

**THE PORTRAYAL OF AL AARAAF AND ITS
ENVIRONS IN EDGAR ALLAN POE’S “AL AARAAF”**

A Graduating Paper

**Submitted in Partial Fulfillment of the Requirement for Gaining
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A FINAL PROJECT STATEMENT

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The Portrayal of Al Aaraaf and Its Environs in Poe's "Al Aaraaf"

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ABSTRACT

Al Aaraaf, sebagai tempat di kehidupan setelah mati, mungkin sulit untuk dibayangkan. Namun justru karena 'sulit untuk dibayangkan' itulah yang menjadikan Al Aaraaf sebagai tema yang menantang untuk diangkat ke dalam tulisan. Edgar Allan Poe adalah salah satu di antara sekian banyak penulis yang mengambil tema yang menantang ini dan menuangkannya dalam sebuah puisi berjudul "Al Aaraaf". Penelitian ini bertujuan untuk menjawab beberapa pertanyaan seputar (1) penggambaran Al Aaraaf dan segala sesuatu yang melingkupinya seperti yang telah secara instrinsik digambarkan di dalam puisi "Al Aaraaf", (2) siapa dan bagaimana para penghuni Al Aaraaf tersebut digambarkan dalam puisi, dan (3) rangkaian kejadian yang terjadi di Al Aaraaf dan sekitarnya seperti yang telah secara kronologis diceritakan di dalam puisi.

Skripsi ini menerapkan model penelitian kualitatif menggunakan metode analisis konten. Data utama pada penelitian ini adalah puisi "Al Aaraaf" dari Poe, sementara objek penelitian diambil dari kata, frase, klausa, maupun kalimat di dalam puisi tersebut. Dalam menganalisis data, teori yang diterapkan adalah New Criticism (Kritik Baru) yang dikemukakan oleh John Crowe Ransom. Dalam teorinya, Ransom mengedepankan dua unsur utama dalam puisi, yakni struktur dan tekstur.

Ditinjau dari sisi struktur, penelitian ini menemukan bahwa (1) Al Aaraaf dan sekitarnya digambarkan sebagai sebuah bintang pengelana, tempat yang dipenuhi keindahan yang dapat dilihat dari adanya kebun yang indah, serta kubah dan ruangan yang megah, tempat yang diwarnai bunyi-bunyian yang menyenangkan, sebuah peristirahatan sementara, dan sekaligus dianggap sebagai bintang yang menakutkan bagi sebagian penghuninya; (2) para penghuni Al Aaraaf di antaranya adalah Nesace (penguasa Al Aaraaf), Ligeia (malaikat melodi), dan Angelo serta Ianthe; dan (3) rangkaian kejadian di Al Aaraaf dimulai dari eksposisi, diawali dengan penggambaran situasi Al Aaraaf, diikuti dengan komplikasi cerita yang dilihat dari doa Nesace kepada Tuhan, kemudian memasuki babak krisis dimana konflik mulai menanjak, diawali perintah Nesace

kepada Ligeia untuk membangunkan para penghuni Al Aaraaf untuk meninggalkan Al Aaraaf. Kemudian, babak terakhir dari “Al Aaraaf” adalah babak klimaks, yang dilihat dari keputusan Angelo dan Ianthe menolak untuk meninggalkan Al Aaraaf dan memilih menghilang. Sementara dari sisi tekstur, penelitian ini menemukan bahwa Al Aaraaf dan sekitarnya digambarkan secara rapi dan berurutan. Pemilihan kata, pencitraan, serta bahasa kiasan tersusun secara rapi dan hati-hati, sebagaimana meter yang digunakan dalam puisi, dan memberikan kontribusi yang signifikan pada keseluruhan isi dari puisi “Al Aaraaf”

Keywords: *Al Aaraaf, struktur, tekstur*

The Portrayal of Al Aaraaf and Its Environs in Poe's "Al Aaraaf"

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ABSTRACT

Al Aaraaf, a realm of the afterlife, can hardly be imagined, but it is its abstractness that makes Al Aaraaf a challenging subject. Edgar Allan Poe is among the few who were eager to portray this, and he expressed it in his poem "Al Aaraaf." This research attempts to figure out (1) the portrayal of Al Aaraaf and its environs as intrinsically constructed in Poe's "Al Aaraaf," (2) the dwellers of Al Aaraaf and its environs according to the poem, and (3) the series of events that take place in Al Aaraaf and its environs as chronologically narrated in the poem.

This graduating paper is a qualitative research using content analysis method. The main source of the data is Poe's "Al Aaraaf." The objects of the analysis are taken from words, phrases, clauses, and sentences of this poem. For data analysis, this research uses New Criticism theory according to John Crowe Ransom which suggests approaching poetry through its structure and texture.

From the viewpoint of the structure, this research has found that (1) Al Aaraaf and its environs are portrayed as a wandering star, a place of beauty through its beautiful garden and gorgeous dome and hall, a place of pleasant voices, a temporary resting place, and a dread star for some dwellers; (2) the dwellers of Al Aaraaf are Nesace (the ruler), Ligeia (angel of melody), and Angelo-lanthe; and (3) the series of events in Al Aaraaf range from exposition from the description of the setting, complication that is shown through Nesace's prayers, crisis that begins after the prayers when Nesace calls out the dwellers of Al Aaraaf to wake up and leave Al Aaraaf, and climax when Angelo-lanthe refuse to leave Al Aaraaf and disappear. From the viewpoint of texture, this research has found that the portrayal of Al Aaraaf and its environs is depicted compactly. The diction through its imagery and figurative language as well as its meter are carefully constructed and significantly contribute to the content of Poe's "Al Aaraaf".

Keywords: *Al Aaraaf, structure, texture*

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One last point, the writer admits that it is far from being perfect. However, regardless of the drawbacks found in this paper, I do hope that it will be of any meaningful contribution and inspiration to the study of poetry and “Al Aaraaf” in the future.

Yogyakarta, 8 February 2013

Azian Septianhardini A. R

DEDICATED TO

My Beloved Dad

Hope His blessings will always be upon you in Heaven

FOR NOW, I CAN SAY THIS WHOLEHEARTEDLY:

I've hold my promises for a long time; passing any difficulties and hard time. But I
keep going. For once I only hope to see you proudly smile to me and say:

"I know you can do that, my Dear. . . "

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CHAPTER I

INTRODUCTION

A. Background of Study

Al Aaraaf (Arabic الاعراف) is the seventh Sura within the Holy Koran. In Arabic, Al Aaraaf means the highest level, whereas the exact definition about the meaning of this terminology is based on what has been stated in the Sura Al Aaraaf itself, verse 46:

وَبَيْنَهُمَا حِجَابٌ وَعَلَى الْأَعْرَافِ رِجَالٌ يَعْرِفُونَ كُلًّا بِسِيمَاهُمْ ۖ وَنَادَوْا
أَصْحَابَ الْجَنَّةِ أَنْ سَلِّمُوا عَلَيْهِمْ ۖ لَمْ يَدْخُلُوهَا وَهُمْ يَطْمَعُونَ ﴿٤٦﴾

Translation:

“...and between them will be a barrier screen and on Al-Aaraaf will be men (whose good and evil deeds would be equal in scale), who would recognise 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, "Salâmun 'Alaikûm" (peace be on you), and at that time they (men on Al-A'râf) will not yet have entered it (Paradise), but they will hope to enter (it) with certainty.”

(Al-Qur'an in Word ver 1.3, translated by Mukhsin Khan).

The verse above portrays the condition of Al Aaraaf. It draws that Al Aaraaf refers to an uncertain elevation where the spirits are ‘hanged’ between heaven and hell. The spirits, who dwell there, in some understandings, are those who have equal measurement of deeds—both good and bad. They are not allowed yet to enter neither heaven nor hell; thus, those spirits are still waiting.

Though the statements about Al Aaraaf is clear in the Quran, the precise condition and setting of the Al Aaraaf cannot be depicted. Even if there is, that is only speculation. It is all because Al Aaraaf is set in the after life, or somewhere beyond what human can understand with their own brain. For some, themes on God, death and afterlife, even both heaven and hell have become so challenging for they cannot enter upon such kinds of supernatural beings but merely imagine. In Sura Al Jaatsiyah verse 24, there explains:

وَقَالُوا مَا هِيَ إِلَّا حَيَاتُنَا الدُّنْيَا نَمُوتُ وَنَحْيَا وَمَا يُهْلِكُنَا إِلَّا الدَّهْرُ وَمَا لَهُم بِذَلِكَ
مِنْ عِلْمٍ إِنَّهُمْ إِلَّا يَظُنُّونَ ﴿٢٤﴾

Translation:

“...and they say: "There is nothing but Our life of This world, we die and we live and nothing destroys us except Ad-Dahr (the time), and they have no knowledge of it, they Only conjecture...”

(Al-Qur'an in Word ver 1.3, translated by Mukhsin Khan).

The verse above indicates that there will be another life after death and proves the ignorance of humans on this matter. To resolve this kind of

situation, humans are often acquainted with religion since, as Azande (Hamilton 7) elaborates, sometimes science cannot give gratifying answer dealing with something ‘beyond’ the province of science itself. Besides consulting with religions, humans express their eagerness in those kinds of abstractness and also their curiosity through poetry. This is in line with the essence of poetry that is an expression of humans’ thought, experience, and even imagination. Many poets throughout the world tend to draw what they do imagine or even believe in those kinds of themes using poetry, such as John Donne with his famous “Death, Be Not Proud”, or Emily Dickinson—with her “I Went to Heaven” and “Departed to The Judgment”, William Blake “Jerusalem”, Percy Bysshe Shelley “The Revolt of Islam.”

Among others, Edgar Allan Poe wrote a poem specifically entitled “Al Aaraaf.” A talented poet who frequently composed poems in many uncommon ways, he was attracted to themes on the abstractness and afterlife. Poe’s “Al Aaraaf” is interesting to be discussed for two reasons. Firstly, the title “Al Aaraaf” is familiar to Muslims and close to Islamic tradition though the content turns out to be different. It is in line with Betsy Erkkila (48) who concludes that Poe is actually not interested neither in Quran nor Arabian’s life, but he is attracted in the exoticness of the East and draws them as a romantic *apartness* or *otherness*. However, it is still very challenging to learn another speculation related with the portrayal of Al Aaraaf which can hardly be imagined—in this case, Poe’s version. Another reason is the structure of the poem. On the one hand, some criticized Poe’s “Al Aaraaf” for its

weaknesses, for its ‘unintelligibility’ for having thick allusions and obscure references (Quinn 158), and even it is judged as ‘structurally uninteresting’ one (Cairns 35). On the other hand, some stated that Poe’s poems tend to be architectural in length and accentuate to the form of the poem itself where the different aspects of the structure work together to create beauty (Ramey 45). Starting from the two reasons, this research is intended to find out the portrayal of Al Aaraaf based on how its structure builds it up.

B. Scope of Study

Poe’s “Al Aaraaf” has been approached from different perspectives such as psychology, religiosity, historical background, etc. In this research, however, the analysis is focused on the intrinsic elements through structure (logical discourse) and texture (diction including imagery, figurative language, and meter) which are employed in the given poem to help portray what Al Aaraaf is like.

C. Problem Statements

The research questions are as follows:

1. How are Al Aaraaf and its environs intrinsically constructed in Poe’s “Al Aaraaf”?
2. How are the dwellers of Al Aaraaf figuratively depicted in this poem?
3. How are the events in Al Aaraaf and its environs chronologically narrated?

D. Objectives of Study

First, this research aims to explain how Al Aaraaf and its environs are intrinsically constructed. Second, it aims to explain who the dwellers of Al Aaraaf are. The third goal is to give a vivid description about what actually happens in Al Aaraaf. Analyzed using New Criticism theory, all these three problems preserve an objective result since it does not include any external aspects and factors.

E. Significances of the Study

Academically, it is hoped that the English Department students of State Islamic University Sunan Kalijaga could benefit from this research especially for further studies. First, it can be their references to see how the New Criticism is applied in poems in general and Poe's "Al Aaraaf" in particular. Second, it is expected that they can make any new inventions or designate better observation to "Al Aaraaf" or any other poems by Poe through various and or different perspectives and criticisms. Third, it is also hoped that this analysis can be a reference to understand deeply about Poe's "Al Aaraaf".

Despite the fact that this poem was a product of the late 19th century, the universal aspect of this poem makes it significant to recent life. First, addressed to Muslims. Poe takes Al Aaraaf, the name of Sura within the Quran, which Muslims have been familiar with; however, its portrayal is far different from what Muslims believe in. It practically impels Muslims to try to

observe this poem to see any possibilities that cause for differences since what Muslims believe in Al Aaraaf will only be based on the Quran. This research has significance also to serve the real proofs that support the argument over the different meaning and understanding of the poem towards Islamic religion by observing it intrinsically. This significance is in line with the statement in the Quran that says:

وَإِنْ كَادُوا لَيَفْتِنُونَكَ عَنِ الَّذِي أَوْحَيْنَا إِلَيْكَ لِتَفْتَرِيَ عَلَيْنَا غَيْرَهُ ۖ وَإِذَا لَا تَأْخُذُوكَ
خَلِيلًا

Translation:

“Verily, they were about to tempt You away from that which we have revealed (the Qur’ân) unto You (O Muhammad), to fabricate something other than it against us, and Then they would certainly have taken You a friend!”
(QS. Al-Israa’ 73)

F. Prior Research

Poe’s “Al Aaraaf” actually has been analyzed and discussed using several different perspectives and criticisms. There are lots of discussions about its allegory, historical myth, even philosophy of the poem. Daniel Hoffman, in his review journal entitled *The Artist of the Beautiful* in American Poetry Review journal (1995), has analyzed *Al Aaraaf* and argues that there is irrelevancy of the portrayal of the real world within the poem. He also

analyzes it through psychological aspects of Poe's longing and love-passions.

In fact, this research does not directly affect the writer's observation.

Travis Montgomery, in his research documentations of Poe's poems entitled *Turning East: Edgar Allan Poe's Poems (1831), the Orient, and the Renewal of American Verse* (2011) has analyzed *Al Aaraaf* also. He observes any relations between Poe's imaginations of 'where people go after death' with what is believed by Muslim in Middle-East. He argues that there are differences between Poe's imagination and the Islamic tradition there.

The review of "Al Aaraaf" has also been done by William B. Cairns as he writes in Chicago Journal *Some Notes on Poe's "Al Aaraaf"* that it actually lacks of intrinsic merit (Cairns 35) and that it is not difficult to interpret the story of the poem (Cairns 36). In this journal, Cairns also review Professor Fruit's interpretation that connects the content of the poem with the Deity (Cairns 38) though Cairns himself emphasizes his observation in interpreting Poe's idea of Beauty and Passion (Cairns 43-44).

Another observation is also conducted by Adnan M. Wazzan in a Journal of Islamic Studies, entitled *Islamic Elements of Poe's Poems 'Al Aaraaf' and 'Israfel'* (1988). This observation is focused on observing the differences between what Poe writes in both poems with what Muslims believe according to Islamic tradition. Wazzan (221) emphasizes the focus of his research; firstly, to review both poems based on Islamic viewpoint, and secondly, to give the true Islamic version as compared to that of Poe's.

The research on Poe's poem can also be found in a thesis entitled *The Reconciliation of Opposites in the Poetry of Coleridge and Poe* written by Sharon Louise Ramey (1978). The observation done by Ramey is actually focused on comparing the strength and weakness and or the characteristics of both Coleridge and Poe's poems. Yet, in this thesis, Ramey does not centralize the research only in Poe's "Al Aaraaf", as she was likely to view the poems of both poets in general.

However, this research is different from the previous researches by Hoffman and Montgomery since the writer examines the poem from its form—intrinsic elements, while both previous researchers concern more on extrinsic elements of Al Aaraaf. It is, indeed, also different from Cairns' research that interprets Poe's idea of Beauty and Passion as it denies Cairns' opinion who claimed that Al Aaraaf is not structurally interesting. Contrary to Cairns', the writer of this research views that this poem is well-structured. It also differs from Wazzan's research seeks the *external* factor and unlike that of Ramey who is focused only on Poe's "Al Aaraaf" without comparing to other poems.

G. Theoretical Approach

Since this research aims to analyze Poe's "Al Aaraaf" through its form and intrinsic elements, the writer uses New Criticism theory according to John Crowe Ransom.

New Criticism, or specifically known as American New Criticism, is known after the publication of John Crowe Ransom's book *The New Criticism* (1941). Although there are several outstanding new critics, such as T. S. Eliot, I. A. Richards, and also William Empson (Carter 22-25), this observation tends to apply Ransom's points of view of New Criticism. Since each new critic has their own opinion and method in treating poems, therefore it is needed to choose one of the proper theories suited with this research.

New Criticism, in general, is a kind of criticism that views a text, especially poetry, as a unity: in other words, text stands alone. This theory is concerned in 'text in itself', with its language and organization for it does not seek a text's 'meaning', but how it 'speaks itself'. By analyzing the text itself, it resolves some basic elements in New Criticism, such as irony, paradox, ambivalence, and ambiguity (Selden and Widdowson 15). This theory is considered as a 'practical criticism', in which, it is not concerned with *context*—historical, biographical, intellectual and so on.

New Criticism, in particular, just as Ransom stated, talks more about a critical writing (Ransom x). However, it does not mean that New Criticism has been perfect. This criticism, for Ransom, has been at least damaged by two errors of theory. In which, he says, psychological affective and plain moralism (xi). Therefore, he suggested a different kind of method, in which, he calls as ontological critic (Ransom 281).

The ontological critic by Ransom tends to treat poem in several tendencies which states that a poem convincingly and differentiates itself from a prose discourse, as summed below (Ransom 279):

1. It does not talk about moralism.
2. It does not set out emotions, sensibility, and or expression.
3. There is a distinction between texture and structure.

Ransom accentuates that poem should not conduct moralism. For him, moralism conducts itself very well in prose. It should not conduct also emotions and or expression. The reason is as what he says that poetry becomes slightly disreputable when regarded as not having any special or definable content. It further should be differentiated between texture and structure. Ransom argues that the structure is a logical discourse of almost any kind which deals with almost any content suited to a logical discourse. It is what he means as an order of content. Meanwhile, texture seems to be of any real content that may be come upon, provided it is so free, unrestricted, and large that it cannot properly get into the structure (Ransom 280). Therefore, he concludes that the structure is about a prose discourse, whereas texture is about a poem.

The basic notion of Ransom is however about the objectivity of the poem itself. That is why Ransom also suggests the importance of meter in poem composition. Meter, according to Ransom, has however a meaning behind for he further classifies his analysis into (1) intended meaning and (2)

intended meter. By this notion, Ransom emphasizes a formulation of both semantic and phonetic significances to the meaning of the words within a poem. Another is about anonymity. For Ransom (Schorer et al 333), a good poem, even if it is signed with a full and well-known name, intends as a work of art to lose the identity of the author; that is, it means to represent him not actualized. This is what he says that a poem is nearly anonymous.

Hence, in short, New Criticism is used to comprehend the totality of text or especially poem from the text itself. This is what Abrams means in his *Glossary of Literary Terms* (109), that a poem should be treated as *qua* poem, or as an object in itself. Or Ransom, on the other hand, suggests that it should be objective, should cite the nature of the object and recognize the autonomy of the work itself as existing for its own sake (Abrams 109).

H. Methods of Research

1. Type of Research

The research is a qualitative research. It is, according to Natasha Mack in her book *Qualitative Research Methods: A Data-collector's Field Guide* (4), typically more flexible – that is, they allow greater spontaneity and adaptation of the interaction between the researcher and the study participant.

Qualitative research can be done in two ways of researches; the first is field research. In this kind of research, the researcher goes into the field in order to get their data. It can be done by directly observing the activity

or doing any surveys. The second one is library research. In this research, the researcher does not go into the field but doing any observation to several books which contain the data needed for the research.

Therefore, since the writer observes several literature books and other supporting literary documents in order to get sufficient and necessary data to analyze the poem, the research that will be done by the writer is a qualitative research by doing library research.

2. Data Resources

In qualitative research, there are two data resources: the primary data and the secondary data. The primary data are the main source of the research while the secondary data are the supporting data used to help the research comprehension.

In this research, the writer has only primary data, that is, the original poem itself. The writer uses many supporting data taken from any sources, such as websites, books, reviews, etc.

3. Methods of Collecting the Data

In order to get information for this research, the writer applies some methods: observations and documentations. The observation is done by reading the poem repeatedly. This continuous reading is aimed to find the main problem and to get better understanding of the poem. Meanwhile, the documentations done by the writer are library research and web surfing. The library research is done by reading many literature books while the

web surfing is done by browsing any supported websites in the internet.

The library research is needed in this research since some references about this study are available in prints and the web surfing is more urgent since the relevant materials are difficult to find in Indonesia. The results of those kinds of documentations then are recorded in written form. The documentations are done in order to get supporting information to analyze the poem.

4. Method of Analyzing the Data

It is important to understand how the data are analyzed. The analysis done in this research is content analysis. This kind of analysis, according to Zhang and Wildemuth, goes beyond merely counting words or extracting objective content from texts to examine meanings, themes and patterns that may be manifest or latent in a particular text (1). In practice, they explain further that this analysis will be done in several steps (Zhang and Wildemuth 3-5), that begins with preparing the data. The writer should have prepared the data from the poem and decided the objects that are going to be analyzed. Secondly, the writer should decide the unit of analysis. In other words, the writer should decide the basic unit of text that will be analyzed. In this research, the basic unit of text that will be analyzed is the intrinsic elements, that is, the structure and texture. Thirdly, categorizing and scheming. In this step, the writer categorizes each sub-unit; paradoxes, meter, rhyme, etc, and then make a coding

scheme of all sub-units. Last, decoding all sub-units to apprehend the meaning of the text as a whole. In this step, the writer should decode each category and gather it all to get what the text really means.

Furthermore, in this research, the writer also uses objective approach. The objective approach (Abrams 26-29) is focused on intrinsic elements, interrelations, and totality of the work itself. Thus, in this approach, the extrinsic elements within the work, including biography, historical situation, or psychological elements of the author, are all denied.

I. Thesis Organization

This graduating paper is presented in four chapters. The first chapter provides an overview of what is actually discussed in this research. It includes a brief explanation about Al Aaraaf, the reasons why this poem is chosen, and the significances of researching this poem. Besides the background of choosing Al Aaraaf as the subject, the problem statements which should be answered are also stated in this chapter. The problem statements, however, are limited based on the scope of the study: analyzing the poem intrinsically. In line with this scope, the theory which will be used is New Criticism. By this theory, the analysis will not include any external factors. This chapter does not only provide the elaboration of the material which will be analyzed, but also provides several prior researches that take Al Aaraaf as their subject. These previous researches, however, are also used as a comparison and supporting

reference in analyzing the poem. There will be also the explanation about the steps which the writer does in doing this graduating paper.

The second chapter is the beginning of the discussion, containing the general information which becomes the basic terms used in the research; the world of the poem itself, consisting of the intrinsic elements. In analyzing the intrinsic elements, this chapter will categorize several terms into two larger parts, in which (1) the language of poetry; including the figurative language and imagery, and (2) the content and the form of poetry; including the narrative content, in which, the plot and meter of the poem.

The third chapter presents the detail analysis of this research. In line with the research question, it describes the portrayal of Poe's "Al Aaraaf", approached intrinsically using New Criticism theory. Therefore, in this chapter, the poem is elaborated using several intrinsic terms based on what has been stated in the second chapter. The specific problem that should be observed is about how Al Aaraaf is constructed in the poem.

The fourth chapter presents the analysis of the second problem statement: the dwellers of Al Aaraaf. Particularly, this chapter explains who the dwellers of Al Aaraaf are and what their roles within.

The fifth chapter provides an answer to the third problem statement, in which, discovering the story flow of Al Aaraaf. In this chapter, the events of Al Aaraaf are chronologically observed as a plot.

The last chapter of this paper is includes the conclusion the writer make based on the observation and what has been found from this research.

CHAPTER V

THE EVENTS IN AL AARAAF AND ITS ENVIRONS AS NARRATED IN POE'S "AL AARAAF"

Comprehending a narrative poem essentially requires an understanding of how the story flows. It means that the researcher is inevitably engaged to understand the story contained in the poem itself. This requirement, indeed, is also applied in observing Poe's "Al Aaraaf" since it is also a narrative poem. "Al Aaraaf", however, tends to draw its story by providing chronological events with several particular characters within. Therefore, observing and apprehending what events happen in "Al Aaraaf" is considered important to get a good comprehension towards this poem. The events are categorized into four classifications: (1) the exposition, (2) the complication, (3) the crisis, and (4) the climax. There is no resolution.

Further, this chapter also is also featured by several rhythmical and metrical analysis, in which, aims to show the tendency of which rhythm and meter give a special effect to the plot in particular. However, not all lines are explained rhythmically and metrically. This rhythmical and metrical analysis presented in this chapter is only to support the situation drawn in the plot.

A. Exposition

There are many events that occur to begin the story of “Al Aaraaf”. This first classification, as exposition in general, categorizes which events are considered as the ‘opening’. The events concluded as exposition are those which provide the general story of “Al Aaraaf”, including the first sketch of Al Aaraaf or the first appearance of the characters, etc.

In its very early story, “Al Aaraaf” has begun with much describing about the setting of place, in other words, the setting of Al Aaraaf itself. From its first to fifteenth line, for example, this poem tries to guide to depict what and how the place is. As depicted in line 1 to line 15, Al Aaraaf is a place of beauty. It has a beautiful garden with a very serene sound playing there. Even, in line 15, for instance, Al Aaraaf has been clearly described as a wandering star. In this first expositional story, this poem tends to occupy the iamb. However, it does not that all lines are iambic. The quite visible rhythm, besides the iamb, is the spondee. Appeared as variation, it functions as an initial foot in the iambic feet. In the first, fifth, and eleventh line, for example, there is a tendency to alternate an exclamation, as seen below:

	/	/	-	/	-	/	-	/
(1)	O!	Nothing	earthly	save	the	ray		
	/	/	-	/	-	/	-	/
(5)	O!	Nothing	earthly	save	the	thrill		
	/	/	-	/	-	/	-	/
(11)	O!	Nothing	of	the	dross	of	ours	

The variation in the initial foot in those three lines, however, give an effect of accentuation, in which, the poem wants to emphasize the exclamation. This is also an effort to shock the mind from the very early story. That is to say, it engages to focus to the story. Nevertheless, “Al Aaraaf”, in its very beginning plot, also shows the inconsistent rhythm and meter. It possibly intends to obscure its regular meter.

Continuing the plot, in such a star of beauty, a dweller appears. She is called Nesace—the ruler of Al Aaraaf and an angel as well. But she, the ruler of the star, descends to the Earth. Nesace’s first emergence, in the plot, occupies the trochaic pentameter. It is seen as below:

/ - | / - | - - | / - // - / |

(16) ‘Twas a sweet time for Nesace – for there

However it occupies trochees in the two initial feet, but it tends to lose its consistency in the next feet. There is also a caesura, in which, there is a pause after the name Nesace is called. Although this line is still considered inconsistent, the next line, for example, has occupied a more consistent meter:

| - / | - / | - / | - / | - / |

(17) Her world lay lolling on the golden air

It is an iambic pentameter line, in which, the ten syllables are divided perfectly into five feet. The accented and the unaccented syllables are also perfectly shown. However, this regularity does not mean alternate the other next lines.

Regardless of the rhythm, the story continues to Nesace's descent. The picture of her descent, however, is drawn beautifully. However, her descent to the Earth shows also a significant matter, in which, this marks the first movement of setting. Arriving on Earth, specifically in Achaian—an area in Greece—Nesace then prays to God. Starting from her arrival, the setting then moves to the Earth. Her praying act, on the other side, signalizes the change of story flowing. The story, in other words, begins to move into a different stream. As the story begins to enter a new different setting, the rhythmical movement begins to show a more consistent pattern. Telling about the Nesace's arrival on Earth, the lines occupy the iambic feet as seen below:

| - / | - - | / - | - - | - / | - / |

(30) Now happiest, loveliest in yon lovely Earth,

| - / | - - | / - | / - | / - | /

(31) Whence sprang the "Idea of Beauty" into birth,

.....

| - / | - / | - / | - / | - / |

(33) Like woman's hair 'mid pearls, until, afar,

Each line above is indeed iambic. However, the poem once again wants to show a variation in using the meter. It is seen in each line which occupies different meter. The first line above occupies iambic hexameter, the second is iambic catalectic pentameter, and the third is iambic pentameter. Although the pattern starts to show the consistency, the poet tends to vary each foot in meter so that the story does not seem boring. Further, as the iambic foot is considered as the closest to the rhythm of natural speech (Rosenthal and Smith 83), the use of a

more consistent iambic foot in this part gives a support to the exposition, in which, the story is heard naturally flowing.

Then, as has been explained before, Nesace, on the Earth, delivers her prayer to God together with the seven earthly flowers. The flowers, which offer up her prayer to God, are Sephalica, Gemmy flower, Nyctanthes, Clytia, Valisnerian Lotus, Zante, and Nelumbo. In spite of having different characteristics, each of them however signifies the beauty on the Earth. Despite Nesace is accompanied by those flowers, it does not mean that the situation is pleasant or beautiful. It is, however, rather contrary. As she prays: "...Thy will is done, O God! The star hath ridden high..." (line 106-107). The different situation is also accentuated by the different number of syllable. In Nesace's prayer, for example, the syllable is lesser than in the previous part. It is only about four to nine syllables, lesser than in the previous part which is around eight to thirteen syllables. The less number of syllables seems to emphasize the content of the prayer, as a verbal communication, not a written one. It has also a tendency in the iamb feet. Almost each line in Nesace's prayer is iambic, though, they are different in meter. The example is, despite occupying the iamb foot, Nesace's prayer which is opened by a trochee one:

| / - | - / | - / |

(82) "Spirit ! that dwellest where

By this trochee, the poem tends to accentuate the subject, in which, in this poem, is the Spirit. Although begins with a trochaic foot, this line is still considered as an iambic trimeter for it is dominantly iambic.

The consistent iambic feet are also shown in other next lines, for example:

| - / | - / | - / |
 (86) Beyond the line of blue –
 | - / | - | - - | / |
 (87) The boundary of the star

 | - / | / - | - - | - / |
 (89) Of thy barrier and thy bar –

The first line above is the example of a consistent iambic trimeter, whereas the other two lines are the inconsistent iambic feet. The second one is iambic catalectic tetrameter, while the third one is iambic tetrameter. It is seen that each line has different meter. They may not vary in feet, but in meter.

Regarding the prayer, Nesace expresses her report to God. As she says, Al Aaraaf has been ascended to certain elevation. In her prayer, still, Nesace also expresses her obedience to God by letting her knowledge or, in other words, what she knows, to remain as secrecy in God's Heaven. By this expositional act, the rhythm and meter occupied consistently to emphasize the verbal quality of the prayer. It is seen in the poem below:

| - / | - / | - / |
 (106) Thy will is done, Oh, God !
 | - / | - / | - / |
 (107) The star hath ridden high

- | - / | - - | / - | - - | / |
 (108) Thro' many a tempest, but she rode
 | - / | - / | - / |
 (109) Beneath thy burning eye ;
 | - / | - / | - / |
 (110) And here, in thought, to thee –
 | - / | - / | - / |
 (111) In thought that can alone
 | - / | - / | - - | - / |
 (112) Ascend thy empire and so be
 | - / | - - | - / |
 (113) A partner of thy throne –

Each initial foot of each line above is iambic. However, they are again different in meter. Since the scene of Nesace's prayer is significant to the whole story of Al Aaraaf, the use of consistent feet makes the deliverance flows. In other words, it is more verbal than the narration. Furthermore, considering the artistic value, this poem seems to combine rhythm, meter, and rhyme to construct a beautiful effect. As in the four last lines above, the rhythm, meter, and rhyme are not completely different. They however share a similar form. In "And here, in thought, to thee", the foot occupied is iambic trimeter, whereas in "Ascend thy empire and so be", the foot is iambic tetrameter. In spite of having different meter, they initially begin with iambic foot and finally end with iambic foot, too. Meanwhile, in "In thought that can alone", the foot occupied is iambic trimeter, as well as in "A partner of thy throne". The similar pattern of meter, however, is supported by the similar sound of ending rhyme. In this case, the rhyme "thee" is similar in sound to "be", meanwhile the rhyme "alone" is similar in sound to "throne". All of them occupy a masculine ending for each is ended with a stressed

syllable. The presence of the consistent rhythm, meter, and rhyme, in this part, is once again to accentuate the verbal communication rather than the written.

Nevertheless, after offering her prayer, Nesace are meekly worried to wait for God's response. The situation is suddenly turning into a solemnity and tense as Nesace stops moving even is hard to breathe. But, entering the narration, the rhythm and meter are back to its previous formula consisting of nine to eleven syllables each line. It is seen in the poem as below:

| - / | - / | - / | - / | - / |
 (118) She ceas'd - and buried then her burning cheek
 | - / | - / | - / | - / | - / |
 (119) Abash'd, amid the lilies there, to seek

Regardless of the return of its consistency, the change of state is also shown by the irregular rhythmical and metrical pattern occur in the next lines. It can be seen in the poem below:

| - / | - - | / - | / - | - / |
 (129) Flap shadowy sounds from visionary wings –

 | / - | / - | - / | - - | - - | / |
 (132) And the red winds are withering in the sky !

The first line above is actually iambic pentameter, while the last one is trochaic catalectic pentameter. The case of the change of state, which begins with an iambic and ends with trochaic, seems to show the emphasis in the last line. The trochee foot in the last line tends to accentuate that this is the matter, in which, it

emphasizes the previous line: “The eternal voice of God is passing by”. Therefore, this trochee, even accentuated by a stressed last syllable “sky”, shows a signal to the beginning of the next classification. It marks, that is to say, a change of state where the story begins to enter its problems. This change, both in story and rhythmical movement, indicates a very beginning of complication as well as signaling the end of exposition.

B. Complication

Complication may become the complicated and long-winded part in “Al Aaraaf”. The story mostly flows and plays in this situation. There are several events included as the complication in this poem. The very beginning act which starts this part is when the first sudden change of situation occurs. It is from a calm and serene situation into a solemn and tense situation.

The change of state firstly begins soon after Nesace finishes her prayer. Not much later, the God’s voice is heard. He himself responds to what Nesace prays for. God answers the prayer by firstly describing His true feeling. He portrays the worlds which own an invisible cycle. This portrayal (line 133 – line 134) is genuinely a visual imagery but it is also a kinesthetic one. The combination of both imageries, however, constructs a representation of the Earth itself. The worlds portrayed in the line 133 moves around a cycle that linked to one system. This is strengthened the argument that it refers to the Earth: (1) Earth moves in a round cycle, and (2) Earth goes around the sun as the centre (heliocentric theory).

Similar to Nesace's rhythm in sending her prayer, God's answer also tends to occupy the iambic feet. The reason is possibly similar to what is in Nesace's case, in which, the iamb is used to give a natural verbal effect. The tendency of alternating the iambic use is seen below:

| - / | - / | - / | - / | - / |

(133) What tho' in worlds which sightless cycles run,

| / - | - / | - / | - - | / - |

(134) Link'd to a little system, and one sun –

| - - / | - / | - / | - / | - / |

(135) Where all my love is folly and the crowd

| - / | - / | - / | - / | - / |

(136) Still think my terrors but the thunder cloud,

| - / | - / | - / | - / | - / |

(137) The storm, the earthquake, and the ocean-wrath –

These lines tend to be iambic pentameter, except the second beginning line which is actually a trochaic pentameter. The iambic pentameter feet contained in the four lines above tends to share the same consistent pattern, in which, each foot is regularly an iambic. The trochee one, on the other hand, shares an inconsistent pattern in each foot. Nevertheless, the tendency of regularity of iambic use has proven that, even in God's answer, this poem tries to present the dialogue in the most natural way by occupying the iambic foot.

Talking about the beginning of the conflict, the line 136 to line 138 within the poem, has described God's anger towards the inhabitants of the Earth. It is signaled by several dictions, such as thunder-cloud, the storm, the earthquake, and the ocean-wrath. This kind of anger feeling is drawn as an organic imagery,

though. Yet, despite having the imageries, the poem still tries maintaining the rhythm even though it sometimes inconsistent. They are however still iambic but varied in meter.

Then, God then commands Nesace to leave Al Aaraaf as ordered in the line 143 to line 146:

- | / | / - - | - / | - / | - / |
- (142) Leave tenantless thy crystal home, and fly,
- | - / | - / | - / | - / | - / |
- (143) With all thy train, athwart the moony-sky-
- | - / | - / | - - | - / - - | / |
- (144) Apart-like-fire-flies in Sicilian night,
- | - / | - / | - / | - / | - / |
- (145) And wing to other worlds another light!

Nesace is instructed to leave Al Aaraaf and fly (kinesthetic imagery) to the moony-sky (visual imagery). She has to depart from such star by all the dwellers to go to another bright world (kinesthetic and visual imagery). Even, in God's command, the rhythm does not slightly alter as they are still iamb. But, in the line 143, in particular, it has a spondee as an initial foot. This is actually a variation only, aimed to keep engaging to focus to the story while it does not really destroy the basic pattern of iamb.

Then, soon, after God sends his answer to her, Nesace then got up from her genuflection. She hurriedly leaves the Earth and soon be back to her own world to execute the command. However, it does not mean the end of the tense

situation. This command, on the other hand, leads the situation to move into a more complicated part. In this scene, the poem tends to still maintain its basic pattern, which is, the iambic pentameter. It does not present a slight alteration to the rhythm but tends to play in metrical pattern only. This seems to emphasize that the story has not entered its major conflict—the crisis.

The story, however, still arises to the more and more complex events. Continuing the story, soon after leaving the Earth, Nesace is again in her hall. There, with a panting breath, Nesace calls for Ligeia. In this part, the poem again maintains its basic pattern—the iambic pentameter. This regularity, somehow, can lead to the boredom in reading the story. But it in fact strengthens the natural flow and fluency in reading this poem. The regularity shown by this poem is seen below:

| - - / | - - / | - / - | /

(209) And Nesace is in her halls again.

| - - / | / - - | - / - | / |

(210) From the wild energy of wanton haste

| - / | - / | - / | - / | - / |

(211) Her cheeks were flushing, and her lips apart ;

| - / | - / | - / | - / | - / |

(212) And zone that clung around her gentle waist

| - / | - / | - / | - - | - / |

(213) Had burst beneath the heaving of her heart.

It is seen that the first to second line above are dactyl catalectic. However, the next three lines are iambic pentameter. This shows that, even entering a

different state, the rhythm is not slightly different. It is regular, indeed, almost having no tension. But it sounds more fluent in heard. Moreover, the use of masculine rhyme in each line however makes it beautifully flows.

Then, when Nesace awakens Ligeia to do her duty as soon as possible, the most dominant foot is still iambic, though it varies in meter. Alike the narration which is dominantly pentameter, the Nesace's command tends to range from trimeter to tetrameter. It is shown by the number of syllables which is around five to seven syllables only. This is just similar to the previous case which more emphasizes the verbal communication. By occupying short and to-the-point utterance, this poem tries to guide to keep focusing on the story. This is possibly needed considering the length of the poem. In other words, this can be considered as an effort to keep engaging the interest to follow the story.

Hence, by Nesace's command, the situation is indicated urgent. It is proven, further, by the use of spondee as the initial foot in several lines as below:

```

      | /   /   | - - | / |
(255) O! Leave them apart!
.....
      | /   /   | / - | / |
(287) O! Hie thee away
.....
      | /   /   | - / | / - |
(302) Go! Breathe to their slumber,

```

These three spondaic feet, however, lead to the urgency of Ligeia's duty. It in fact presents what Ligeia should do: (1) leaving the hindering things, (2)

hurriedly going to the lake in the wood, and (3) awakening the sleepy dwellers. Emphasizing the duty, the spondaic feet thus becomes a good signal.

Talking about Ligeia's duty, on the other hand, it is, as stated above, to awaken the sleeping spirit in Al Aaraaf. This command is the realization of what God had ordered Nesace to do. Not so long after calling for Ligeia, the situation turns into a different stage of this story where the situation changes into a sudden chaos. The next stage of this story is classified into the crisis.

C. Crisis

Crisis means the part within "Al Aaraaf" where the conflicts reach its great tension. In this part, the chronological events, which build the conflict, begin to expose its tension. Crisis, somehow, is considered almost similar to climax. However, the crisis and the climax, particularly in "Al Aaraaf", are in different state. In "Al Aaraaf", the events indicating the crisis are when the conflict becomes hotter and tenser than in the complication.

The crisis, in "Al Aaraaf", stems from Nesace's command which is addressed to Ligeia. She commands Ligeia to awaken the dwellers of Al Aaraaf from their endless slumber. But soon after the command is revealed, the situation is suddenly changed. The sudden change of the situation is what the writer calls as a *chaos*. The situation, at that time, of course, is not a real chaos. Yet, regarding this chaos, intentionally or unintentionally, the poem also loses its regular pattern somehow. The situation, which is drawn in the lines below with its inconsistent

rhythmical movements, however leads to an indication of sudden chaos or, in other words, a very quick change of condition within Al Aaraaf:

- | / - | - / | - / | - / | - / |
 (314) Spirits in wing, and angels to the view,
 | - / | - / | - / | - - | / - | - / |
 (315) A thousand seraphs burst th' Empyrean thro',
 | / - - | - / | - - | - - | / - | / |
 (316) Young dreams still hovering on their drowsy flight –
 | / - | - / | - / | - - | / - |
 (317) Seraphs in all but "Knowledge," the keen light
 | - / | - / | - / | - / | - / |
 (318) That fell, refracted, thro' thy bounds, afar

The irregular pattern shown by these lines are, for example, iambic pentameter which begins with a trochaic initial foot, iambic catalectic pentameter, trochaic catalectic pentameter, trochaic pentameter, and iambic pentameter. These lines have presented different pattern for each. This seems to accentuate that the situation is really in a *chaos* for the pattern is even disarranged. By having jumbling pattern in each line, this indicates that the story has really changed and moved into its tension.

But first, regarding the plot, it is needed to apprehend why the situation is called as *chaos* and why it is considered as the crisis part. Firstly, this part begins with a visualization of the situation. As it is seen, there is a visual imagery of spirits, angels, and seraphs which burst the Empyrean. These three creatures, however, are rather ambiguous. Firstly, they are similar in characteristic, which is not human, and tend to share the similar characteristics of spiritual creature. What makes these three creatures ambiguous is that what differences they do share. If

they do share only similarities, then why do they call in different names? Thus, what can be inferred is only that they all three are not human.

Despite thinking the difference of those three creatures, it is better to analyze the circumstance drawn within those lines. Returning to the visualization of the three spiritual creatures, it can be seen that there are spirits and angels are flying, whereas many seraphs are bursting the Empyrean through. This visualization indicates the beginning of the *chaos* where all the creatures are moving or, in other words, no longer relaxing nor goofing off. Returning a few to the jumbling rhythmical movements in those lines above, it seems to emphasize this movement of state also.

Then, there is a line which is specifically stated that “young dreams still hovering on their drowsy flight”. This statement has a strong indication that they are all flying. But firstly, what should be comprehended is the phrase of “young dreams”. This phrase leads to two possibilities. The first possibility is that this phrase is only a personification where the dream is said to be flying. On the other hand, another possibility is that this refers to something else.

Considering the line which talks about angels and spirits above, and several lines before which mention the dwellers of Al Aaraaf, the phrase of “young dreams” is more plausible referring to the dwellers of Al Aaraaf. Then, by presuming that “young dreams” as a substituted name to the dwellers of Al Aaraaf, a kinesthetic imagery is occupied. They are said hovering on their drowsy flight. Hover, according to Cambridge Advanced Learner’s Dictionary, means

staying in one place in the air, especially by moving the wings quickly. This kinesthetic imagery, however, tends to emphasize a situation of their drowsy flight. Drowsy flight itself stresses the quick change of situation there. Those dwellers, as is drawn in the previous lines, are having their relaxing and slumber time. But, they are suddenly awakened by Ligeia. This is what makes them feel drowsy, rather confused. This is what makes this part significant. It signifies a drastic change of state, in which, the dwellers are firstly in a calm slumber, but then they are forced to fly leaving their beautiful and serene place. This is also strengthened by the change of rhythmical movements, in which, from a consistent pattern to a jumbling pattern. By this part, that is to say, it has entered its drastic change of situation. But the most essential matter is that there is the most essential thing in crisis, in which, the shocking effect. In this case, the change of rhythmical and metrical pattern however also provides this effect. In other words, the sudden change of state, however, has resulted in a shock value within the mind.

Regardless of the shocking effect of the sudden chaos, there is also a visualization of keen light. However, “keen” actually means as enthusiastic or eager. It seems less precise to be used to describe a light. But this use of word “keen” is significant to describe the quality of the light. It can be presumed that the light is very bright since it is analogized by eagerness or keenness. This bright or eager light, however, produces a dramatic effect towards the change of situation since the previous situation is drawn darkly, rather gloomy. Also, there is another visualization of that keen light: its shine falls refracting the bound of the

flying spirits. This indicates a kinesthetic imagery of the spirits which bound and fly and, at once, signifies a quick change of situation.

Then, it may be caused a shock by an exclamation: “O Death ! from eye of God upon that star:” As a statement, this exclamation tends to be just an exclamation, no more than that. But considering its rhythmical and metrical pattern, this exclamation has a significant value to again focus to the story. Just like other initial spondaic feet, this line presents a variation only for this line is actually an iambic. But the initial spondaic foot here tends to show an emphasis towards the word “Death” instead of showing the variation only.

Then, still continuing the line about death above, it is said that the God’s eye keeps watching upon the star. Star mentioned here actually refers to Al Aaraaf itself. Then, how death looks in God’s eyes? This question is then answered by the lines below:

| / - | / / | - / | - / | - / |

Sweet was that error - sweeter still that death – (320)

| / - | / / | - / | - - / | - | / |

Sweet was that error - ev’n with us the breath (321)

| - / | / - | / - | - / | / |

Of science dims the mirror of our joy – (322)

| - / | - - | - / | - / | - / |

To them 'twere the Simoom, and would destroy – (323)

These lines, nevertheless, provides a paradox: “sweet was that error”. Or, it may be simply understood that “that error was sweet”. But it is later continued by

the statement of “sweeter still that death”, meaning that “death still sweeter than that error”. Then, as a complete paradox, it can be written as: that error was sweet but death was still sweeter. Nevertheless, just like a paradoxical statement, these two beginning lines are also somewhat inconsistent in pattern. The first line shows a tendency to the iambic but begins with a trochaic initial foot. Meanwhile, the second one shows no tendency for having no exact pattern. But, it seems to be trochaic catalectic one. Inconsistency in pattern seems to emphasize the paradox. The paradox tends to show a contrary statement, whereas the rhythm tends to show a reversion of two duple meters—iambic and trochaic.

Nevertheless, here a question appears: what kind of error which is actually spoken? What is the relation between the error and the death? However, to resolve this problem, the next lines should be comprehended.

As in the line 321, the paradoxical statement in the line 320 is repeated. It shows an emphasis towards the fundamental case which has to be discussed: the error and the death. Continued by the line 321, the further information is exposed: “even with us the breath of science dims the mirror of our joy”. By this statement, several things appear to be noticed: (1) science, and (2) mirror of the joy. Science seems to be related to the word “Knowledge” in the line 317, in which, in this line, it is said dimming the mirror of the joy. Meanwhile, mirror of the joy itself can be interpreted as a representation of the joy itself. Then, when science is considered dimming the joy, the understanding taken is that science precludes the

joy. But, of course, this statement has raised a query: in what condition science is said hindering the joy?

However, again, the query should firstly remain unresolved since the observation should go on to do. In the next observed line, line 323, it is said that there will be a Simoom for then it will destroy all. Simoom, according to Oxford Dictionary, is a hot, dry, dust-laden wind blowing in the desert, especially in Arabia. Again, these lines occupy the Arabian or particularly Middle East area to describe the situation. In spite of talking about the reason behind the significance of Arabian land, this line seems to emphasize more about a destruction or devastation which will probably happen. But, considering the information provided by the line 323, it shows a relation between the destruction and the science or, in other words, science itself has lead to the destruction.

However, aside from the use of Arabian land in the description, there is another thing to be pondered, that is the relation of each statement in order to create a whole coherent statement. The first statement, death was sweeter than the error. The second statement, it is science that precludes the joy. The third statement, there will be destruction which is caused by science itself. Those three arguments may not be constructed without any coherent purpose. But if they are combined, a new premise is constructed. Firstly, for them, death was sweeter than the error. But what error could it be? Based on the statements above, the error tends to refer to the science. It is regarded as an error for it dims the joy, but in fact, they still prefer science. That is why they say that the error was still sweet.

They persist in choosing science even though they know they will be destroyed. Through this new premise, an interim conclusion is drawn: science is what they are proud of. Science is what they prefer. Science is what they glorify. Nay, they do not care that there will be a disaster upon them. But further, disaster can also signify God's punishment towards them.

But then, of course, there is a question: who are they? As in the line 323, there is a subject "them" mentioned. Yet still, this is rather vague to be determined. This can be referred to the spirits or, in other words, the dwellers of Al Aaraaf. On the other hand, it can also be referred to the dwellers of the Earth. The second probability is taken after considering the existence of Simoom. Simoom, in its literal meaning, of course, exists in the Arabian land which is, in other words, on the Earth. However, to resolve this problem, it is better to analyze the next lines.

| - / | - / | - / | - - | / |
 (324) For what (to them) availeth it to know
 | - / | - / | - - | - / | - / |
 (325) That Truth is Falsehood - or that Bliss is Woe ?

Continuing the story about the disaster, the line 324 however supports the statement which says that destruction will come over them who excessively glorify science. To them, it is said, a disaster or, particularly a punishment, will be down so that "they" can realize two things: (1) truth is falsehood, and (2) bliss is woe. These two lessons are slightly paradoxes. In fact, it is rather difficult to decipher them. Nevertheless, despite deciphering the paradoxes, it is important

also to discover the pattern. By analyzing the pattern, it is known in what words it tends to be accentuated. In the line 325, for example, the word “Truth” is stressed, just similar to the word “False” in “Falsehood”. Another is the stressed “Bliss” which is sit together with “Woe”. These accentuated words are actually emphasizing the paradoxes, in other words, the key of the paradoxes. The presence of its pattern however invites to focus on what paradoxes do discuss.

Resolving the paradoxes, it is better to go back to the discussion on science where the first paradox is thus sensible. Science, however, is considered as the truth. The heliocentric theory, for example, is regarded as the truest theory about the universe. It means the Earth, and other planets, of course, around the Sun. Then, by letting the disaster be down, God wants “them” to know that what they do believe as truth is only falsehood. This falsehood shares a similar quality with the error in the earlier discussion. Previously, science is just a sweet error. Then, relating to this case, it is plausible to say that truth is falsehood.

The second paradox is that bliss is woe. This is slightly contradictory. How can bliss be said as woe? These two things have completely shared two opposing emotions: one draws a perfect happiness and the other one draws an extreme sadness. Then, to resolve this paradox, it should be returned to the earlier discussion where it is said that science has dimmed the joy. Science also causes the destruction come over them. This is what is actually implied in this paradox. Those people, or in this poem are called as “they”, are happy to choose science or, in other words, their knowledge. They say it is a sweet error which, in this case, is

signified by bliss. But it has lead to devastation which, in this case, is signified by woe. They are happy to have knowledge, or “they” call it science, but they do not realize that such happiness will lead them to the destruction.

Then, the statement of the sweet death is again repeated. This statement is then elaborated by other information within the line 326 to line 327: “Sweet was their death – with them to die was rife/ With the last ecstasy of satiate life –...” It is said that “they” die rife with the last ecstasy of satiate life. However, this statement contains a paradox. It says that “they” are rife with ecstasy, whereas, rife, according to Cambridge Advanced Learner’s Dictionary, means as full of something unpleasant. Considering this meaning, the logical thought is that if “they” are rife with something, it must be something unpleasant. In fact, “they” are rife with ecstasy or extreme happiness. Thus, should ecstasy be considered as something unpleasant in life? That is why this remains paradoxical.

However, this paradox seems relevant to the earlier paradox which says that bliss is woe. In this case, ecstasy of satiate life is considered unpleasant. If this is related to the earlier discussion about “they” who are happy preferring science, this paradox becomes reasonable. Those people, or called by “they”, think as if they have all they want in life. This indication is signified by the phrase “sate life”. They satisfy with what have been achieved or reached. That is why it is then called as “ecstasy”. But that happiness, that satisfaction, on the contrary, has guided “them” to their death. This feeling of ecstasy, in fact, is the reason why their death is called as sweet death.

Yet, this paradox has not ended yet. It is still confirmed by the line 328 and line 329 as seen below:

| - / | - / | - - | / - | / - | -
 (328) Beyond that death was no immortality
 | - / | - / | - - | - / | - / |
 (329) But sleep that pondereth and is not "to be"

There are two words indicating paradox: (1) death, and (2) immortality. Some people believe that they will be immortal after they die. But in this line, it is evidently stated that there will be no immortality after death. Also in these lines, it can be seen that there are two words sharing the stressed words, in which, "death" and "sleep". Therefore, what should to think is that there is certainly a connection between death and sleep. As said in the line 329, there is only slumber or, in other words, the sleep. It thus seems that the narrator equates death with slumber for both of them share a similar characteristic: they indicate immobility. Thus, death and slumber are metaphorical. By saying that beyond the death is no immortality but slumber, the narrator tends to emphasize that death is no more than sleeping. That is why there will be no immortality. It will be only an endless slumber.

But in short, the paradoxes emerged in this part have further increased the shocking effect of the sudden change of state. In this case, the paradoxes have emphasized the sudden change happen in Al Aaraaf. It can be seen in the line 330 to line 331 below:

| - / | / - | / / | - / | - / |
 (330) And there - oh ! may my weary spirit dwell –

| - / | - / | - - / - | - - / - | / - | / - | /
 (331) Apart from Heaven's Eternity - and yet how far from Hell !

Then, the narrator continues his utterance. In the line 329, for instance, his speech is addressed to the weary spirit. Despite the pronoun “my” mentioned in the line 329 has made the narrator remains vague, it does not become a big deal. Then, continued by the line 330, this line has created a coherent meaning: it is addressed to the spirits which dwell somewhere apart from Heaven but far from hell. If this statement is related to several earlier discussions which talk about the wandering Al Aaraaf, then it becomes reasonable. In several lines before, the line 319, for example, it has mentioned about Al Aaraaf. Then, it can be concluded that Al Aaraaf, in this occasion, is drawn being far neither from Heaven nor Hell. Therefore, it has at once answered the previous question about the pronoun “them” mentioned in several previous lines, that is refer to the dwellers of Al Aaraaf.

Further, the line 330 seems also to be the fundamental idea, in which, this line explicitly reveals the position of Al Aaraaf. The fundamental idea, in this case, is also strengthened by its rhythmical and metrical pattern. This line is the longest line of all lines contained in “Al Aaraaf”. It consists of 15 syllables divided into eight feet, for then, it is categorized as an iambic catalectic heptameter. This longest pattern at once shows the tendency that the matter contained in this line is the origin to the story of “Al Aaraaf”.

In conclusion, within the plot, the chaos, or the quick change of state in Al Aaraaf, is in fact caused by its dwellers' attitude. Then, after being summoned by Nesace and Ligeia, those dwellers are then asked to fly leaving Al Aaraaf. However, this long explanation of how the sudden change occurs, it does not mean that the crisis is over. It is, indeed, still ongoing. The next crisis happens when the characters appear as the violators in such chaotic condition.

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

The presence of the characters violated the command, of course, brings the significance. Those violators, as described in line 332 and line 333: "What guilty spirit, in what shrubbery dim,/ Heard not the stirring summons of that hymn?", do not hear that summon and just ignore it. What they have really ignored is the angels' summon to fly leaving that place. For their careless choice, they will get no grace of Heaven as the consequence (line 334). But in this part, both of the characters have not really made the decision yet. This part tends to be only an indication of 'undertaking the decision'. Therefore, this part is still considered as

the crisis or, in other word, this strongly indicates the part when the conflict is on its peak.

Nonetheless, talking about violators, it will also speak about violating the pattern. What is intentionally meant by 'violating the pattern' is not that ruins and breaks all standardized pattern. It tends to be rather disarranged only. It is seen, for example, in the lines below:

| - / | - / | - - | / / | - - | / |

(332) What guilty spirit, in what shrubby dim,

.....
| - / | - / | - / | - - | / - | / |

(334) But two: they fell: for Heaven no grace imparts

.....
| - / | - / | - / | - / | - |

(336) A maiden-angel and her seraph-lover -

From the scansion above, it is seen that each line is disarranged and inconsistent. The similar point of each line above is that they do have an additional incomplete final foot. In the first and second lines, the final foot is stressed syllable. On the other hand, it is unstressed syllable in the last line's foot. Another point is that they do have inconsistent pattern in each foot within each line. It is seen, for example, in the first line, which is expected to be iambic. In fact, it does not only consist of iambic foot but also spondaic. In the second line, for example, it occupies two unstressed syllable in the fourth foot which is

actually not included into any feet. This is what the writer calls as violating the pattern.

Despite the scansion above, after having a very long-winded description, the characters of violators are clearly mentioned in the line 335: “a maiden angel and her seraph lover”. They are said to be falling in an unguided love for they are blind to differ what duty is and what love is (line 338 and line 339). The love between that maiden angel and her seraph lover has fallen among the tears of perfect moan. Moan itself can indicate two things: pain and complaint. But, relating to its phrase, it seems sensible to be meant as pain. Hence, it can be concluded that the love, which is felt by those two violators, present in the middle of the deep sorrow.

Talking about sorrow means that it cannot be separated from the previous discussions about bliss and woe. The two violators are feeling the love. But their love is considered unguided and blind for leading them two into a sorrow. Their love has blinded and deafened them to obey the angels’ command. As a consequence, they should receive no grace from Heaven. This is what is called as sorrow.

Their love, their forbidden desire, and their undertaken decision, have become the matters which hinder them to run the command. There will be a confusion and hesitation within their feeling to take the decision. The confusion and hesitation effect which possibly arises in the mind are the peak of the problems of “Al Aaraaf”.

Thus, as a conclusion, the crisis part of *Al Aaraaf* is the longest one. It is also strengthened by the rhythmical and metrical movements. In the crisis, still, the characters appear in different state: (1) Nesace and Ligeia who appear as the cause, and (2) Angelo and Ianthe who appear as the effect of the situation. Although these characters are rather difficult to be categorized as flat or round characters, their presences themselves have brought their own role in the plot of “*Al Aaraaf*”.

D. Climax

The climax of a story is the part when the decision or certain act is taken or realized. This part appears as the effect of the crisis or the realization of the decision. In “*Al Aaraaf*”, however, an obvious decision is realized in this part.

The climax, in “*Al Aaraaf*”, appears as the closing as well. The decision is realized in the very last stanza of this poem. The climax is when the two violator—Angelo and Ianthe—finally actualize their resolution for they choose to completely ignore the command. It is seen in the line 419 to line 422 below:

| / - | - / | - / | - / | - / |

(419) Thus, in discourse, the lovers whiled away

| - / | - / | - / | - / | - / |

(420) The night that waned and waned and brought no day.

| - / | - / | - - | / - | / - | / |

(421) They fell : for Heaven to them no hope imparts

| - / | - / | - / | - / | - / |

(422) Who hear not for the beating of their hearts.

Those two violators which has been blinded by their affection to love, then while away in an uncertain time and circumstance. The line 420, for example, implies that those lovers should live in a night which becomes darker and darker and, in fact, brought no day. This does not only imply an uncertainty of time, but also a visualization of darkness. For then, the line 421 emphasizes again about Heaven's grace, in which, they will never get Heaven's grace and hope. They should receive that result as the consequence of ignoring what have been ordered to them.

Finally, this poem is closed by clearly drawing the decision taken by Angelo and Ianthe. In this part, the consequence is also taken by them: "...for Heaven to them no hope imparts..." Those two lovers who prefer staying in Al Aaraaf to depart to another world has made a very courageous decision. This decision is drawn also as the ending of the story. It means, however, this poem has no resolution or denouement. The story of "Al Aaraaf" has stopped flowing in this part since there is no other major development following it. The decision itself,

nevertheless, seems to draw an endless ending where the story has no clear end or satisfactory final of the story. On the contrary, this poem has provided a very long-winded description of story details in the beginning and middle of story.

This poem, anyhow, has no exact last point to reach and tends to remain 'unfinished'. This story may develop into a different situation or, in other words, everyone can predict any different assumption to this end. However it is called as end, it is really not the end.

The pattern portraying this event, presented as a climax and at once the end of the story, tends to be consistent. Each line is considered iambic, though it varies in meter. The first line is iambic pentameter with a trochaic initial foot. The second and the fourth line are a perfect iambic pentameter. Meanwhile, the third one is iambic catalectic pentameter. The variation of the meter, in this case, does not provide a significant effect to the climax. However, its regularity seems to show the no ending of "Al Aaraaf".

In conclusion, "Al Aaraaf" seems to end in its climax in spite of having its resolution or denouement. It may become something disappointed to get this point: at last, the decision is very simple. Meanwhile, the story remains not clearly ended. Yet, by this climax, "Al Aaraaf" seems to leave the case unresolved to make it more mysterious.

CHAPTER VI

CONCLUSION

From the analysis, there are several points to conclude. First, regarding the physical description of Al Aaraaf and its environs. In Poe's "Al Aaraaf," Al Aaraaf is portrayed as (1) a wandering star, (2) a place of beauty which is reflected through its bright shiny garden, gorgeous dome and hall, and lone lake and wood engirdling this star, (3) a place of pleasant voices through beautiful melody and calming music which is soothing, reassuring, and serene, (4) a temporary resting place, and its temporariness is proven by the departure of its dwellers, and finally (5) a dread star for some dwellers, in this case, Angelo. Besides, this research has also found that Al Aaraaf does not stand alone. According to Poe's "Al Aaraaf", it is inseparable from its environs, that is, Earth. Just like Al Aaraaf, the Earth is also beautifully drawn. It is seen from the use of several wonderful places on the Earth, such as some ruins of Middle Eastern Imperia and the sacred temples of Greek. It also occupies some beautiful flowers in the scene of prayer deliverance. Although this star is prettily depicted, this portrayal is only emphasizing the difference in quality between Earth and Al Aaraaf. This is what makes the existence of the Earth, as the environs of Al Aaraaf, significant. Such comparison however supports and strengthens the position of Al Aaraaf. The elaboration of the setting of Al Aaraaf is conveyed mostly in iambic tetrameter though it varies alternately with dimeter and pentameter, and inserted with anacrusis and

catalectic in several lines which contributes significantly to build the nuance and dramatic sense at this stage.

Aside from the description of the setting of Al Aaraaf and its environs, this research also found that there are dwellers in the Al Aaraaf which cannot be ignored because they build up the story in Poe's "Al Aaraaf." There are four characters which are depicted. The first character is Nesace. She is the ruler of Al Aaraaf. Drawn as a beautiful creature, Nesace appears as an obedient angel who is a God's messenger as well. The second character is Ligeia. This character is implicitly drawn for she is only mentioned in Nesace's command. She is an angel of harmony whose duty is to lull the other dwellers into slumber. But in this case, she is specifically asked to wake the dwellers up to leave Al Aaraaf. The third and the fourth characters are Angelo and Ianthe. These characters appear as two lovers and two violators as well. These two passionate lovers are called as violators since they ignore the angels' call. Despite leaving Al Aaraaf, as the dwellers, they prefer staying in Al Aaraaf. That is why they are said as violators. Slightly unlike the elaboration of the setting above, the dominant meter when describing the dwellers of Al Aaraaf is iambic pentameter with some variation in some other lines. This meter helps to convey the construction of Al Aaraaf which is based upon not only the setting of place but also the characters who make up the story.

Third, narrative in nature, Poe's "Al Aaraaf" is also chronologically narrated. It is built up on four stages from exposition to climax without having resolution. The exposition includes the general description of Al Aaraaf and its environs, introduction to Nesace and her first prayer to God—and all these are

conveyed mostly in iambic tetratemer with some variations and addition of anacrusis and catalectyc. The complication begins with God's response to Nesace's prayer, following Nesace's return to Al Aaraaf and commands Ligeia to awaken the drowsy dwellers of Al Aaraaf—and this section is mostly delivered in iambic pentameter with some variation. The crisis is shown by the sudden chaos that happens in Al Aaraaf, from the soothing and calming atmosphere into a rush, hasty, and confusing atmosphere after the prayer, that is, when the dwellers are awakened by Ligeia to leave Al Aaraaf followed by the presence of Angelo and Ianthe. In this case, the conflict is when they are asked to leave Al Aaraaf, but end up deciding to stay instead of leaving. Their decision is the climax of "Al Aaraaf." This poem has no resolution for it ends in uncertainty. At the last two stages, as the story is mostly expressed through dialogues—in which some are conveyed in iamb, some trochee, while many only consists of one syllable—it is difficult to decide the dominant meter. However, this irregularity is understandable in a way that it helps stress and build the dramatic sense of the story.

Overall, this conclusion does not mean as the final answer towards this research. Therefore, the research on Poe's "Al Aaraaf" is still necessary to be done in a deeper and more comprehensive analysis.

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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)
 Oh, 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.

* A star was discovered by Tycho Brahe which appeared suddenly in the
 heavens - attained, in a few days, a brilliancy surpassing that of Jupiter
 - then as suddenly disappeared, and has never been seen since.

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 :

* On Santa Maura - olim Deucadia. † Sappho.

*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 :

* This flower is much noticed by Lewenhoeck and Tournefort. The bee, feeding upon its blossom, becomes intoxicated.

† Clytia - The Chrysanthemum Peruvianum, or, to employ a better-known term, the turnsol - which continually turns towards the sun, covers itself, like Peru, the country from which it comes, with dewy clouds which cool and refresh its flowers during the most violent heat of the day. -
 B. de St. Pierre.

‡ There is cultivated in the king's garden at Paris, a species of serpentine aloes without prickles, whose large and beautiful flower exhales a strong odour of the vanilla, during the time of its expansion, which is very short. It does not blow till towards the month of July - you then perceive it gradually open its petals - expand them - fade and die. -
 St. Pierre.

*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 -

* There is found, in the Rhone, a beautiful lily of the Valisnerian
 kind. Its stem will stretch to the length of three or four feet - thus
 preserving its head above water in the swellings of the river.

† The Hyacinth.

‡ It is a fiction of the Indians, that Cupid was first seen floating
 in one of these down the river Ganges - and that he still loves the cradle
 of his childhood.

§ And golden vials full of odors which are the prayers of the saints.
 - _Rev. St. John_.

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, Oh, 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 -

* The Humanitarians held that God was to be understood as having a really human form. - Vide Clarke's Sermons, vol. 1, page 26. fol. edit.

The drift of Milton's argument. leads him to employ language which would appear, at first sight, to verge upon their doctrine ; but it will be seen immediately, that he guards himself against the charge of having adopted one of the most ignorant errors of the dark ages of the church. - Dr. Sumner's Notes on Milton's Christian Doctrine.

This opinion, in spite of many testimonies to the contrary. could never have been very general. Andeus, a Syrian of Mesopotamia, was condemned for the opinion, as heretical. He lived in the beginning of the fourth century. His disciples were called Anthropomorphites. - Vide Du Pin.

Among Milton's poems are these lines: -

Dicite sacrorum præsidēs nemorum Deæ. &c.
Quis ille primus cujus ex imagine
Natura solers finxit humanum genus ?
Eternus, incorruptus, æquævus polo,
Unusque et universus exemplar Dei. - And afterwards,
Non cui profundum Cæcitas lumen dedit
Diræus augur vidit hunc alto sinu, &c.

*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 fervour 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 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)

* Seltsamen Tochter Jovis
 Seinem Schosskinde
 Der Phantasie. - _Göethe_.

† Sightless - too small to be seen - _Legge_.

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 mountain and dim plain
 †Her way - but left not yet her Therasæan reign.

* I have often noticed a peculiar movement of the fire-flies ; - they
 will collect in a body and fly off, from a common centre, into innumerable
 radii.

† Therasæa, or Therasea, the island mentioned by Seneca, which, in a
 moment, arose from the sea to the eyes of astonished mariners.

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,

* Some star which, from the ruin'd roof
 Of shak'd Olympus, by mischance, did fall. - _Milton._

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 peer'd 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

* Voltaire, in speaking of Persepolis, says, "Je connois bien
 l'admiration qu'inspirent ces ruines - mais un palais erigé au pied d'une
 chaîne des rochers sterils - peut il être un chef d'œuvre des arts !"
 [_Voilà les arguments de M. Voltaire_]

† "Oh ! the wave" - Ula Degusi is the Turkish appellation; but, on its
 own shores, it is called Bahar Loth, or Almotanah. There were undoubtedly
 more than two cities engulphed in the "dead sea." In the valley of Siddim
 were five - Adrah, Zeboin, Zoar, Sodom and Gomorrah. Stephen of Byzantium
 mentions eight, and Strabo thirteen, (engulphed) - but the last is out of
 all reason.

It is said, (Tacitus, Strabo. Josephus. Daniel of St. Saba, Nau.
 Maundrell, Troilo, D'Arvieux) that after an excessive drought, the
 vestiges of columns, walls, &c. are seen above the surface. At _any_
 season, such remains may be discovered by looking down into the
 transparent lake, and at such distances as would argue the existence of
 many settlements in the space now usurped by the 'Asphaltites.'

*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.
 From the wild energy of wanton haste (210)
 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)

* Eyraco - Chaldea.

† I have often thought I could distinctly hear the sound of the
 darkness as it stole over the horizon.

‡ Fairies use flowers for their charactery. - _Merry Wives of
 Windsor_. [William Shakespeare]

" 'Neath 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, [in the original, this
 line is slightly out of alignment]
 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 beseeching (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)

* In Scripture is this passage - "The sun shall not harm thee by day,
 nor the moon by night." It is perhaps not generally known that the moon,
 in Egypt, has the effect of producing blindness to those who sleep with
 the face exposed to its rays, to which circumstance the passage evidently
 alludes.

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 Albatross, (265)
 Incumbent on night
 (As she on the air)
 To keep watch with delight
 On the harmony there ?

Ligeia ! whatever (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

* The Albatross is said to sleep on the wing.

† I met with this idea in an old English tale, which I am now unable
 to obtain and quote from memory : - "The verie essence and, as it were,
 springe-heade, and origine of all musiche is the verie pleasaunte sounde
 which the trees of the forest do make when they growe."

Are the music of things -
 But are modell'd, alas ! - (285)
 Away, then my dearest,
 O ! hie thee away

To 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,
 The musical number
 They slumber'd to hear - (305)
 For what can awaken
 An angel so soon

* The wild bee will not sleep in the shade if there be moonlight.
 The rhyme in this verse, as in one about sixty lines before, has an
 appearance of affectation. It is, however, imitated from Sir W. Scott, or
 rather from Claud Halcro - in whose mouth I admired its effect :

O ! were there an island,
 Tho' ever so wild
 Where woman might smile, and
 No man be beguil'd, &c.

Whose sleep hath been taken
 Beneath the cold moon,
 As the spell which no slumber (310)
 Of witchery may test,
 The rythmical 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 !

* With the Arabians there is a medium between Heaven and Hell, where men suffer no punishment, but yet do not attain that tranquil and even happiness which they suppose to be characteristic of heavenly enjoyment.

Un no rompido sueño -

Un día puro - alegre - libre

Quiera -

Libre de amor - de zelo -

De odio - de esperanza - de rezelo. - _Luis Ponce de Leon._

Sorrow is not excluded from "Al Aaraaf," but it is that sorrow which the living love to cherish for the dead, and which, in some minds, resembles the delirium of opium. The passionate excitement of Love and the buoyancy of spirit attendant upon intoxication are its less holy pleasures - the price of which, to those souls who make choice of "Al Aaraaf" as their residence after life, is final death and annihilation.

What guilty spirit, in what shrubby 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 wo)
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)

"Tante, dearest, see ! how dim that ray !
How lovely 'tis to look so far away !

* There be tears of perfect moan
Wept for thee in Helicon.- _Milton._

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 !
 Ianthe, 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 -

* It was entire in 1687 - the most elevated spot in Athens.

† Shadowing more beauty in their airy brows
 Than have the white breasts of the Queen of Love. - _Marlowe._

And greener fields than in yon world above,
 And women's loveliness - and passionate love."

"But, list, Ianthe! 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 (405)
 Be given our lady's bidding to discuss:
 We came, my love; around, above, below,
 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,

* Pennon - for pinion. - _Milton_.

We paus'd 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.

DATA AL AARAAF

NO	CATEGORIZATION	LINE S	POEM	KEYWORDS	ELEMENTS
1.	Wandering Star	15	The wandering star	Wandering star	Imagery: 1. Kinesthetic 2. Visual
		26	But, now, the ruler of an anchor'd realm	Anchor'd realm	Imagery: 1. Kinesthetic 2. Visual
		107-108	The star hath ridden high/ Through many a tempest...	Ridden high	Imagery: 1. Kinesthetic 2. Visual
		331	Apart from Heaven's Eternity - and yet how far from Hell	Apart from Heaven and far from Hell	Imagery: 1. Visual
		1, 5, 11	O! Nothing earthly....	Nothing earthly	Imagery: 1. Visual
	METER	<i>iambic tetrameter though sometimes added with an anacrusis and catalectic in several lines for variation</i>			
2.	A Place of Beauty				
	a. Beautiful Garden	1-4	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]	Nothing earthly Ray Garden Day springs from gems	Imagery: 1. Visual 2. Kinesthetic
	METER	<i>iambic tetrameter with only a slight variation in some lines</i>			
	b. Gorgeous Dome and Hall	169-170	Uprear'd upon such height arose a pile/ of gorgeous columns on the unburthen'd air	Gorgeous columns Unburthen'd air	Imagery: 1. Kinesthetic 2. Visual 3. Tactile
		171	Flashing from Parian marble that twin smile	Parian marble	Imagery: 1. Kinesthetic 2. Visual
		172	Far down upon the wave that sparkled there	Sparkling wave	Imagery: 1. Kinesthetic 2. Visual
		174-175	Of molten stars their pavement, such as fall/ Thro' the ebon air, besilvering the pall	Molten star pavement	Imagery: 1. Visual 2. Kinesthetic
		178-179	A dome, by linked light from Heaven let down/ Sat gently on these columns as a crown	Dome Heaven's light Crown	Imagery: 1. Visual 2. Kinesthetic 3. Symbols
		180-181	A window of circular diamond, there,/ Look'd out above into the purple air,	Circular diamond window Purple air	Imagery: 1. Visual
		182-183	And rays from God shot down that meteor chain/ And hallowed all the beauty twice again,	God's ray Meteor chain Hallowed the beauty	Imagery: 1. Visual 2. kinesthetic

		185	But on the pillars Seraph eyes have seen	Seraph	Imagery: 1. Visual 2. Kinesthetic
	METER	ranging from iambic pentameter to iambic hexameter in some lines			
	c. Lone Lake and the Wood	288-289	To springs that lie clearest/ Beneath the moon-ray -	Springs Moon-ray	Ambiguity: springs Imagery: 1. visual
		290-293	To lone lake that smile/ In its dream of deep rest,/ At the many star-isles/ That enjewel its breast -	Lone lake Dream of deep rest Star-isles	Imagery: 1. Kinesthetic 2. Visual Personification
		294-295	Where wild flowers, creeping,/ Have mingled their shade,	Flowers Shade	Imagery: 1. Visual 2. Kinesthetic
			On its margin is sleeping/ Full many a maid -/ Some have left the cool glade, and/ Have slept with the bee -/	Sleeping maid Cool glade	Imagery: 1. Visual 2. Kinesthetic 3. Tactile
	METER	Irregular: iamb and trochee ranging from dimeter to tetrameter			
3.	A Place of Pleasant Voice	5-10	O! Nothing earthly save the thrill/ Of melody of 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-	Woodland rill Joy's voice Murmur in the shell Echo	Imagery: 1. Visual 2. Auditory
		218	Young flowers were whispering in melody	Flower's melody	Imagery: 1. Visual 2. Auditory
		220	Fountains were gushing music as they fell	Gushing fountains	Imagery: 1. Visual 2. Auditory
		222	Yet silence came upon material things	Silence	Imagery: 1. Visual 2. Auditory
		225	Bore burthen to the charm the maiden sang	Maiden's song	Imagery: 1. Auditory
		270	A music with it - 'tis the rush of wings	Rushing wings	Imagery: 1. Visual 2. Auditory 3. Kinesthetic
		271	A pause - and then a sweeping, falling strain	High and low strain	Imagery: 1. Auditory 2. Kinesthetic
	METER	iambic tetrameter and pentameter			
4.	A temporary resting place	18-19	Near four bright suns - a temporary rest - / An oasis in desert of the blest	Four suns Temporary rest Oasis in desert of the blest	Imagery: 1. Visual 2. Metaphor
	METER	iambic tetrameter but is inserted with some anacrusis and catalectic alternatingly			
5.	A dread star	398	Light, brazen rays, this	Light	Imagery:

			golden star unto!	Brazen ray Golden star	1. Visual
		401	Dread star! that came, amid a night of mirth,	Dread star Night of mirth	Imagery: 1. Visual 2. Kinesthetic 3. Organic
		402	A red Dædalion on the timid Earth.	Red Daedalion Timid Earth	Imagery: 1. Visual 2. Organic Metaphor
	METER	<i>Ranging from iambic pentameter to hexameter, with a catalectic variations</i>			

ITS ENVIRONS

NO	CATEGORIZATION	LINE S	POEM	KEYWORDS	ELEMENTS
1.	Beautiful Earth	30-31	Now happiest, loveliest in yon lovely Earth./ Whence sprang the "Idea of Beauty" into birth,	In yon lovely Earth The birth of "Idea of Beauty"	Imagery: 1. Visual 2. Kinesthetic
		32-34	(Falling in wreaths thro' many a startled star,/ Like woman's hair 'mid pearls, until, afar,/ It lit on hills Achaian, and there dwelt)	Wreath Startled star Pearls Lit the Achaian hill	Imagery: 1. Visual 2. Kinesthetic
		36	Rich clouds, for canopies, about her curled	Clouds Canopy	Imagery: 1. Visual
		39-41	Of other beauty glittering thro' the light-/ A wreath that twined each starry form around,/ And all the opal'd air in color bound.	Glittering beauty Starry wreath Opal'd air	Imagery: 1. Visual 2. Kinesthetic
		188	That Nature loves the best for Beauty's grave	The best Beauty's grave	Imagery: 1. Visual
		189-192	Lurk'd in each cornice, round each architrave -/ And every sculptur'd cherub thereabout/ That from his marble dwelling peer'd out/ Seem'd earthly in the shadow of his niche -	Cornice Architrave Sculptured cherub Niche Marble	Imagery: 1. Visual
		193	Achaian statues in the world so rich?	Achaian statues	Imagery: 1. Visual
		194-197	Friezes from Tadmor and Persepolis/ From Balbec, and the stilly, clear abyss/ Of beautiful Gomorrah ! O, the wave/ Is now upon thee - but too late to save!	Tadmor and Persepolis' friezes Clear abyss of beautiful Gomorrah The wave	Imagery: 1. Visual

		198	Sound loves to revel in a summer night	Dancing sound Summer night	Imagery: 1. Auditory 2. Visual
		199-201	Witness the murmur of the grey twilight/ That stole upon the ear, in Eyraco,/ Of many a wild star-gazer long ago –	Murmur Grey twilight Eyraco Stargazer	Imagery: 1. Auditory 2. Visual
		203-205	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 ?	Distance dim Darkness coming as a cloud Palpable and loud voice	Imagery: 1. Visual 2. Auditory 3. Kinesthetic
	METER	<i>iambic tetrameter while in some others, in iambic pentameter. In any other lines, it is delivered in trochee mixed with anacrusis and catalectic alternately.</i>			
2.	Earthly Flowers				
	a. Sephalica	48-49	The Sephalica, budding with young bees,/ Uprear'd its purple stem around her knees:	Sephalica Purple stem	Imagery: 1. Visual
	b. Gemmy Flower	50	And gemmy flower, of Trebizond misnam'd-	Gemmy flower of Trebizond	Imagery: 1. Visual
		52	All other loveliness:-its honied dew	Honeydew	Imagery: 1. Gustatory
		54	Deliriously sweet, was dropp'd from Heaven,	Sweet Dropped from Heaven	Imagery: 1. Gustatory 2. Kinesthetic
		55	And fell on gardens of the unforgiven.	Falling on garden of the unforgiven	Imagery: 1. Kinesthetic
		56	In Trebizond-and on a sunny flower	Sunny flower	Imagery: 1. Visual
		58-59	It still remaineth, torturing the bee With madness, and unwonted reverie:	Torturing the bee Madness reverie	Imagery: 1. Kinesthetic 2. Organic
	c. Nyctanthes	66-67	She fears to perfume , perfuming the night:/ Nyctanthes too, as sacred as the light	Fear to perfume Perfuming night Sacred as the light	Imagery: 1. Olfactory 2. Visual 3. Organic
	d. Clytia	68	And Clytia, pondering between many a sun,	Clytia Pondering between suns	Imagery: 1. Visual 2. Kinesthetic
		69-70	While pettish tears adown her petals run:/ And that aspiring flower that sprang on Earth/	Petals run Aspiring flowers that sprang on Earth	Imagery: 1. Visual 2. Kinesthetic
		71	And died, ere scarce exalted into birth,	Died Scarce exalted to birth	Imagery: 1. Visual 2. Kinesthetic
		72-73	Bursting its odorous heart in spirit to wing/	Bursting Odorous heart	Imagery: 1. Kinesthetic

			Its way to Heaven, from garden of a king:	Wing to heaven	2. Olfactory 3. Visual
	e. Valisnerian Lotus	74-75	And Valisnerian lotus, thither flown/ From struggling with the waters of the Rhone:	Valisnerian lotus Thither flown Struggling Rhone	Imagery: 1. Visual 2. Kinesthetic
	f. Zante	76	And thy most lovely purple perfume , Zante!	Lovely purple perfume	Imagery: 1. Visual 2. Olfactory
	g. Nelumbo Bud	78-79	And the Nelumbo bud that floats for ever With Indian Cupid down the holy river-	Nelumbo bud Floating with Indian Cupid Holy River	Imagery: 1. Visual 2. Kinesthetic
	METER	Mostly in regular iamb, ranging from pentameter to hexameter, with variation in catalectic/anacrusis			
3.	Lemnos and Parthenon	359, 361	I left her gorgeous halls - nor mourn'd to leave. The sun-ray dropp'd, in Lemnos, with a spell	Gorgeous hall Sun-ray Lemnos Mourned to leave	Imagery: 1. Visual 2. Organic
		363, 363	On th'Arabesque carving of a gilded hall/ Wherein I sate, and on the draperied wall -	Arabesque carving Gilded hall I sate Draperied wall	Imagery: 1. Visual 2. Kinesthetic
		364, 365	And on my eye-lids - O the heavy light !/ How drowsily it weigh'd them into night !	Heavy light	Imagery: 1. Visual 2. Kinesthetic
		366, 367	On flowers, before, and mist, and love they ran With Persian Saadi in his Gulistan	Flowers Mist Love Persian Sa'adi: Gulistan	Imagery: 1. Visual Metaphor
		373-375	Was a proud temple call'd the Parthenon - More beauty clung around her column'd wall Than ev'n thy glowing bosom beats withal,	Proud temple Parthenon Beautiful columned wall	Imagery: 1. Visual
	METER	Quite irregular: It mixes iamb and trochee while being inserted with anacrusis and catalectic alternately.			

THE DWELLERS

NO	CLASSIFICATION	LINE S	POEM	KEYWORDS	ELEMENTS
1.	Nesace	16-17	'Twas a sweet time for Nesace - for there/ Her world lay lolling on the golden air	Nesace Her world lay lolling Golden air	Imagery: 1. Visual 2. Kinesthetic
		26	But, now, the ruler of an anchor'd realm,...	The ruler	Imagery: 1. Visual 2. Kinesthetic
		27	She throws aside the scepter - leaves the helm	Scepter Helm	Imagery: 1. Visual 2. Kinesthetic
		29	Laves in quadruple light her angel limbs	Four lights Angel limbs	Imagery: 1. Visual
		141	Yet thine is my resplendency, so given	Resplendency	Imagery: 1. Visual
		102- 103	Tho' the beings whom thy Nesace/ Thy messenger hath known	Thy messenger	Imagery: 1. Visual
		118- 119	She ceas'd-and buried then her burning cheek Abash'd, amid the lilies there, to seek	Ceasing Burying Burning cheek Abashed	Imagery: 1. Visual 2. Kinesthetic 3. Organic
		121	For the stars trembled at the Deity.	Stars Trembling The Deity	Imagery: 1. Visual 2. Kinesthetic 3. Organic
	METER	<i>Mostly iambic pentameter which varies accordingly and it suits the characterization and the action of Nesace as the main character.</i>			
2.	Ligeia	230	Bright beings! That ponder	Bright beings	Imagery: 1. Visual 2. Kinesthetic
		231	With half closing eyes	Half-closing eyes	Imagery: 1. Visual 2. Kinesthetic 3. Organic
		232- 233	On the stars which your wonder/ Hath drawn from the skies	Stars Skies	Imagery: 1. Visual
		238- 239	Arise! From your dreaming/ In violet bower	Dream Violet bower	Imagery: 1. Visual 2. Organic 3. Kinesthetic
		240- 241	To duty beseeching/ These star-litten-hours	Duty Beseeching Star-litten hours	Imagery: 1. Visual 2. Ambiguity
		242- 243	And shake from your tresses/ Encumber'd with dew	Tresses Encumbered Dew	Imagery: 1. Visual 2. Kinesthetic
		226- 227	Neath the blue-bell or streamer	Blue-bell Streamer	Imagery: 1. Visual 2. Ambiguity

235-236	The breath of those kisses/ that cumber them too	Breath of kiss Cumbering them	Imagery: 1. Tactile 2. Kinesthetic 3. Paradox
248-249	Those kisses of true love/ That lull'd ye to rest	Kisses True Love Lulling Ligeia to rest	Imagery: 1. Tactile 2. Organic 3. Kinesthteic
246-247	O! how without you, Love!/ Could angels be blest?	Love Angels Be blest	
250	Up ! - shake from your wing	Up Shaking Wing	Imagery: 1. Visual 2. Kinesthetic
251-252	Each hindering thing : The dew of the night -	Hindering things Dew of night	Imagery: 1. Visual
253	It would weigh down your flight ;	Weighing down Flight	Imagery: 1. Kinesthetic
254-255	And true love caresses - O ! leave them apart!	True love Caresses Leave them	Imagery: 1. Tactile 2. Kinesthetic
256-257	They are light on the tresses, But lead on the heart.	Light Tresses Lead Heart	Imagery: 1. Visual Paradox
259	My Beautiful One!	Beautiful	Imagery: 1. Visual
260-261	Whose harshest idea/ will to melody run?	Harshest idea Melody run	Imagery: 1. Auditory
262-263	O ! is it thy will On the breezes to toss ?	Ligeia's will Breeze Tossing	Imagery: 1. Visual 2. Kinesthetic
264-265	Or, capriciously still, Like the lone Albatross,	Lone Albatross	Imagery: 1. Visual
272-273	No magic shall sever Thy music from thee.	Magic Sever Music	Imagery: 1. Auditory
274-275	Thou hast bound many eyes In a dreamy sleep -	Bound many eyes Dreamy sleep	Imagery: 1. Kinesthetic 2. Organic
276-277	But the strains still arise Which _thy_ vigilance keep -	Rising strain vigilance	Imagery: 1. Auditory 2. Organic
278-279	The sound of the rain Which leaps down to the flower,	Sound of the rain Leaping down to flower	Imagery: 1. Visual 2. Auditory 3. Kinesthetic
280-281	And dances again In the rhythm of the shower -	Dance Rhythm of the shower	Imagery: 1. Visual 2. Kinesthetic 3. Auditory Personification
282-283	The murmur that springs From the growing of	Murmur Spring	Imagery: 1. Auditory

			grass	Growing grass	2. Kinesthetic Ambiguity
		284	Are the music of things-	Music of things	Imagery: 1. Auditory
		286- 287	Away, then my dearest/ O! hie thee away	Hie away	Imagery: 1. Kinesthetic
		300- 301	Arouse them my maiden, On moorland and lea	Arouse Maiden Moorland Lea	Imagery: 1. Kinesthetic 2. Visual
		302- 303	Go! Breathe on their slumber, All softly in ear,	Breathe Slumber Softly in ear	Imagery: 1. Kinesthetic 2. Auditory
		304- 305	The musical number They slumber'd to hear -	Musical number Slumbered to hear	Imagery: 1. Auditory
		306- 307	For what can awaken An angel so soon	Awaken An angel	Imagery: 1. Kinesthetic
		308- 309	Whose sleep hath been taken Beneath the cold moon,	Taken sleep Cold moon	Imagery: 1. Kinesthetic 2. Visual 3. Tactile
		312- 313	The rhythmical number Which lull'd him to rest?"	Rhythmical number Lulling to rest	Imagery: 1. Auditory
	METER	<i>Quite regular. Mostly iamb, with variation in catalectic and anacrusis, ranging from trimeter to tetrameter</i>			
3.	Angelo and Ianthe				
	a. Angelo	336	A maiden-angel and her Seraph-lover	Maiden angel Seraph lover	Imagery: 1. Visual
		341	A wanderer by moss- y-mantled well -	Wanderer Mossy mantled	Imagery: 1. Visual 2. Tactile
		342	A gazer on the lights that shine above -	Gazer Shining lights above	Imagery: 1. Visual
		343	A dreamer in the moonbeam by his love:	Dreamer Moonbeam	Imagery: 1. Visual 2. Organic
		348	The night had found (to him a night of woe)	Night Woe	Imagery: 1. Visual 2. Organic
		349- 351	Upon a mountain crag, young Angelo - Beetling it bends athwart the solemn sky, And scowls on starry worlds that down beneath it lie.	Mountain crag Young Angelo Beetling bends Solemn sky Scowling Starry worlds	Imagery: 1. Visual 2. Kinesthetic 3. Organic
		352	Here sate he with his love - his dark eye bent	Sate with his love Dark eye bent	Imagery: 1. Visual 2. Kinesthetic
		353	With eagle gaze along the firmament:	Eagle gaze The Firmament	Imagery: 1. Visual

		354-355	Now turn'd it upon her - but ever then It trembled to the orb of EARTH again.	Turning gaze Trembling to the orb of Earth	Imagery: 1. Kinesthetic 2. Visual
		356-357	"Iante, dearest, see ! how dim that ray !/ How lovely 'tis to look so far away!	Dim ray Looking lovely to somewhere far away	Imagery: 1. Visual 2. Kinesthetic
		358-359	She seem'd not thus upon that autumn eve/ I left her gorgeous halls - nor mourn'd to leave.	Autumn eve I left Gorgeous hall Mourned to leave	Imagery: 1. Visual 2. Kinesthetic 3. Organic
		361-362	The sun-ray dropp'd, in Lemnos, with a spell... Wherein I sate,...	Lemnos I sate	Imagery: 1. Visual 2. Kinesthetic
		368-369	But O that light! - I slumber'd - Death, the while, Stole o'er my senses in that lovely isle	Light Slumber Death Stealing all senses Lovely isle	Imagery: 1. Visual 2. Kinesthetic
		370-371	So softly that no single silken hair Awoke that slept - or knew that it was there.	Softly Silken hair Awaken the sleep	Imagery: 1. Tactile 2. Kinesthetic Metaphor
		376-378	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.	Old Time Wing Disenthral Left the years in an hour	Imagery: 1. Kinesthetic 2. Visual Simile
		372-373	The last spot of Earth's orb I trod upon Was a proud temple call'd the Parthenon -	Last spot on Earth Parthenon	Imagery: 1. Visual 2. Kinesthetic
		384	And half I wish'd to be again of men	Wishing to be a man again	
	b. Ianthe	385-386	"My Angelo! and why of them to be ? A brighter dwelling-place is here for thee -	Brighter dwelling	Imagery: 1. Visual
		387-388	And greener fields than in yon world above, And women's loveliness - and	Greener fields Women's loveliness Passionate love	Imagery: 1. Visual 2. Organic

			passionate love."		
		405-406	We came, my love; around, above, below,/ Gay fire-fly of the night we come and go,		Imagery: 1. Kinesthetic 2. Visual Metaphor
	METER	<i>Mostly iamb; whereas the variation of this pattern is sometimes trochee and spondee. Meanwhile, the meter is mostly pentameter with variation in catalectic hexameter.</i>			

THE EVENTS/PLOT

NO	CLASSIFICATION	PLOT	LINES	METER	ELEMENTS
1.	Exposition	1. Description of the setting of Al Aaraaf 2. The first character (Nesace) appears 3. Description of the setting of its environs (Earth) 4. Nesace's descent and arrival on Earth 5. Nesace prays to God on Earth 6. The situation soon after the prayer deliverance	1-15 16-29 30-81 32-35 82-117 118-132	1. Mostly iambic pentameter, with variation of spondee as initial foot 2. Mostly iambic pentameter (catalectic/anacrusis) 3. Mostly irregular. It occupies iamb and trochee, ranging from tetrameter to pentameter 4. Quite regular: mostly iambic pentameter (catalectic/anacrusis) 5. Quite regular: iambic trimeter to tetrameter (catalectic/anacrusis) 6. Quite regular: iambic pentameter	Imagery: 1. Visual 2. Auditory 3. Organic 4. Olfactory 5. Gustatory Symbols Metaphor Ambiguity
2.	Complication	1. God's answer and command is then revealed 2. Criticizing human's arrogances 3. Commanding Nesace to leave Al Aaraaf 4. Nesace returns to Al Aaraaf to execute the command 5. Nesace commands Ligeia to awaken the sleepy dwellers up	133-150 133-140 141-146 206-217 226-313	1. Mostly iambic pentameter (catalectic/anacrusis) 2. Mostly iambic pentameter 3. Quite regular: mostly iambic pentameter with catalectic/anacrusis variations 4. Rather irregular: iambic and trochaic, mostly pentameter (catalectic/anacrusis) 5. Mostly iambic trimeter (catalectic/anacrusis)	Imagery: 1. Visual 2. Auditory 3. Organic 4. Kinesthetic Ambiguity Metaphor

3.	Crisis	1. Entering urgent situation: SUDDEN CHAOS 2. The first appearance of the violators	314-339 334-418	1. Mostly iambic pentameter; with trochee and spondee as variations, (catalectic/anacrusis) 2. Mostly iamb; with trochee and spondee as variations; ranging from pentameter to heptameter (catalectic/anacrusis)	Imagery: 1. Visual 2. Kinesthetic 3. Organic Ambiguity Paradox
4.	Climax	1. Angelo and Ianthe decide to stay in Al Aaraaf rather than to leave it	419-422	1. Regular iamb; pentameter (catalectic/anacrusis)	Imagery: 1. Visual 2. Kinesthetic

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