفُ عَلَيْهِمْ وِلْدَانٌ مُّخَلَّدُونَ إِذَا
رَأَيْتَهُمْ حَسِبْتَهُمْ لُؤْلُؤًا مَّنثُورًا

Translation:

“And round about them will (serve) boys of everlasting youth. If you see them, you would think them scattered pearls.”

Furthermore, Ibn Kathir illustrated the angel as the gatekeeper of *Jannah* “will welcome them with the Islamic greeting and praise them for earning Allah’s

rewards and closeness, as well as being admitted into Dwelling of Peace, to be the neighbors to the honorable Messengers, the Prophets and the truthful believers” (Kathir, 2003, Vol.5, p.57).

جَنَّتْ عَدْنٍ يَدْخُلُونَهَا وَمَنْ صَلَحَ مِنْ آبَائِهِمْ
وَأَزْوَاجِهِمْ وَذُرِّيَّاتِهِمْ وَالْمَلَائِكَةُ يَدْخُلُونَ
عَلَيْهِمْ مِنْ كُلِّ بَابٍ

Translation:

“and (Eden) Paradise (everlasting Gardens), which they shall enter and (also) those who acted righteously from among their fathers, and their wives, and their offspring. And angels shall enter unto them from every gate (saying):” [Surah Ar-Ra’d (13), ayah 23].

2.3.3 Clothing

Allah said in Surah Al-Insaan or Ad-Dahr (76), ayah 21:

عَلَيْهِمْ ثِيَابٌ سُنْدُسٍ خُضْرٌ وَإِسْتَبْرَقٌ وَحُلُّوا
أَسَاوِرَ مِنْ فِضَّةٍ وَسَقَىٰهِمْ رَبُّهُمْ شَرَابًا
طَهُورًا

Translation:

“Their garments will be of fine green silk, and gold embroidery. They will be adorned with bracelets of silver, and their Lord will give them a pure drink.”

Ibn Kathir points out that the clothing that the people in Paradise wear is green garments of *Sundus* and *Istabraq*. The *Sundus* is refers to the finest silk, the high quality of silk, or the fine garment, such as shirt or something similar, while *Istabraq* mean is fine, shiny and thick velvet, or described as splendid garment with woven silk, shiny threads, gold embroidery, that has a glitter and shimmer to it. They will also adorn with jewelries, such as gold, pearls, and silver bracelets, which makes them prettier (Kathir, 2003, Vol.6, p.56; Vol.8, p.38; Vol.10, p.22).

2.3.4 Dwelling

Allah said in the Surah At-Taubah (09), ayah 72:

وَعَدَ اللَّهُ الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ جَنَّاتٍ تَجْرِي
 مِنْ تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا وَمَسْكِنٍ
 طَيِّبَةٍ فِي جَنَّاتٍ عَدْنٍ وَرِضْوَانٍ مِّنَ اللَّهِ
 أَكْبَرَ ذَٰلِكَ هُوَ الْفَوْزُ الْعَظِيمُ □

Translation:

“Allah has promised the believers – men and women, – Gardens under which rivers flow to dwell therein forever, and beautiful mansions in Gardens of ‘*And* (Eden Paradise). But the greatest bliss is the Good Pleasure of Allah. That is the supreme success.”

From the ayah above, the Quran described the *Jannah* as garden watered by running streams, and also says that the paradise dwellers reside in the beautiful mansion placed in high dwellings, with peace, safe from all miseries, harm, fears, and everlasting bliss. Ibn Kathir wrote a hadith that Ibn Abi Hatim recorded that Ali, mentioned that “there are lofty rooms whose outside can be seen from outside” (Kathir, 2003, Vol.8, p.600). In the Surah Ar-Rahman (55), ayah 46 also written:

وَلِمَنْ خَافَ مَقَامَ رَبِّهِ جَنَّتَيْنِ

Translation:

“But for him who fears the standing before his Lord, there will be two Gardens (i.e. in Paradise).”

Ibn Kathir wrote a hadith which recorded Abu Musa, Abdullah bin Qays Al-Ashari said that the Messenger of Allah said, “two gardens, their pots, their vessels, and whatever is in them are made of gold, and two gardens, their pots, their vessels, and whatever is in them are made of silver. The first two for the near believers (Muqarribin) and the latter two are for those on the right (Ashab Al-Yamin)” (Kathir, 2003, Vol.9, p.41). Ibn Kathir also mentions a hadith from Sa’ad bin Mujahid At-Ta’I, that Abu Al-Mudillah said, that Abu Hurayrah said, there is “a brick of gold and silver, its mortar is from musk, its gravel is pearls and rubies, its sand is saffron” (Kathir, 2003, Vol.4, p.138-139; p.141).

2.3.5 Food

There are much delicious food and drink which existed for the *Jannah* inhabitant. The drinks that mention are pure, white, and delicious wine of river that free from intoxication and headiness, some of them will be mixed with *Zanjabeel* (ginger), and *tasneem*, the same taste and smell of water, the never change taste of milk, and also the clarified pure and clear honey. The food in heaven consists of flesh fowls, and various fruits, such as date-palms, pomegranate, banana, grape, and many more, which their trees hold and produce every type of ripened fruit (Kathir, 2003, Vol.9, p.32).

Allah says in Surah As-Saaffat (37), ayah 45-47 :

{ 45 } يُطَافُ عَلَيْهِمْ بِكَأْسٍ مِّنْ مَّعِينٍ
 بَيْضَاءَ لَذَّةٍ لِلشَّارِبِينَ { 46 } لَا فِيهَا غَوْلٌ
 وَلَا هُمْ عَنْهَا يُنْزَفُونَ { 47 }

Translation:

“Round them will be passed a cup of pure wine” (45) ; “White, delicious to the drinkers,” (46) ; “Neither they will have Ghoul (any kind of hurt, abdominal pain, headache, a sin, etc) from that, nor will they suffer intoxication therefrom” (47).

According to Ibn Kathir tafsir, ayah 45-46 has meaning that the wine comes from flowing stream, and white wine means with a bright and shining color, which the taste will good as its color. However, for the ayah 47, Ibn Kathir wrote that Allah refined the paradise wine from bad influence which makes it different from this world wine that used to can causes hangover, stomach aches, and headaches.

Thus, the mean of *Ghoul* itself is ‘causing people to lose their minds’ (Kathir, 2003, Vol.8, p.28). In other words, the pure white wine mentioned will not causing any effect like those.

وَيُسْقَوْنَ فِيهَا كَأْسًا كَانَ مِزَاجُهَا زَنْجَبِيلًا
 {17} عَيْنًا فِيهَا تُسَمَّى سَلْسَبِيلًا {18}

Translation:

“And they will be given to drink there a cup (of wine) mixed with *Zanjabil* (ginger)” (17); “A spring there, called *Salsabil*” (18). [Surah Al-Insan or Ad-Dahr (76), ayah 17-18].

يُسْقَوْنَ مِنْ رَحِيقٍ مَخْتُومٍ {25} خِثْمَهُ
 مِسْكٌ وَفِي ذَلِكَ فَلْيَتَنَافَسِ الْمُتَنَافِسُونَ
 {26} وَمِزَاجُهُ مِنْ تَسْنِيمٍ {27} عَيْنًا
 يَشْرَبُ بِهَا الْمُقَرَّبُونَ {28}

Translation:

“They will be given to drink of pure sealed wine” (25); “The last thereof (that wine) will be smell of Musk, and for this let (all) those strive who want to strive (i.e. hasten earnestly to the obedience of Allah).” (26); “It (that wine) will be mixes with *Tasnim*” (27); “A spring whereof drink those nearest to Allah” (28). [Surah Al-Mutaffifin (83), ayah 25-28].

In addition, in the Quran also mention there are some of the wine that mixed with *Zanjabil* (ginger) and *Tasnim*. Ibn Kathir claims that they sometimes have an occasion to be given with cool drink mixed camphor, and hot drink mixed ginger with has pleasant aroma because it mixed with musk. Meanwhile, the *tasnim* refer to a drink called *Tasnim*, and it is only exist in Paradise which described as exalted and most excellent drink of the people of *Jannah* (Kathir, 2003, Vol.10, p.18).

فِيهِمَا فَاكِهَةٌ وَنَخْلٌ وَرُمَّانٌ

Translation:

“In them (both) will be fruits, and date-palms and pomegranates.” [Surah Ar-Rahman (55), ayah 68].

وَفَاكِهَةٍ مِّمَّا يَتَخَيَّرُونَ {20} وَلَحْمِ طَيْرٍ
مِّمَّا يَشْتَهُونَ {21}

Translation:

“And fruit; that they may choose” (20) ; “And the flesh of fowls that they desire” (21). [Surah Al-Waqi’ah (56), ayah 20-21].

وَأَصْحَابُ الْيَمِينِ هَٰ مَا أَصْحَابُ الْيَمِينِ {27}
فِي سِدْرٍ مَّخْضُودٍ {28} وَطَلْحٍ مَّنضُودٍ {29}
وَوِظَلٍّ مَّمْدُودٍ {30} وَمَاءٍ مَّسْكُوبٍ {31}
وَفَاكِهَةٍ كَثِيرَةٍ {32}

Translation:

“And those on the Right Hand, Who will be those on the Right Hand?” (27) ; “(They will be) among *Sidri Makhdud* (thornless-lote fruit),” (28) ; “Among *Talh Mandud* (banana-trees with fruits piled one above another),” (29) ; “In shade long-extended,” (30) ; “By water flowing constantly,” (31) ; “And fruit in plenty” (32). [Surah Al-Waqi’ah (56), ayah 27-32].

إِنَّ لِمُتَّقِينَ مَفَازًا {31} حَدَائِقَ
وَاعْنَابًا {32}

Translation:

“Verily, for the Muttaqoon, there will be a success (Paradise)” (31) ; “Garden and grapeyards” (32). [Surah An-Naba’ (78), ayah 31-32].

2.3.6 Pleasures

The Quran mention that the pleasures in *Jannah* is that every wishes fulfillment will be granted, any fruit as heart desires, any fowls flesh as they wants, the place of which anything what souls desire, and granted every what they ask for.

نَحْنُ أَوْلِيَاكُمْ فِي الْحَيَاةِ الدُّنْيَا وَفِي
الْآخِرَةِ وَلَكُمْ فِيهَا مَا تَشْتَهَى أَنْفُسُكُمْ
وَلَكُمْ فِيهَا مَا تَدْعُونَ

Translation:

“We have been your friends in the life of this world and are (so) in the Hereafter. Therein you shall have (all) that your inner-selves desire, and therein you shall have (all) for which you ask.” [Surah Fussilat (41), ayah 31].

يُطَافُ عَلَيْهِمْ بِصِحَافٍ مِّنْ ذَهَبٍ
وَأَكْوَابٍ وَفِيهَا مَا تَشْتَهِيهِ الْأَنْفُسُ وَتَلَذُّ
الْأَعْيُنُ وَأَنْتُمْ فِيهَا خَالِدُونَ

Translation:

“Trays of gold and cups will be passed round them; (there will be) therein all that inner-selves could desire, and all that eyes could delight in and you will abide therein forever.” [Surah Az-Zukhruf (43), ayah 71]

Ibn Kathir mentioned the food utensils will be serve in the gold platters, silver food container, goblets of crystal, and the cup which doesn't like handles or spouts vessel. The crystal cup silver in Paradise depicted as whiteness and thinness cup silver that make the inside visible to see (as if the cup is glass) (Kathir, 2003, Vol.10, p.18).

وَيُطَافُ عَلَيْهِمْ بِأَنْيَّةٍ مِّنْ فِضَّةٍ وَأَكْوَابٍ
كَانَتْ قَوَارِيرًا {15} قَوَارِيرًا مِّنْ فِضَّةٍ
قَدَّرُوهَا تَقْدِيرًا {16}

Translation:

“And amongst them will be passed round vessels of silver and cups of crystal —” (15) ; “Crystal-clear, made of silver. They will determine the measure thereof (according to their wishes).” (16). [Surah Al-Insan or Ad-Dahr (76), ayah 15-16]

2.4 Previous Studies

There are some previous studies that the researcher uses. The first previous studies the researcher found are the new criticism about the *Al Aaraaf* poem, which conducted by Azian Septianhardini, Student of UIN Sunan Kalijaga Yogyakarta in 2013 under the title *The Portrayal Of Al Aaraaf and Its Environs In Edgar Allan Poe's "Al Aaraaf."* She discussed how *Al Aaraaf* describes in the ‘*Al Aaraaf*’ poem using new criticism theory. However, she is not only focused on figure out the portrayal of *Al-Aaraaf*. Otherwise, she is also focused on the dwellers depicted in the poem and the series of events as chronologically narrated in the poem. This research gives a contribution to the researcher in understanding the poem.

The second study with new criticism comes from Wahyu Tejo Mulyo, UIN Maulana Malik Ibrahim Malang alumnus in 2016, which under title *Islamic Perspective on the Characteristic of Human Being Presented in William Blake's The Divine Image and the Human Abstract.* This research tries to discover the characteristics of human being through William Blake’s *The Divine Image* and *The Human Abstract* poems and relate those to the positive and negative points of human in accordance of Holy Qur’an through the Islamic expert, Murtadha

Muthahhari. The author uses new criticism by two steps of analysis, which is paraphrasing and explication. This research gives contribution to the researcher in new criticism field.

The third study with the same field comes from a journal article by Adnan M. Wazzan (2014) searched *Islamic Elements in Poe's Poems 'Al-Aaraaf' and 'Israfel'* (1988). This article discussed that the *Al Aaraaf* and *Israfel* historical side, and the points about the poem in Islamic thought. He tries to observe the divergence between what Poe writes in his poems and what Muslims believe in line with Islamic tradition through the step: review the poems based to Islamic viewpoint and then show the true Islamic version to compared Poe's.

Those previous studies function as references which help the researcher in doing this research. The different those previous studies with this study are that this study chooses the portrayal of Islam heaven presented in Poe's *Al Aaraaf* in conducting this research. The researcher analyzes the poem in Islamic perspective with using tafsir from Ibn Kathir.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter discusses the analysis and result of the research. In this chapter, the researcher would like to answer the problems of study that has been stated in chapter I by presenting the data and analyzing the data. The researcher tries to analyze *Al Aaraaf* poem by presenting interpretation of the poems.

In analyzing Edgar Allan Poe's poem, the researcher does some steps. As the first step, the researcher read about the poem in order to understand the poem. Then, the researcher analyzed the poem of Poe, attempt to find the depiction of heaven, and relate it with the portrayal of heaven according to Tafsir Ibn Kathir.

3.1 Environment

This part is talking about the environment in both *Jannah* and *Al Aaraaf* poem, which later the writer discussed the relevance.

In Islam (that says in the Quran), the environments of *Jannah* described as a beautiful and delightful garden of everlasting place, which two freely flowing springs, like *Salsabil*, the wine which mixed with *Zanjabeel* as ginger and *Tasnim*, the drink which will be drink to the one that nearest to Allah.

However, while discussed the environment of *Al Aaraaf*, the *Al-Aaraaf* depicted a star, and also it is stated in line 15, "The wandering star" which defined as the Tycho Barche star.

The wandering star. (15)

Near four bright suns--a temporary rest—
An oasis in desert of the blest. (17-18)

The star also described as a temporary resting oasis, which “near four suns” in line 18. The “near four suns” mean that this star surpassing Jupiter as the four planets from the sun. Moreover, the sentence of “an oasis in desert of the blest” in line 19 gives little comprehension that the *Al Aaraaf* is like a paradise in the midst of an unknown world.

But, now, the ruler of an anchor'd realm, (26)

The star hath ridden high
Thro' many a tempest, but she rode (107-108)

Apart from Heaven's Eternity—and yet how far from Hell! (331)

However, later, this star explained as “anchored realm” in line 26, which already travel far or “ridden high” (L.107) through many storms, and gale (L.108). Thus, in this sentence, Poe uses a metaphor for *Al Aaraaf* as a ship that *anchored realm* which is located near four bright suns, and apart from heaven's eternity and far from hell (L.331).

To the springs that lie clearest
Beneath the moon-ray — (288-.289)

Additionally, *Al Aaraaf* only has one spring which stated in line 288 that described as the remain-clearest spring and can reflect the moon ray from it (L.289).

O! nothing earthly save the ray
(Thrown back from flowers) of Beauty's eye,
As in those gardens where the day
Springs from the gems of Circassy— (1-4)

The star also described as a place of beauty where everything on the earth is nothing to be compared to the beauty of this star. To illustrate its beauty, the first four lines draw a picture about the gardens of the Al-Aaraaf that will bloom with jewels when in the spring day. Poe uses the “Circassy” (L.4) as its metaphor for the garden. The *Circassy* is the region of the Caucasus, whence the arrival of the blonde beauties is so much admired in Turkey. Thus, Caucasus is a mountains territory of south-eastern Europe and south-western Asia. The region was also believed to be wealthy in precious stones.

Another environment in *Jannah*, there are also four rivers beneath the Garden of Eternity, for instance, rivers of the same taste and smell of water, the never change taste of milk, the rivers of delicious wine, and also the river of pure and clear honey.

Meanwhile, in Al Aaraaf, this star only has welcomed lone lake. Welcomed means, it is always greeted to the dwellers every their eyes gazing at the lake. Like in line 290 below, there is “lone lake,” that can bring the *Al Aaraaf* dwellers into their dreams to the “star-isle” (L.292).

To lone lake that smiles,
 In its dream of deep rest,
 At the many star-isles
 That enjewel its breast —
 Where wild flowers, creeping,
 Have mingled their shade,
 On its margin is sleeping
 Full many a maid —
 Some have left the cool glade, and
 Have slept with the bee — (290-299)

The lone lake is so beautiful which keep in their memory until their fall into deep sleep, it makes the dreamers landed in the island of many stars. In the line 294-

299 is described that there are full of many maids who sleeps on the shade of wild flowers near the lone lake, and some of them sleep in the open air under the moonlight.

Furthermore, other environment is that in *Jannah* there is also any kind of plenty free fruit from different trees, which its fruit has various characteristics and taste, like the first one is the fruit from the thorn less tree, the banana fruit with its fruits connected with the top of others, there is also the young branches tree with carries every type of ripened fruit, then the trees that its branches is spreading and reach with the branches of other trees. The next environment is that in the gates, there will be opened by angels by saying salutation like “*Salaamun ‘Alaikum.*”

O! nothing earthly save the thrill
 Of melody in woodland rill--
 Or (music of the passion-hearted)
 Joy's voice so peacefully departed
 That like the murmur in the shell,
 Its echo dwelleth and will dwell— (5-10)

In contrast, in the next line (L.5-10), the star described as a pleasant voice place which explicitly stated by a metaphor in the sentence: “like the murmur in the shell will always echo in its dwell” (L.9-10), means the voice of joy will always remain alive in this place.

Young flowers were whispering in melody
 To happy flowers that night—and tree to tree;
 Fountains were gushing music as they fell (218-220)

Concurrently, it is also stated in the line 218-219, which the “whispering melody” done by the flowers and tree, and so the “gushing music” from the fountains (L.220).

O! nothing of the dross of ours--
 Yet all the beauty--all the flowers
 That list our Love, and deck our bowers--
 Adorn yon world afar, afar--
 The wandering star. (11-15)

A different environment about *Al Aaraaf* is that the star also described as a beloved place by its inhabitant. For this reason, in line 11, the sentence of “nothing of dross” means it is a pure place where there is no dross, even rubbish, or trash, unlike earth. Also in line 12-13 explicitly written that the decoration like its flower that embellished their shady sitting places makes the scenery more beautiful, even if looked from afar. This indicates that the inhabitant loves their *Al Aaraaf* because they keep the star keep pure and beautiful.

Now happiest, loveliest in yon lovely Earth,
 Whence sprang the "Idea of Beauty" into birth,
 (Falling in wreaths thro' many a startled star,
 Like woman's hair 'mid pearls, until, afar,
 It lit on hills Achaian, and there dwelt),
 She look'd into Infinity--and knelt.
 Rich clouds, for canopies, about her curled--
 Fit emblems of the model of her world--
 Seen but in beauty--not impeding sight--
 Of other beauty glittering thro' the light--
 A wreath that twined each starry form around,
 And all the opal'd air in color bound. (30-41)

There is also another environment the researcher found in *Al Aaraaf* is the description of beautiful earth, including the flowers that used to in earth. Nevertheless, in line 30, the word “yon” states that this beautiful earth is not the Earth as we live, but rather *Al Aaraaf* itself picture as other beautiful earth, a planet called “yon lovely earth,” This beautiful earth described as the birth of “idea of beauty,” which adorned by flowers falling from sparkling star in sky (L.32). On line

36 describe that the *yon lovely earth* has rich clouds for the canopies, glittering beauty of light (L.39), the starry wreath (L.40), and the colorful air of gems (L.41).

The Sephalica, budding with young bees,
Uprear'd its purple stem around her knees: (48-49)

The earthly flowers also described in the poem. For instance, Sephalica, Gemmy flowers, Nyctanthes, Clytia, Valisnerian Lotus, Zante, and Nelumbo Bud. The sephalica flower is first mentioned in line 48, described as the flower with budding bees, and has the purple stem that lifts up until the high of Nesace knees (L.49).

And gemmy flower, of Trebizond misnam'd—
Inmate of highest stars, where erst it sham'd
All other loveliness: its honied dew
(The fabled nectar that the heathen knew)
Deliriously sweet, was dropp'd from Heaven,
And fell on gardens of the unforgiven
In Trebizond--and on a sunny flower
So like its own above that, to this hour,
It still remaineth, torturing the bee
With madness, and unwonted reverie:
In Heaven, and all its environs, the leaf
And blossom of the fairy plant, in grief
Disconsolate linger--grief that hangs her head,
Repenting follies that full long have fled,
Heaving her white breast to the balmy air,
Like guilty beauty, chasten'd, and more fair: (50-65)

The second is a gemmy flower; it is first mentioned in line 50, described as the flower of Trebizond, dulcet of dew (L.52), and sweet (L.54). It was dropped from Heaven (L.54) and then falling on the garden of the unforgiven (L.55). This flower also depicted as a sunny flower that “torturing the bee with madness, and unwonted reverie” (L.59). Anton van Leeuwenhoek (1632-1723), French botanist, which published great work at Lyons in 1717 that Poe interested in, says this plant

called *Azalea pontica*, “the bee that feeding upon its blossoms becomes temporarily mad, and the honey made from it is poisonous.” Simultaneously, *Trebizond* means one of the cities in Turkey, or formerly known as Trebizond, or Empire of Trebizond (1204-1461).

Nyctanthes too, as sacred as the light
She fears to perfume, perfuming the night: (66-67)

The third flower is *Nyctanthes*, described in the *Al Aaraaf* as the holy flower of the light (L.66), which *Nesace* feared to perfume, but she is emitting perfume in the night (L.67).

And *Clytia* pondering between many a sun,
While pettish tears adown her petals run:
And that aspiring flower that sprang on Earth--
And died, ere scarce exalted into birth,
Bursting its odorous heart in spirit to wing
Its way to Heaven, from garden of a king: (68-73)

The fourth flower is *Clytia*, or the *Chrysanthemum Peruvianum*, or also known as the turn sol flower. This flower described as the pondering flower between suns (L.68), while the flower feels pettish, she will cry out tears, and her petals cut off (L.69). Another information to note is that this flower frequently turns towards the sun, then cover itself, it comes from Peru, where full of dewy clouds which refresh and cool the flowers even in the heat of the day. In the next line, *Clytia* is aspiring flower that exist in the *Al Aaraaf* (L.70), which it is easily to die, but rarely seen to birth (L.71). Its fragrance is very strong until the spirit wing is flown way to Heaven (L.72-73).

And Valisnerian lotus thither flown
From struggling with the waters of the Rhone: (74-75)

The fifth flower is Valisnerian Lotus. This flower first appeared in line 74, as the flower flown to *Al Aaraaf*, after struggling with the water of the Rhone river (L.74-75). The Rhone is “a river in south-western Europe which rises in the Swiss Alps and flows 812 km (505 miles).”

And thy most lovely purple perfume, Zante!
Isola d'oro!--Fior di Levante!
And the Nelumbo bud that floats for ever
With Indian Cupid down the holy river— (76-79)

The sixth flower is Zante. In line 76, Zante described as the lovely purple perfume flower. Zante or also named of Zakyntos, Zakinthos in Greek, is an Ionian island located in south-western coast of mainland Greece, in the Ionian Sea, one of the Ionian Islands, Greek. There is a group of flower which originally came from Zante, it is Hyacinth. A purple Hyacinth traditionally symbolizes for mercy and regret. Further, “Isola d’oro!--Fior di Levante!” (L.77) from Italian words has meaning as “Island of Gold” and “Flower of the Levant,” that referred to the rich island of Zakyntos and the Hyacinth. The last is Nelumbo Bud that floats with Indian Cupid Holy River (L.78-79). In a note to genius.com, the “Nelumbo Bud” (L.78) means *Nymphaea Nelumbo*, as sacred lotus.

From those findings, it can be concluded that this environment part from both has a few similarities and many differences. The similarities the researcher found are: both are portraying as beautiful place, and both also have the spring in each. While the differences are: First, *Jannah* portrayed as beautiful and delightful

garden, however in Al Aaraaf poem portrayed as a star which already wandering everywhere through many storms.

Second, *Jannah* described as an everlasting garden where no deaths, while Al Aaraaf describe as a temporary resting place, which its path is bright of molten stars like a fall.

Thirdly, there are two springs in *Jannah*, which are *Salsabil* and *Tasnim*. The *Salsabil* as the flowing spring consists of flowing wine with *Zanjabil* (ginger) mixed, while *Tasnim* is a spring whom the drinker is the one nearest to Allah as the highest drink in Paradise. Nonetheless, Al Aaraaf only has one spring which remains the clearest one as its water can reflect the moon ray from it.

Fourthly, *Jannah* has four rivers that given to the believers, while in Al Aaraaf only has one beautiful lake, which can bring the dwellers of Al Aaraaf dreaming about it and makes them landed in the island of many stars.

Fifthly, *Jannah* described as a place that has any kind of plenty fruit that freely to choose, pick, and to eat, while Al Aaraaf described as a pleasant voice place which the voice of joy always remain alive. Sixthly, the gates of *Jannah* will be opened by the angels while saying salutation like *Salaamun 'alaikum*, as it means “peace be upon on you” to the believers. Whereas balanced against Al Aaraaf, the inhabitant itself are taking care of Al Aaraaf, which they keep the place remain pure as not any dross in there, they also embellished their shady sitting places with flowers. An additional environment is in the Al Aaraaf is the “yon lovely earth” which described in Al Aaraaf as the birth of “idea of beauty,” as well as rich clouds for shade, glittering beauty of light, its starry wreath, and also its colorful air of

gems. Finally, the last environment is also in Al Aaraaf, which described a place rich of earthly flowers like Sephalica, Gemmy Flowers, Nyctanthes, Clyctia, Valisnerian Lotus, Zante, and Nelumbo Bud. At the contrary, those two last environments are not described in *Jannah*, it is likely that those are the perception of poem's author.

3.2 People

This part is discussed about people live in *Jannah* and also in Al Aaraaf.

Spirits in wing, and angels to the view,
A thousand seraph burst th' Empyrean thro', (314-315)

There are winged-spirits, winged-angels or winged-seraph that dwell of *Al Aaraaf*. Yet, the researcher only found four specific characters that build the story of Al Aaraaf, there are Nesace, Ligeia, Angelo, and Lanthe. Both of them are depicted as angels.

On the other hand, *Jannah* there are also angels that reside in *Jannah*. They are described as the gatekeeper with saying salutation like "*Salaamun 'Alaikum*" to the believers who enters it. The angels will enter in every direction congratulating the believers for entering *Jannah*. They will welcome them with the Islamic greeting (*Salaamun 'Alaikum*) and praise them for their rewards also for earning Allah's closeness from their patience, as well as, being accepted as the dweller into the Dwelling of Peace, neighbors of the honorable Messengers, the Prophets, and the righteous believers.

In the meantime, in *Jannah*, there are other four dwellers which will be stay. The first one is certainly the believers itself, and then the second one is followed by their beloved person such as their colleague, their close friends, and also their

family. The third one is the servants that will serve them in *Jannah* which they all young and have beautiful faces, it is like pearls scattering in front of them wherever they turn their faces. The fourth one is the gift from Allah which the believers have in *Jannah*, there are Qasirat At-Tarf as chaste females who restrain their glances except for their husband, and Al-Hur Al'Ayn as beautiful fair females with wide lovely eyes which they marry in *Jannah*.

'Twas a sweet time for Nesace--for there
Her world lay lolling on the golden air, (16-17)

Nevertheless, the first dweller appears is the maiden angel Nesace in line 16. Nesace itself is from Greek portrayed as a feminine angel, means “small island.” She also be called as lady of an island, as the lead spirit of a star; which her kingdom is compared to an Island. Subsequently, the description of Nesace is that she has a world that lying on the golden air which she spent the most of her sweet time in it, such as laying, lolling, and relaxing (L.16-17).

And late to ours, the favour'd one of God--
But, now, the ruler of an anchor'd realm,
She throws aside the sceptre--leaves the helm,
And, amid incense and high spiritual hymns,
Laves in quadruple light her angel limbs. (25-29)

Also in line 25, she was also described as God favored one and also “the ruler of an anchored realm” (L.26), In the next line (L.28-29), she then described that she is in high spiritual hymns or singing hymn with four lights as her cleanser in her angel limbs, and smelling perfume.

She look'd into Infinity--and knelt.
Rich clouds, for canopies, about her curled--
Fit emblems of the model of her world--
Seen but in beauty--not impeding sight--
Of other beauty glittering thro' the light--

A wreath that twined each starry form around,
And all the opal'd air in color bound. (35.41)

The fairy light that kiss'd her golden hair (216)

She also symbolized the ideal of beauty, and drawn as a beautiful creature. To demonstrate this, in line 35, she draws as kneeling while looked into endlessness scenery of *Al Aaraaf*, emblematic the beauty of her world but not the beauty sight of the glittering light (L.39), the starry wreath (L.40), and the colorful air of gem (L.41). She as well portrayed as has golden air (L.216). She is also an obedient angel who are the only one that can hear the God's command directly to inform the *Al Aaraaf* inhabitant to leave *Al Aaraaf*, and the rising the angel Ligeia in the second part of the poem.

Which lull'd him to rest?"
Come down to your brow
Like — eyes of the maiden
Who calls on you now —
Arise! from your dreaming
In violet bowers,
To duty beseeming
Could angels be blest?) (234-240)

Up! – shake from your wing (250)

Ligeia! Ligeia!
My beautiful one! (258-259)

The second dweller of the poem is the angel Ligeia. The first appear of Ligeia is stated in line 258 which Nesace calls out Ligeia. However, the existence of Ligeia itself is already referred in line 235, in Nesace's maiden sang: "Come down to your brow" where Nesace command Ligeia to awake, to arise from her

dream (L.358), for duty. However, Ligeia described as an angel of a winged-beautiful maiden (L.346, L.250, & L.259).

On the harmony there?
 Ligeia! Wherever
 Thy image may be,
 No magic shall sever
 Thy music from thee.
 Thou hast bound many eyes
 In a dreamy sleep — (268-275)

Ligeia also described as an angel of harmony (L.268). Her music is her passion as in the line “*no magic shall sever / Thy music from thee*” (L.272-273). Her music itself can bound many eyes of angels (L.274) which bring them into their dreamy sleep (L.275).

Arouse them, my maiden,
 On moorland and lea —
 Go! breathe on their slumber,
 All softly in ear,
 Thy musical number
 They slumbered to hear —
 For what can awaken
 An angel so soon,
 Whose sleep hath been taken
 Beneath the cold moon, (300-309)

Ligeia’s melody of music can wake the sleepy angels (L.302) with softly breathe on their slumber through their ear (L.303). In other words, basically, she’s duty is to lull the other dweller in their dreamy-sleep state, but in those line tells that she’s duty is to lull the other dweller to awake the sleepy dwellers in order to leave Al Aaraaf.

Heard not the stirring summons of that hymn?
 But two: they fell: for Heaven no grace imparts
 To those who hear not for their beating hearts.
 A maiden-angel and her seraph-lover—
 O! where (and ye may seek the wide skies over)
 Was Love, the blind, near sober Duty known?
 Unguided Love hath fallen—'mid "tears of perfect moan."
 (333-.339)

The third and fourth dwellers of the poem are the angel Angelo and a maiden Lanthe. Both mentioned as "a maiden angel and seraph lover" in line 336 which they do not hear the hymn of summons (l.333) by Ligeia. They are so blind in love which they about to be in a place of heaven of lust (l.334), and that makes they cannot hear their duty to leave Al Aaraaf. For this reason, their beating hearts of love makes the 'unguided love' is birth in the crisis time while those angels are summoned to leave their residence.

He was a goodly spirit—he who fell:
 A wanderer by moss-y-mantled well—
 A gazer on the lights that shine above—
 A dreamer in the moonbeam by his love:
 What wonder? for each star is eye-like there,
 And looks so sweetly down on Beauty's hair—
 And they, and ev'ry mossy spring were holy
 To his love-haunted heart and melancholy.
 The night had found (to him a night of woe)
 Upon a mountain crag, young Angelo—
 Beetling it bends athwart the solemn sky,
 And scowls on starry worlds that down beneath it lie.
 Here sate he with his love - his dark eye bent
 With eagle gaze along the firmament:
 Now turn'd it upon her - but ever then
 It trembled to the orb of EARTH again. (340-355)

The angel Angelo described as a good angel, has a good spirit (L.340), a wanderer man with mossy mantled (L.341), which a gazer of shining lights (L.342). He is a dreamer who daydreaming by his love under moonbeam (L.343). Further,

in line 352, he spends his time with his lover while looked out the sky, and in line 353-354, with his “dark eye bent” he then turned the gaze to his lover, which makes the orb of earth trembling because of jealousy to them.

“lante, dearest, see! how dim that ray!
 How lovely ‘tis to look so far away!
 She seem’d not thus upon that autumn eve
 I left her gorgeous halls—nor mourn’d to leave.
 That eve - that eve—I should remember well—
 The sun-ray dropp’d, in Lemnos, with a spell
 On th’Arabesque carving of a gilded hall
 Wherein I sate, and on the draperied wall—
 And on my eye-lids—O the heavy light!
 How drowsily it weigh’d them into night!
 On flowers, before, and mist, and love they ran
 With Persian Saadi in his Gulistan:
 But O that light!—I slumber’d—Death, the while,
 Stole o’er my senses in that lovely isle
 So softly that no single silken hair
 Awoke that slept—or knew that it was there.
 “The last spot of Earth’s orb I trod upon
 Was a proud temple call’d the Parthenon— (356-373)

In line 356, Angelo is having a conversation with Lanthe. He said “lante, dearest, see! How dim that ray! How lovely ‘tis to look so far away!” Angelo calls Lanthe and tells her to look at the scenery dim in front of their eyes, which it looks so beautiful in far away. In line 359 until 371, Angelo has written that he left her a gorgeous hall at autumn eve, and then he tells the story of his life in Lemnos, the Greek island in the northern part of the Aegean Sea. There, a sun’s ray fall with its light has a spell to slumber him to death, which means he is in the deep of sleep until finally, he lost his senses. The last place he treads on was a temple of Parthenon, or the temple of Athene Parthenos in Greek, which surrounded by pillars.

“My Angelo! and why of them to be?
 A brighter dwelling-place is here for thee—
 And greener fields than in yon world above,
 And women’s loveliness—and passionate love.” (385-388)

As Lanthe also said to Angelo that this place (Al Aaraaf) is a better place than Lemnos. She said that it is a brighter dwelling place (L.386), with its greener fields (L.387), and also her loveliness to him, and their passionate of love are remaining stay in Al Aaraaf (L.388).

Meanwhile, similarly with the environment discussion, there is a bit similarities, and big differences. The similarity is that both of the place lived angels. Firstly, in Al Aaraaf, the dwellers are four angels, which all of them are Nesace, Ligeia, Angelo, and Lanthe. Whereas in *Jannah*, there is also an angel lived in heaven like the gatekeeper of *Jannah* which remain stay for saying salutation to each believers who enters *Jannah*. However, initially, the dwellers of *Jannah* are not only the angels but also the beloved person of the believers, like their family, close friends, even their offspring, also the believers’ servants which will be their companion in *Jannah*, there will be dwelt *Qasirat at-Tarf* and *Al-Hur Al’Ayn* as chaste females and beautiful fair females which the believers get as a gift from Allah.

Thus, those are the differences that the Al Aaraaf dwellers only few, but in *Jannah* there is many dwellers.

3.3 Clothing

This part described the cloth in Al Aaraaf and *Jannah*.

Heard not the stirring summons of that hymn?
 But two: they fell: for Heaven no grace imparts
 To those who hear not for their beating hearts.

A maiden-angel and her seraph-lover—
 O! where (and ye may seek the wide skies over)
 Was Love, the blind, near sober Duty known?
 Unguided Love hath fallen—'mid “tears of perfect moan.”
 He was a goodly spirit—he who fell:
 A wanderer by moss-y-mantled well— (333-.341)

In Al Aaraaf, the only clothing in this poem is a cloth that uses by Angelo in line 341, which he described as a wanderer with mossy mantled. In those nine lines (336-341) tells about Lanthe and Angelo (l.336) which they did not hear the hymn of summons (l.333) by Ligeia because they are so blind in love, and that makes they cannot hear their duty to leave Al Aaraaf. For this reason, their beating hearts of love makes the ‘unguided love’ is birth in the crisis time while those angels are summoned to leave their residence. Nonetheless, line 340 until 341 tells when Angelo was a good angel, has a good spirit, but when he fell for love, he is described as the wanderer with mossy mantled, as the meaning of the one who already have long journey, in relation with Lanthe, which makes his clothes become full of moss and old. However, mossy mantled can be clothes made from smooth material, as the word ‘moss’ represent a very small flowerless green or yellow plant that grows in wet earth (rocks, walls, tree trunks) or other damp habitat which has smooth surface on its texture.

In the meantime, basically, in the Quran, the dwellers of *Jannah* have mentioned wear green garments of *Sundus* and *Istabraq*. The *Sundus* is referring to the finest silk, the high quality of silk, or the fine garment, and *Istabraq* mean is fine, shiny and thick velvet, or described as a splendid garment with woven silk, shiny threads, gold embroidery, that has a glitter and shimmer to it.

In conclusion of this clothing part, there is also another big difference. In the poem, the only cloth is a cloth that use by Angelo in the line 341, which he described as wearing mossy mantled, as it means the cloth are full of moss and old because of his long journey in relationship with Lanthe. In contrast, in *Jannah*, the believers wearing green garments of *Sundus* and *Istabraq*, which the *Sundus* has the finest silk, and the *Istabraq* with gold embroidery and has glitter to it.

3.4 Dwelling

This part is discussed about the dwelling portrayed in Al Aaraaf and *Jannah*.

The dwelling in Al Aaraaf which is a gorgeous dome stated in line 169 until 183, and also the gorgeous hall which Angelo left to Lanthe as present in line 359.

Uprear'd upon such height arose a pile
Of gorgeous columns on th' unburthen'd air,
Flashing from Parian marble that twin smile
Far down upon the wave that sparkled there,
And nursled the young mountain in its lair.
Of molten stars their pavement, such as fall
Thro' the ebon air, besilvering the pall
Of their own dissolution, while they die—
Adorning then the dwellings of the sky.
A dome, by linked light from Heaven let down,
Sat gently on these columns as a crown—
A window of one circular diamond, there,
Look'd out above into the purple air,
And rays from God shot down that meteor chain
And hallow'd all the beauty twice again, (169-183)

I left her gorgeous halls—nor mourn'd to leave. (359)

There is a “gorgeous column” pile, or pillar, as the monument (L.169) which its height arise on the unburden air (L.170), flashing Parian marble (L.171), and adorned with sparkling wave (L.172). The Parian is the inhabitant of Paros, the Greek island in the central Aegean Sea. Its footpath is bright which liquefied with

the stars like a fall. In line 178, there is a “dome linked by Heaven’s light” that its circular diamond window can see the purple air through it (L.180-181) and God ray’s shine like meteor chains, thus, it makes hallowed the beauty of *Al Aaraaf* (L.183).

In the contrary with the Quran, the *Jannah* people will reside in the beautiful mansion which describe in high place, with safe, and also peace as means with the dwellers will be safe from sadness and miserable, and they will be peace from any harm, also their heart always feeling peace.

Thus, it can be concluded that *Jannah* dwelling is different with *Al Aaraaf* dwelling. In *Jannah*, the dweller will reside in the beautiful mansion, in high, safe, and peace dwellings, with everlasting bliss. There will be lofty rooms whose outside can be seen from the outside. While in *Al Aaraaf*, there mentioned gorgeous dome and hall which as the dwelling of the angels.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter consists two part discussions which it is discussed about the conclusion and suggestion. The conclusion is about the *Jannah* portrayal in Poe's Al Aaraaf poem. Subsequently, the suggestion composed of advice note for the further research, and another researcher who wants to conduct a similar topic, object, or theory.

4.1. Conclusion

From the analysis, there are several points to summarize regarding the portrayal of *Jannah* in Poe's Al Aaraaf. There is not very much *Jannah* portrayal in Poe's Al Aaraaf, even there are few *Jannah* portrayal, nonetheless it is unlike described in the Quran, only three similarities that described *Jannah*, which are; (1) *Jannah* is described as beautiful and delightful place; by comparison with Al Aaraaf also portrayed as beautiful place, (2) *Jannah* also described as a place that has the spring; similarly with Al Aaraaf also has a spring, (3) One of the residents of *Jannah* are angel, and similar to Al Aaraaf. Whereas, in *Jannah*, there are the angels as the gatekeeper which they will say salutation to the believers, like '*Salaamun 'Alaikum,*' in every door where the believers enter it, meanwhile in Al Aaraaf the angels are Nesace, Ligeia, Angelo, Lanthe.

However, there are six differences regarding *Jannah* portrayal through Ibn Kathir's tafsir in Poe's Al Aaraaf poem. (1) Al Aaraaf is portrayed as a wandering star, a temporary resting place, has one clearest spring, and one beautiful lake. In

the meantime, *Jannah* portrayed as a beautiful and delightful garden with everlasting bliss, has two freely flowing spring, four different rivers of taste. (2) Al Aaraaf is a pleasant voice place which the voice of joy always remain alive, but in *Jannah*, it is described as a place which rich of free fruit to choose, to pick, and to eat. (3) Al Aaraaf is a place which its inhabitant are taking care of *Al Aaraaf*, which they keep the place remain pure as nothing in dress in there, while in *Jannah*, the people who enter it are will be served by their future servants and gifts, also angels. (4) The dwellers in *Jannah*, are also the believers, their family, their beloved ones, and then the servants, also the *Hur Al- 'Ayn* and *Qasirat At-Tarf* as the gift for the believers from Allah (5) The only cloth described is a cloth used by Angelo, he uses mossy mantled, means his cloth is old because of his long journey in relation with his lover. In contrast, in *Jannah*, the believers wearing green garments of *Sundus* and *Istabraq*. (6) Al Aaraaf dwelling described as gorgeous dome and hall for the dweller reside, while in *Jannah*, the dweller will reside in the beautiful mansion, in high, safe, and peace dwellings, with everlasting bliss, and also with lofty rooms.

Nevertheless, there is two unattended aspects regarding the portrayal of *Jannah* in Poe's Al Aaraf, which are food and pleasures.

4.2. Suggestion

This study has much lack of sources, and further reading. Therefore, the researcher proposed the research related to this Poe's Al Aaraaf, or for further development of literary criticism and also Islamic thought. It is required to be done in deeper and more comprehensive analysis. Whereas, the researcher recommends

suggestions to other researchers for better further research, who would like to conduct similar research.

1. This study merely focuses on Edgar Allan Poe's *Al Aaraaf*, due to its title as familiar with Islamic Surah in the Quran and the aim of the study, defining the *Jannah* portrayal. There are still a lot of many poems of other authors except Edgar Allan Poe that can be the objective of the study.
2. This study also only described *Jannah* portrayal in Poe's poem. Thus, perhaps the other researcher can focus to not only the portrayal of *Jannah* but also with a different topic in Islamic terms. Because the further research will be better if it is attached more Islamic ideas or terms.
3. It is also necessary to attach more Islamic figures viewpoint in perceiving Edgar Allan Poe's poem in order to produce a more solid Islamic perspective.

APPENDIX

PART I

O! nothing earthly save the ray
(Thrown back from flowers) of Beauty's eye,
As in those gardens where the day
Springs from the gems of Circassy--
O! nothing earthly save the thrill 5
Of melody in woodland rill--
Or (music of the passion-hearted)
Joy's voice so peacefully departed
That like the murmur in the shell,
Its echo dwelleth and will dwell— 10
O! nothing of the dross of ours--
Yet all the beauty--all the flowers
That list our Love, and deck our bowers--
Adorn yon world afar, afar--
The wandering star. 15

'Twas a sweet time for Nesace--for there
Her world lay lolling on the golden air,
Near four bright suns--a temporary rest--
An oasis in desert of the blest.
Away away--'mid seas of rays that roll 20
Empyrean splendor o'er th' unchained soul--
The soul that scarce (the billows are so dense)
Can struggle to its destin'd eminence--
To distant spheres, from time to time, she rode,
And late to ours, the favour'd one of God-- 25
But, now, the ruler of an anchor'd realm,
She throws aside the sceptre--leaves the helm,
And, amid incense and high spiritual hymns,
Laves in quadruple light her angel limbs.

Now happiest, loveliest in yon lovely Earth, 30
Whence sprang the "Idea of Beauty" into birth,
(Falling in wreaths thro' many a startled star,
Like woman's hair 'mid pearls, until, afar,
It lit on hills Achaian, and there dwelt),
She look'd into Infinity--and knelt. 35
Rich clouds, for canopies, about her curled--
Fit emblems of the model of her world--

Seen but in beauty--not impeding sight--
 Of other beauty glittering thro' the light--
 A wreath that twined each starry form around, 40
 And all the opal'd air in color bound.

All hurriedly she knelt upon a bed
 Of flowers: of lilies such as rear'd the head
 On the fair Capo Deucato, and sprang
 So eagerly around about to hang 45
 Upon the flying footsteps of--deep pride--
 Of her who lov'd a mortal--and so died.
 The Sephalica, budding with young bees,
 Uprear'd its purple stem around her knees:
 And gemmy flower, of Trebizond misnam'd— 50
 Inmate of highest stars, where erst it sham'd
 All other loveliness: its honied dew
 (The fabled nectar that the heathen knew)
 Deliriously sweet, was dropp'd from Heaven,
 And fell on gardens of the unforgiven 55
 In Trebizond--and on a sunny flower
 So like its own above that, to this hour,
 It still remaineth, torturing the bee
 With madness, and unwonted reverie:
 In Heaven, and all its environs, the leaf 60
 And blossom of the fairy plant, in grief
 Disconsolate linger--grief that hangs her head,
 Repenting follies that full long have fled,
 Heaving her white breast to the balmy air,
 Like guilty beauty, chasten'd, and more fair: 65
 Nyctanthes too, as sacred as the light
 She fears to perfume, perfuming the night:
 And Clytia pondering between many a sun,
 While pettish tears adown her petals run:
 And that aspiring flower that sprang on Earth-- 70
 And died, ere scarce exalted into birth,
 Bursting its odorous heart in spirit to wing
 Its way to Heaven, from garden of a king:
 And Valisnerian lotus thither flown
 From struggling with the waters of the Rhone: 75
 And thy most lovely purple perfume, Zante!
 Isola d'oro!--Fior di Levante!
 And the Nelumbo bud that floats for ever
 With Indian Cupid down the holy river--

Fair flowers, and fairy! to whose care is given 80
 To bear the Goddess' song, in odors, up to Heaven:
 "Spirit! that dwellest where,
 In the deep sky,
 The terrible and fair,
 In beauty vie! 85
 Beyond the line of blue--
 The boundary of the star
 Which turneth at the view
 Of thy barrier and thy bar--
 Of the barrier overgone 90
 By the comets who were cast
 From their pride, and from their throne
 To be drudges till the last--
 To be carriers of fire
 (The red fire of their heart) 95
 With speed that may not tire
 And with pain that shall not part--
 Who livest--that we know--
 In Eternity--we feel--
 But the shadow of whose brow 100
 What spirit shall reveal?
 Tho' the beings whom thy Nesace,
 Thy messenger hath known
 Have dream'd for thy Infinity
 A model of their own-- 105
 Thy will is done, O God!
 The star hath ridden high
 Thro' many a tempest, but she rode
 Beneath thy burning eye;
 And here, in thought, to thee-- 110
 In thought that can alone
 Ascend thy empire and so be
 A partner of thy throne--
 By winged Fantasy,
 My embassy is given, 115
 Till secrecy shall knowledge be
 In the environs of Heaven."

She ceas'd--and buried then her burning cheek
 Abash'd, amid the lilies there, to seek
 A shelter from the fervor of His eye; 120
 For the stars trembled at the Deity.

She stirr'd not--breath'd not--for a voice was there
 How solemnly pervading the calm air!
 A sound of silence on the startled ear
 Which dreamy poets name "the music of the sphere." 125
 Ours is a world of words:
 Quiet we call "Silence"--which is the merest word of all.
 All Nature speaks, and ev'n ideal things
 Flap shadowy sounds from the visionary wings--
 But ah! not so when, thus, in realms on high 130
 The eternal voice of God is passing by,
 And the red winds are withering in the sky!

"What tho' in worlds which sightless cycles run,
 Link'd to a little system, and one sun--
 Where all my love is folly, and the crowd 135
 Still think my terrors but the thunder cloud,
 The storm, the earthquake, and the ocean-wrath
 (Ah! will they cross me in my angrier path?)
 What tho' in worlds which own a single sun
 The sands of Time grow dimmer as they run, 140
 Yet thine is my resplendency, so given
 To bear my secrets thro' the upper Heaven!
 Leave tenantless thy crystal home, and fly,
 With all thy train, athwart the moony sky —
 Apart — like fire-flies in Sicilian night, 145
 And wing to other worlds another light!
 Divulge the secrets of thy embassy
 To the proud orbs that twinkle — and so be
 To ev'ry heart a barrier and a ban
 Lest the stars totter in the guilt of man!" 150

Up rose the maiden in the yellow night,
 The single-mooned eve! — on Earth we plight
 Our faith to one love — and one moon adore —
 The birth-place of young Beauty had no more.
 As sprang that yellow star from downy hours 155
 Up rose the maiden from her shrine of flowers,
 And bent o'er sheeny mountains and dim plain
 Her way, but left not yet her Therasaeon reign

PART II

High on a mountain of enamell'd head—
 Such as the drowsy shepherd on his bed 160
 Of giant pasturage lying at his ease,
 Raising his heavy eyelid, starts and sees
 With many a mutter'd "hope to be forgiven"
 What time the moon is quadrated in Heaven—
 Of rosy head, that towering far away 165
 Into the sunlit ether, caught the ray
 Of sunken suns at eve—at noon of night,
 While the moon danc'd with the fair stranger light—
 Uprear'd upon such height arose a pile
 Of gorgeous columns on th' unburthen'd air, 170
 Flashing from Parian marble that twin smile
 Far down upon the wave that sparkled there,
 And nursled the young mountain in its lair.
 Of molten stars their pavement, such as fall
 Thro' the ebon air, besilvering the pall 175
 Of their own dissolution, while they die—
 Adorning then the dwellings of the sky.
 A dome, by linked light from Heaven let down,
 Sat gently on these columns as a crown—
 A window of one circular diamond, there, 180
 Look'd out above into the purple air,
 And rays from God shot down that meteor chain
 And hallow'd all the beauty twice again,
 Save when, between th' Empyrean and that ring,
 Some eager spirit flapp'd his dusky wing. 185
 But on the pillars Seraph eyes have seen
 The dimness of this world: that greyish green
 That Nature loves the best for Beauty's grave
 Lurk'd in each cornice, round each architrave—
 And every sculptur'd cherub thereabout 190
 That from his marble dwelling peeréd out
 Seem'd earthly in the shadow of his niche—
 Achaian statues in a world so rich?
 Friezes from Tadmor and Persepolis—
 From Balbec, and the stilly, clear abyss 195
 Of beautiful Gomorrah! O, the wave
 Is now upon thee - but too late to save!

Sound loves to revel in a summer night:
 Witness the murmur of the grey twilight
 That stole upon the ear, in Eyraco, 200
 Of many a wild star-gazer long ago—
 That stealeth ever on the ear of him
 Who, musing, gazeth on the distance dim.
 And sees the darkness coming as a cloud—
 Is not its form - its voice—most palpable and loud? 205

But what is this?—it cometh—and it brings
 A music with it—'tis the rush of wings—
 A pause—and then a sweeping, falling strain
 And Nesace is in her halls again. 210
 From the wild energy of wanton haste
 Her cheeks were flushing, and her lips apart;
 And zone that clung around her gentle waist
 Had burst beneath the heaving of her heart.
 Within the centre of that hall to breathe
 She paus'd and panted, Zanthé! all beneath, 215
 The fairy light that kiss'd her golden hair
 And long'd to rest, yet could but sparkle there!

Young flowers were whispering in melody
 To happy flowers that night—and tree to tree;
 Fountains were gushing music as they fell 220
 In many a star-lit grove, or moon-lit dell;
 Yet silence came upon material things—
 Fair flowers, bright waterfalls and angel wings—
 And sound alone that from the spirit sprang
 Bore burthen to the charm the maiden sang: 225

“Neath the blue-bell or streamer —
 Or tufted wild spray
 That keeps, from the dreamer,
 The moonbeam away —
 Bright beings! that ponder, 230
 With half closing eyes,
 On the stars which your wonder
 Hath drawn from the skies,
 Till they glance thro' the shade, and
 Come down to your brow 235
 Like — eyes of the maiden
 Who calls on you now —

Arise! from your dreaming
 In violet bowers,
 To duty beseeming 240
 These star-litten hours —
 And shake from your tresses
 Encumber'd with dew
 The breath of those kisses
 That cumber them too — 245
 (O! how, without you, Love!
 Could angels be blest?)
 Those kisses of true Love
 That lull'd ye to rest!
 Up! — shake from your wing 250
 Each hindering thing:
 The dew of the night —
 It would weigh down your flight
 And true love caresses —
 O, leave them apart! 255
 They are light on the tresses,
 But lead on the heart.
 Ligeia! Ligeia!
 My beautiful one!
 Whose harshest idea 260
 Will to melody run,
 O! is it thy will
 On the breezes to toss?
 Or, capriciously still,
 Like the lone Albatros, 265
 Incumbent on night
 (As she on the air)
 To keep watch with delight
 On the harmony there?
 Ligeia! Wherever 270
 Thy image may be,
 No magic shall sever
 Thy music from thee.
 Thou hast bound many eyes
 In a dreamy sleep — 275
 But the strains still arise
 Which thy vigilance keep —
 The sound of the rain,
 Which leaps down to the flower —
 And dances again 280

- In the rhythm of the shower —
 The murmur that springs
 From the growing of grass
 Are the music of things —
 But are modell'd, alas! — 285
 Away, then, my dearest,
 Oh! hie thee away
 To the springs that lie clearest
 Beneath the moon-ray —
 To lone lake that smiles, 290
 In its dream of deep rest,
 At the many star-isles
 That enjewel its breast —
 Where wild flowers, creeping,
 Have mingled their shade, 295
 On its margin is sleeping
 Full many a maid —
 Some have left the cool glade, and
 Have slept with the bee —
 Arouse them, my maiden, 300
 On moorland and lea —
 Go! breathe on their slumber,
 All softly in ear,
 Thy musical number
 They slumbered to hear — 305
 For what can awaken
 An angel so soon,
 Whose sleep hath been taken
 Beneath the cold moon,
 As the spell which no slumber 310
 Of witchery may test,
 The rhythmical number
 Which lull'd him to rest?"
- Spirits in wing, and angels to the view,
 A thousand seraphs burst th' Empyrean thro', 315
 Young dreams still hovering on their drowsy flight—
 Seraphs in all but "Knowledge," the keen light
 That fell, refracted, thro' thy bounds, afar
 O Death! from eye of God upon that star:
 Sweet was that error—sweeter still that death— 320
 Sweet was that error—ev'n with us the breath
 Of science dims the mirror of our joy—

To them 'twere the Simoom, and would destroy—
 For what (to them) availeth it to know
 That Truth is Falsehood—or that Bliss is Woe? 325
 Sweet was their death—with them to die was rife
 With the last ecstasy of satiate life—
 Beyond that death no immortality—
 But sleep that pondereth and is not “to be” —
 And there—oh! may my weary spirit dwell— 330
 Apart from Heaven’s Eternity—and yet how far from Hell!
 What guilty spirit, in what shrubbery dim,
 Heard not the stirring summons of that hymn?
 But two: they fell: for Heaven no grace imparts
 To those who hear not for their beating hearts. 335
 A maiden-angel and her seraph-lover—
 O! where (and ye may seek the wide skies over)
 Was Love, the blind, near sober Duty known?
 Unguided Love hath fallen—’mid “tears of perfect moan.”
 He was a goodly spirit—he who fell: 340
 A wanderer by moss-y-mantled well—
 A gazer on the lights that shine above—
 A dreamer in the moonbeam by his love:
 What wonder? for each star is eye-like there,
 And looks so sweetly down on Beauty’s hair— 345
 And they, and ev’ry mossy spring were holy
 To his love-haunted heart and melancholy.
 The night had found (to him a night of woe)
 Upon a mountain crag, young Angelo—
 Beetling it bends athwart the solemn sky, 350
 And scowls on starry worlds that down beneath it lie.
 Here sate he with his love - his dark eye bent
 With eagle gaze along the firmament:
 Now turn’d it upon her - but ever then
 It trembled to the orb of EARTH again. 355

“lante, dearest, see! how dim that ray!
 How lovely ‘tis to look so far away!
 She seem’d not thus upon that autumn eve
 I left her gorgeous halls—nor mourn’d to leave.
 That eve - that eve—I should remember well— 360
 The sun-ray dropp’d, in Lemnos, with a spell
 On th’Arabesque carving of a gilded hall
 Wherein I sate, and on the draperied wall—
 And on my eye-lids—O the heavy light!

How drowsily it weigh'd them into night! 365
 On flowers, before, and mist, and love they ran
 With Persian Saadi in his Gulistan:
 But O that light!—I slumber'd—Death, the while,
 Stole o'er my senses in that lovely isle
 So softly that no single silken hair 370
 Awoke that slept—or knew that it was there.

“The last spot of Earth's orb I trod upon
 Was a proud temple call'd the Parthenon—
 More beauty clung around her column'd wall
 Than ev'n thy glowing bosom beats withal, 375
 And when old Time my wing did disenthral
 Thence sprang I—as the eagle from his tower,
 And years I left behind me in an hour.
 What time upon her airy bounds I hung
 One half the garden of her globe was flung 380
 Unrolling as a chart unto my view—
 Tenantless cities of the desert too!
 lanthe, beauty crowded on me then,
 And half I wish'd to be again of men.”

“My Angelo! and why of them to be? 385
 A brighter dwelling-place is here for thee—
 And greener fields than in yon world above,
 And women's loveliness—and passionate love.”

“But, list, lanthe! when the air so soft
 Fail'd, as my pennon'd spirit leapt aloft, 390
 Perhaps my brain grew dizzy—but the world
 I left so late was into chaos hurl'd—
 Sprang from her station, on the winds apart,
 And roll'd, a flame, the fiery Heaven athwart.
 Methought, my sweet one, then I ceased to soar 395
 And fell - not swiftly as I rose before,
 But with a downward, tremulous motion thro'
 Light, brazen rays, this golden star unto!
 Nor long the measure of my falling hours,
 For nearest of all stars was thine to ours— 400
 Dread star! that came, amid a night of mirth,
 A red Dædalion on the timid Earth.

“We came — and to thy Earth — but not to us
 Be given our lady’s bidding to discuss:
 We came, my love; around, above, below, 405
 Gay fire-fly of the night we come and go,
 Nor ask a reason save the angel-nod
 She grants to us, as granted by her God —
 But, Angelo, than thine grey Time unfurl’d
 Never his fairy wing O’er fairier world! 410
 Dim was its little disk, and angel eyes
 Alone could see the phantom in the skies,
 When first Al Aaraaf knew her course to be
 Headlong thitherward o’er the starry sea —
 But when its glory swell’d upon the sky, 415
 As glowing Beauty’s bust beneath man’s eye,
 We paused before the heritage of men,
 And thy star trembled — as doth Beauty then!”
 Thus, in discourse, the lovers whiled away
 The night that waned and waned and brought no day. 420
 They fell: for Heaven to them no hope imparts
 Who hear not for the beating of their hearts.

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