

# DESCRIPTION OF HEAVEN AND HELL IN THE BOOK OF *TANBÎHAL-GHÂFILÎN* BY ABU AL-LAITS AL-SAMARQANDI: INTERTEXTUAL STUDY OF THE ROLAND BARTHES MODEL

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**Abstract:** *This study aims to reveal the description of heaven and hell in the book of Tanbîh al-Ghâfilîn written by Al-Samarqandi. This study is using phenotext and genotext method. The phenotext method is a verbal phenomenon as it presents itself in the structure of concrete statements. Meanwhile, the genotext method is used to understand texts that have unlimited possibilities that are substratum for actual texts. By using these two methods, this research found out that the author successfully described heaven's condition which is very beautiful, enchanting, and pleasing with aims that the reader of the book can be moved to always draw closer to God in order he will eventually become an inhabitant of heaven. The author also succeeds in describing the horrific, frightening, and terrible conditions of hell with aims that the reader of the book can distance himself from despicable and ungodly deeds, therefore he will later avoid the torment of hellfire.*

**Keywords:** *Tanbîh al-Ghâfilîn, phenotext, genotext, heaven, hell.*

## I. Introduction

Heaven and hell, including those discussed in the book *Tanbîh al-Ghâfilîn* by Abu al-Laits al-Samarqandi from 94 sections presented in the book that discusses various technical teachings in the Islamic religion, both concerning world life and relating to the afterlife. This research focuses on the theme of heaven and hell to be a formal object with the reason due to the problem of heaven and hell are the two choices of life for humans who must be chosen one of them. The book of *Tanbîh al-Ghâfilîn* is an Arabic literary work that cannot be separated from Islam due to in it contains religious teachings that guide the life of Muslims and it also describes the state of heaven and hell in a rather detailed way. Although this book is not a book of interpretation nor a book of hadith, but its substance contains the observations of the hadith which are strengthened by the verses of the Qur'an. In this case, the author of the book is able to describe heaven and hell by citing the traditions that are not included in the hadith genealogy, for example the author does not mention from whom the hadith came and who narrated it.

Based on these reasons, the researcher wants to reveal the intertextual bond that is written in the book of *Tanbîh al-Ghafilin* which is considered incomplete in the hadith genealogical text with the complete hadith books. Surely this research work requires theoretical and methodological tools capable of answering research problems. The significance of this research lies in its formal object, which is a complete and detailed picture of heaven that makes readers of the book want to enter it immediately. In addition, there is also a complete and detailed picture of them which makes the reader of the book want to live forever in the world for fear of being thrown into hell later.

Indeed there are number of studies on the image of heaven and hell that have been carried out previously. Deddy Ilyas's research (2013) with the title *Between Heaven and Hell: Waiting for Eternal Life Beginning* to discuss heaven and hell as two concepts that are very well known and always get a place and attention among Muslims who invite discussion to debate. Variety of debate was born from differences of understanding in the midst of those who could not be avoided concerning the problem of these two matters. Iskandar Arnel (2014) who examined 'adzâb in Ibn 'Arabi's eschatology examines Ibn' Arab's eschatological perspective on the idea of punishment ('adzâb) in hell. It focuses on his idea of the meaning of 'adzâb and how it affects people in hell. Utilizing Futûhât, the article found that the Shaykh saw it as a Divine Grace (rahma) towards sinners to purify them of all the sins they had committed in life on earth. He also stated that after completion, 'adzâb would later turn into 'adzûba' (sweet, pleasant) in two ways: those from hell among them were believers who would move to heaven, while those who did not believers, hypocrites, and polytheists will remain in hell forever without suffering further torment. Iis Juhaeriah (2017) who examines heaven in the perspective of the Qur'an based on Tafsir Al-Azhar discusses heaven as an extraordinary reward provided by Allah for servants whom he loved and who obeyed him. Heaven is a place full of fun and enjoyment without being able to reduce and disturb its holiness. Al-Azhar's interpretation which is the work of Hamka explains the meanings referred to in the Qur'an with beautiful language and connects verses with existing social realities and cultural systems. Hamka has an interesting view of heaven. He argued that heaven is a field of enjoyment for people who obey His commands by affirming their faith and accompanied by good deeds which in within have provided various kinds of enjoyment, both material and immaterial that have no limits, which have never been felt when living in this world. The description of heaven, according to Hamka, is a place of return for the righteous, a field of pleasure for those who obey His commands by affirming their faith and accompanied by good deeds. That is pleasure that has never been seen, felt, and imagined by humans.

## II. Method

The method used in this research is phenotext and genotext method. The phenotext method is a verbal phenomenon as it presents itself in the structure of concrete statements. Verbal phenomenon is the relationship between the elements that are present together, *in praesentia*, and the relationship between the elements present and those not present, *in absentia*. Relationships also distinguish the nature and function (Todorov, 1985: 11) in the speaker's concrete statement. In this case, the phenotext is more likely to discuss the speaker's concrete statements, whether present (*in praesentia*) or absent (*in absentia*). This phenotext analysis model has no questions regarding the subject of the text. It deals directly with statements not with pronunciation. Thus, phenotext is included in sign and communication theory. Meanwhile, the genotext method is used to understand texts that have unlimited possibilities that are substratum for actual texts. Genotext is the realm of the inner

structure of the text which is the place of 'signifier production' therefore the text becomes unstructured, cannot be arranged, is outside the subject, does not recognize time, and contains various possibilities of all languages and marking practices as a tendency (McAfee, 2003).

Text is a signifier practice that has a very special place in the study of semiology due to the text shows an appropriate way of working due to it is through this way that the meeting between subject and language is produced. In certain cases, this is the function of a text, which is to dramatize a work. What is signifier practice? First, signifier practice is the beginning of all different signifier systems, depending on the typology of signifier, not on the universal matrix. This differentiation requirement was coined by Prague School. They stated that signification was not produced by similar model, but according to the materials of the marker and according to the plurality of pronunciation subjects which often had no pronunciation stability in it, it was influenced by the discourse and views of other parties. Second, the signifier practice is a practice in which the signifying process is produced not at the level of language abstraction (langue) as initiated by Saussure, but through an operation in which material is separated according to units and functions therefore the signifier practice has enlarged the active energy of language (Barthes, 1987 : 36).

### III. Results and Discussion

In this discussion two main themes are discussed as formal objects of research, namely the state of heaven and its inhabitants and the state of hell and its inhabitants. This research emphasizes descriptive-imaginative literature, not prescriptive-doctrinal religion. Literary research views more at the imagination of the author, in this case, the author of the book *Tanbih al-Ghafilin*, Abu Al-Laits Al-Samarqandi, who describes the Hadiths concerning the state of heaven and hell without mentioning the person who narrated the Hadith or known as narrators. This book is interesting because many readers refer to it as a religious book due to it contains religious teachings, but the author views the book not only as a religious book, but also is seen as a literary book because the author's description and imagination are quite thick in his explanation. The following are Hadiths concerning the state of heaven described by the author, Abu al-Laits Al-Samarqandi.

#### 1. The State of Heaven and Its Inhabitants

قُلْنَا يَا رَسُولَ اللَّهِ مِمَّ خُلِقَتِ الْجَنَّةُ قَالَ مِنَ الْمَاءِ قُلْنَا أَخْبِرْنَا عَنْ بِنَاءِ الْجَنَّةِ قَالَ لَبِنَةٌ مِنْ ذَهَبٍ وَلَبِنَةٌ مِنْ فِضَّةٍ وَمِلَأَ طُهَا أَى طِينُهَا الْمِسْكُ الْأَذْفَرُ وَتُرَابُهَا الرَّعْفَرَانُ وَحَصْبَاؤُهَا اللَّوْلُؤُ وَالْيَاقُوتُ وَمَنْ يَدْخُلُهَا يَنْعَمُ وَلَا يَبْئَسُ وَيَحْلُدُ وَلَا يَمُوتُ وَلَا تَبْلَى ثِيَابُهُ وَلَا يَفْئَى شَبَابُهُ

(1) "We ask: "O Messenger of Allah, what is heaven made of?" he replied: "From the water". We said: "Tell us about the building of heaven". He said: "One brick of gold and one brick of silver, the floor is fragrant musk oil, the soil is za'faran, the gravel is pearl and gem. Anyone who enters into it, then he is always in a state of pleasure and is never difficult, eternal and never die, his clothes are never damaged, and his youth will not pass "(Al-Samarqandi, 2005: 101).

The first hadith (1) contains the submission of a question from a Companion of the Prophet to Prophet Muhammad (henceforth called the Prophet) concerning the origin of the creation of the building of heaven. Later the Prophet answered with the following words.

"One brick of gold and one brick of silver, the floor is fragrant musk oil, the soil is za'faran, the gravel is pearl and gem."

The depiction of heaven such as the text of the Hadith above is later explained in detail by the author by quoting the words of Ibn Abbas which illustrates that "in heaven there is an angel created from four ingredients, namely musk oil, 'anbar, kafur, and za'faran. All the angels are very charming, if they spit in the sea, the water will become tasteless, and on their necks hung on the words that said: "Who wants to have a wife like me, therefore he must obey my God" (Al-Samarqandi, 2005:103).

Additional illustrations concerning heaven that are described by the author by quoting the words of Ibn Abbas, it shows that the imagination of the author received reinforcement from Ibn Abbas. That means the author, by using the phenotext method, wants to present Ibn Abbas's words in the structure of a concrete statement (*in praesentia*) concerning heaven that is still in a supernatural world or still in the realm of *in absentia* (Thalal, 2020).

قَالَ رَسُولُ اللَّهِ ﷺ: إِنَّ فِي الْجَنَّةِ شَجْرَةً يُسَيِّرُ الرَّاَكِبُ فِي ظِلِّهَا مِائَةَ عَامٍ لَا يَفْطَعُهَا إِفْرَعُوا إِنْ شِئْتُمْ وَظِلٌّ مَمْدُودٌ وَ فِي الْجَنَّةِ مَا لَا عَيْنٌ رَأَتْ  
وَلَا أُذُنٌ سَمِعَتْ وَلَا خَطَرَ عَلَى قَلْبِ بَشَرٍ إِفْرَعُوا إِنْ شِئْتُمْ فَلَا تَعْلَمُ نَفْسٌ مَا خُفِيَ لَهُمْ مِنْ قُرَّةِ أَعْيُنٍ الْآيَةَ. وَلَمْ يُصِغْ سَوِّطٌ فِي الْجَنَّةِ خَيْرٌ مِنَ الدُّنْيَا  
وَمَا فِيهَا إِفْرَعُوا إِنْ شِئْتُمْ فَمَنْ رُحِزَ عَنِ النَّارِ وَأُدْخِلَ الْجَنَّةَ فَقَدْ قَارَ.

(2) "Indeed, in heaven there is a tree that if someone drives under his auspices for a hundred years, surely he will not be cut off from it. Look at the verse: "and in the shade long-extended". (Surat al-Waqi'ah, 56:30), in heaven there is pleasure that is never seen in the eye, never heard by the ear, and never crossed someone's heart. Look at the verse: "And no soul knows what has been hidden for them of comfort for eyes as reward for what they used to do" (QS As-Sajdah, 32:17), and truly the place of the whip in heaven is better than the world and its contents. Consider the verse: "He who is drawn away from the Fire and admitted to Paradise has attained his desire" (QS Ali Imran, 3:185) (Al-Samarqandi, 2005:103).

The Hadith describes the situation in heaven, in which the Prophet bases his statement on the three holy verses of the Qur'an. According to the Prophet who was later quoted by Al-Samarqandi, in heaven there is a tree that stretches wide, so that if someone drives under his shelter for a hundred years, the tree will not be cut off from it. In heaven there is also a pleasure that pleases the heart, which according to the Prophet cannot be seen by the eyes, has never been heard by the ears, and has never crossed someone's heart, even in heaven where the whip is better than the world and its contents.

The description of heaven based on the Hadith of the Prophet and the verses of the Qur'an quoted by Al-Samarqandi shows how the beauty, pleasure, and majesty of heaven cannot be compared to life on this earth. This is also in accordance with the depiction of heaven which is believed by most Muslims (Roushanzamir & Hoseini, 2017).

The use of the Hadith of the Prophet to describe heaven is a form of intertextuality that connects one text to another. In Kristeva's view (McAfee, 2003), each text is essentially a mosaic of quotations. Each text is actually an absorption and transformation of other texts. Thus, the texts of Al-Samarqandi are essentially woven from quotations, catchments, and transformations of the texts of the Qur'an and the Hadith of the Prophet. When Al-Samarqandi wrote the texts in this book, he used other components of the text as sources for his writings. This is performed by arranging and coloring, adjusting, adding or subtracting. According to Kristeva, that was caused by two reasons. First, no other writer is a reader of the text before he writes the text. When someone writes text he cannot escape from references, quotations, and influences. Second, the existence of a text

is through a reading process. The existence of acceptance or opposition to the text depends on the author through reading activities (Kristeva, 2009).

قَالَ رَسُولُ اللَّهِ ﷺ: إِذَا دَخَلَ أَهْلُ الْجَنَّةِ الْجَنَّةَ وَأَهْلُ النَّارِ النَّارَ نَادَى مُنَادِي يَا أَهْلَ الْجَنَّةِ إِنَّ لَكُمْ عِنْدَ اللَّهِ مَوْعِدًا يُرِيدُ أَنْ يُنَجِّزَ كُفْمُوهُ فَيَقُولُونَ مَا هُوَ أَلَمْ يُنْقَلْ مَوَازِينُنَا وَيُبَيِّنْ وَجُوهَنَا وَأَدْخَلْنَا الْجَنَّةَ وَأَخْرَجَنَا مِنَ النَّارِ فَيَكْشِفُ الْحِجَابَ فَيَنْظُرُونَ إِلَيْهِ فَوَالَّذِي نَفْسِي بِيَدِهِ مَا عَظَاهُمْ شَيْئًا هُوَ أَحَبُّ إِلَيْهِ مِنَ النَّظَرِ إِلَيْهِ

(3) If the inhabitants of heaven enter heaven and the inhabitants of hell have entered hell, then there is a voice that exclaims: "O people of heaven, surely Allah intends to carry out His promises to you". They said: "What is that, hasn't He weighed our scales, brightened our faces, put us in heaven, and taken us out of hell". The Holy Prophet, continued his saying: "Then Allah revealed the veil, so they could see Him. For the sake of the Essence that my soul is in His grasp, God does not give anything that is more pleasing to them than looking at Him "(Al-Samarqandi, 2005: 104).

The above statement of the Prophet quoted by Al-Samarqandi is a picture of pleasure and happiness obtained by the inhabitants of heaven. They not only get physical pleasure, they even get spiritual pleasure, because they can see God, their Lord. The portrayal of the inhabitants of heaven who will enjoy a very happy life, while being able to see and meet God, is a faith believed by all Muslims (Khalil, 2013).

Imam Al-Samarqandi quoted the Hadith of the Prophet is a form of intertextuality that connects a text with another text due to they are essentially absorption and transformation of the texts of the Qur'an and the Hadith of the Prophet. At the time Al-Samarqandi wrote, he actually used the components of the text of the Qur'an and the Hadith of the Prophet as the source of his writing.

قَالَ رَسُولُ اللَّهِ ﷺ: أَوَّلُ رُمْرَةٍ تَدْخُلُ الْجَنَّةَ مِنْ أُمَّتِي عَلَى صُورَةِ الْقَمَرِ لَيْلَةَ الْبَدْرِ ثُمَّ الْذَّنَبُ يَلُونَهُمْ عَلَى صُورَةِ أَشَدِّ نَجْمٍ فِي السَّمَاءِ إِضَاءَةً ثُمَّ هُمْ بَعْدَ ذَلِكَ عَلَى مَنَازِلَ لَا يَبُولُونَ وَلَا يَتَغَوَّطُونَ وَلَا يَبْزُقُونَ وَلَا يَمْتَخِطُونَ أَمْشَاطُهُمُ الذَّهَبُ وَمَجَامِرُهُمُ الْأَلْوَةُ أَى الْعُودُ وَرَشْحُهُمُ الْمِسْكُ وَأَخْلَافُهُمْ عَلَى خَلْقِ رَجُلٍ وَاجِدٍ عَلَى طُولِ أَبِيهِمْ أَدَمَ عَلَيْهِ السَّلَامُ سِتْوَنَ ذِرَاعًا

(4) "The first group that will enter heaven among my people is like a full moon, then the later one is like a very bright star, then after that according to their respective levels. They don't urinate and don't defecate, don't spit and don't runny. Their hair combs were made of gold, and their ingredients were of fragrant sandalwood. Their sweat is in the form of musk oil and they are shaped like a person with a height like the Prophet Adam, peace be upon him, which is 60 cubits "(Al-Samarqandi, 2005: 108).

The Prophet's words above illustrate the glory, majesty, and elevation of the degrees of the inhabitants of heaven. They are described as shining like full moon and like very bright stars. The glory they do not need to urinate, defecate, also never spit and not runny nose. The majesty of the inhabitants of heaven is also described as the life of kings, queens, and princesses on earth. They use hair combs made of gold, their fragrances come from fragrant sandalwood, and their sweat is in the form of fragrant musk oil.

In the perspective of language, the parable of the people who will enter heaven is like a full moon and is like a star is *simile* figure of speech, which is to compare two different things into something that is considered similar. The use of moonlight, starlight, golden combs, sandalwood fragrances, and the fragrance of castor oil as a metaphor for heavenly enjoyment are indeed very distinctive with the perceptions of the Arabs at the time the Prophet lived concerning luxury. The luxury of the world and the enjoyment of life are indeed identical to what the Prophet described (Roushanzamir & Hoseini, 2017).

قَالَ رَسُولُ اللَّهِ ﷺ: إِنَّ أَهْلَ الْجَنَّةِ شُبَّانٌ جُرْدٌ لَيْسَ لَهُمْ شَعْرٌ إِلَّا فِي الرَّأْسِ وَالْحَاجِبِينَ وَأَهْدَابِ الْعَيْنَيْنِ يُعْنَى لَيْسَ لَهُمْ شَعْرٌ غَانَةٌ وَلَا شَعْرٌ ابْطِ عَلَى طُولِ أَدَمَ سِتُّونَ ذِرَاعًا وَعَلَى مَوْلِدِ عِيسَى بْنِ مَرْيَمَ ثَلَاثَةٌ وَثَلَاثِينَ سَنَةً بِيضُ الْأَلْوَانِ خُضْرُ الثِّيَابِ يَضَعُ أَحَدُهُمْ مَائِدَةً بَيْنَ يَدَيْهِ فَيَقْبَلُ طَائِرٌ فَيَقُولُ يَا وَلِيَّ اللَّهِ أَمَا آتَى قَدَشْرَبْتَ مِنْ عَيْنِ السُّلْسَبِيلِ وَرَعَيْتَ مِنْ رِيَابِ الْجَنَّةِ تَحْتَ الْعَرْشِ وَأَكَلْتَ مِنْ ثَمَارِ كَذَا أَطْعَمَ أَحَدَ الْجَانِبِينَ مَطْبُوحٌ وَطَعْمُ الْجَانِبِ الْآخَرِ مَسْوَى فَيَأْكُلُ مِنْهَا مَا شَاءَ.

(5) "Verily the inhabitants of heaven are all young, clean, smooth, no hair except on the head, two eyebrows, two eyelashes, meaning they do not have pubic hair and armpit hair, (They are all) as tall as the Prophet Adam which is 60 cubits and the age of the Prophet Isa Ibn Maryam that is 33 years, (they) were white and dressed in green. There is a person who always serves food in front of one of them, then came a bird and said: "O garden of heaven under 'Arsy, and eat this and that fruit". The one side of the bird's body is cooked meat, and the other side of the body feels baked. The inhabitants of heaven eat the meat of the bird to their heart's content" (Al-Samarqandi, 2005:109).

The Hadith conveys a picture of the state and physical form of the inhabitants of heaven. The Prophet described the inhabitants of heaven as young, clean, smooth, no hair except on the head, two eyebrows, two eyelashes. Their bodies were as tall as the Prophet Adam, 60 cubits, about 30 meters. The inhabitants of heaven are also described as people who are white and dressed in green. This picture does not mean that old people will not enter heaven. A number of explanations say that every person who enters heaven will be changed in physical form by God, by being re-enacted (Khalil, 2013). According to Ibn al-Qayyim al-Jauziyyah (1955), the easing of human age when entering heaven therefore they can enjoy paradise optimally.

قَالَ رَسُولُ اللَّهِ ﷺ: مَنْ يَسْئَلُ اللَّهَ تَعَالَى الْجَنَّةَ ثَلَاثَ مَرَّاتٍ قَالَتْ الْجَنَّةُ اللَّهُمَّ وَمَنْ اسْتَجَارَ مِنَ النَّارِ ثَلَاثَ مَرَّاتٍ قَالَتْ النَّارُ اللَّهُمَّ أَجْرُهُ مِنَ النَّارِ.

(6) "Whoever asks heaven to Allah Ta'ala three times, the heaven says: "O Allah, put him in heaven", and anyone who asks to be avoided from hell three times then the hell says: "O Allah, keep him from hell" (Al-Samarqandi, 2005:114).

The above Hadith gives a picture of Allah, the Most Gracious God, so that the prayers of His servants are always heard and answered. By quoting this Hadith, Al-Samarqandi, would like to give an illustration that sincere requests which are realized through repeated requests three times, will make a person's prayer answered.

إِنَّ فِي الْجَنَّةِ أَسْوَاقًا لَا يَسْرَاءُ فِيهَا وَلَا يَبِيعُ يَجْتَمِعُونَ فِيهَا حَلْفًا حَلْفًا يَتَذَاكَرُونَ كَيْفَ كَانَتْ الدُّنْيَا كَيْفَ كَانَتْ عِبَادُ الرَّبِّ وَكَيْفَ وَاعْتَبَرُوا هَا وَكَيْفَ كَانَ الْمَوْتُ وَكَيْفَ صِرْنَا بَعْدَ طُولِ الْبَلَى إِلَى الْجَنَّةِ.

(7) "Indeed, in heaven there are many markets which are not used for buying and selling. There, the inhabitants of heaven gather together in groups to state how the world is, how to worship God, how the poor and rich inhabitants of the world are, how death is, how to get to heaven after a long decay (in the tomb)" (Al-Samarqandi, 2005: 114).

Al-Samarqandi's portrayal of heavenly life by quoting the Hadith concerning the gathering of paradise experts in markets that are not used for buying and selling is indeed not very attractive to humans in the industrial revolution era 4.0. However, at the time of the Prophet in particular, and for the Arab community in general, the market had a number of very important and strategic functions, among them, for the Prophet and his companions, the market was not just a meeting place for sellers and buyers, centers of exchange of goods and

services, or the center of economic and business transactions, but also a place where people gather and interact to talk about various things.

## 2. The Condition of Hell and Its Inhabitans

قَالَ رَسُولُ اللَّهِ ﷺ : أَوْقِدَ عَلَى النَّارِ أَلْفَ سَنَةٍ حَتَّى احْمَرَّتْ ثُمَّ أَوْقِدَ عَلَيْهَا أَلْفَ سَنَةٍ حَتَّى ابْيَضَّتْ ثُمَّ أَوْقِدَ عَلَيْهَا أَلْفَ سَنَةٍ حَتَّى اسْوَدَّتْ فِيهَا سَوْدَاءُ كَاللَّيْلِ الْمُظْلِمِ

(1) The Messenger of Allah said: The fire of hell is ignited for a thousand years until it turns red, then it ignites for another thousand years until it turns white, then it ignites for another thousand years until it turns black. So, the fires of hell are as black as black of pitch black night (Al-Samarqandi, 2005: 87).

The Prophet's words concerning the conditions of hellfire illustrate the atmosphere of hell which is very dark and gloomy. "Hellfire is as black as the pitch black night" is a picture of the pain and misery that will be experienced by the inhabitants of hell. On the one hand, the sentence depicts the physical of solid black of hell, but on the other hand, it is also a picture of the destiny that will befall the fellows of the fire with frightening and the doom darkness and gloom.

Al-Samarqandi's quote on the Hadith of the Prophet describing the solid-black of hell can be interpreted in genotext and phenotext manners. The Prophet's Hadith is a genotext which is a text that has unlimited meaning as a substratum for Al-Samarqandi texts. The Prophet's hadith as a genotext encompasses all the possibilities contained in the language of the past, present and future which are more clearly explained by Al-Samarqandi's texts as a phenotext. Al-Samarqandi's texts as phenotexts are actual texts originating from the Prophet's Hadith as their genotext. The phenotext in Al-Samarqandi's text covers all phenomenon and characteristics possessed by language structure, genre norms, coded melimastic construction, author's idiolect and interpretation style.

قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ أَنَّ فِي النَّارِ حَيَاتٍ مِثْلُ أَعْنَاقِ الْإِبِلِ تَلْسَعُ أَحَدَهُمْ لَسَعَةً يَجِدُ جَمَّتُهَا أَرْبَعِينَ خَرِيْفًا وَأَنَّ فِي النَّارِ لَعَقَابَ كَأَمْثَالِ الْبِغَالِ تَلْسَعُ أَحَدَهُمْ لَسَعَةً يَجِدُ جَمَّتُهَا أَرْبَعِينَ خَرِيْفًا.

(2) "The Messenger of Allah said; indeed in hell there are snakes ( that large) like camel's neck, where (if) one of the inhabitants is bitten with just one bite, surely he will feel his fever for 40 years, and in that hell there is scorpions (that large) like donkeys, where (if) one of them gets stung with just one sting, surely he will feel his fever for 40 years "(Al-Samarqandi, 2005: 88).

The above hadith is quoted by Imam Al-Samarqandi to describe the pain that will be experienced by the inhabitants of hell. The phrase of the Prophet might be called an excessive parable and hyperbolism. However, the portrayal of the pleasures of heaven and the torments of hell is indeed full of expressions that in a worldly perspective can be said to be excessive. From the standpoint of language style, excessive use of expressions or hyperbolism is usually intended in order the expression is given more attention by the listener or reader. Therefore, the meaning of snakes as large as a camel's neck or scorpions as large as a donkey is intended in order the Companions of the Prophet and Muslims pay attention and feel afraid of the torments of hell. Due to snakes and scorpions are two creatures that are feared by most humans (Khalil, 2013).

قَالَ رَسُولُ اللَّهِ ﷺ : إِنَّ أَهْوَنَ أَهْلِ النَّارِ عَذَابًا لِرَجُلٍ فِي رِجْلَيْهِ نَعْلَانِ مِنْ نَارٍ يَغْلِي دِمَاغَهُ كَأَنَّهُ مَرَجَلٌ مَسَامِعُهُ جَمْرٌ وَأَضْرَاسُهُ جَمْرٌ وَأَشْفَارُهُ لَهَبُ النَّيِّرَانِ وَتَخْرُجُ أَحْشَاءُ بَطْنِهِ مِنْ قَدَمَيْهِ وَإِنَّهُ لَيَرِ مِنْهُمَا يَأْتِي أَهْلَ النَّارِ عَذَابًا وَأَنَّهُ مِنْ أَهْوَنِ النَّارِ عَذَابًا

(3) "Indeed the torment of the most dense inhabitant of hell is a person who has two slippers on the fires of hell, because of the two slippers his brain boils as if they were a pot, whose ears have live coals; in his teeth there were embers, and on his lips there was fire vapor. Intestines of the stomach come out from both feet. He said that he is the mildest inhabitants of hell" (Al-Samarqandi, 2005:89).

The Prophet's hadith gives a picture of the severity of the torments of hellfire, even the mildest of tortures are described as unpredictable punishment and suffering. The depiction of the two feet of the fellows of the fire who wear slippers from the fire and cause their brains to boil, later the fire also spreads to other parts of the body, ears, teeth, lips, until the intestines of the stomach come out of the soles of both feet are aimed to convey to humans that the most doom light never existed in the world. In a literary perspective, the boiling brain and intestine phrases coming out of the soles of his feet are figures of speech to convey specific goals and effects to be addressed, namely that humans are always afraid of God, have faith, have piety, and always do good when they are in the world.

أَذْكُرُ وَآ مِنْ النَّارِ مَا شِئْتُمْ فَلَا تَذْكُرُونَ شَيْئًا إِلَّا وَهِيَ أَشَدُّ مِنْهُ قَالَ رَسُولُ اللَّهِ ﷺ

(4) "Name your heart's content about hell, then you will not mention anything but hell is more terrible than what you mentioned" (Al-Samarqandi, 2005: 92).

The Prophet asked his Companions to mention the most severe type of torture that befall the people of the world, therefore according to him the punishment of hell is more terrible than what was mentioned. The hadith quoted by Al-Samarqandi contains a style of language that compares and exaggerates the severity of the torments of hell from all types of world torment.

The many texts of the Qur'an and the Hadith of the Prophet that Al-Samarqandi used to describe heaven and hell are manifestations of intertextuality that links the texts produced by Al-Samarqandi with the texts of Qur'an and the Hadith of the Prophet. This is easy to understand due to each text is essentially a mosaic of quotations. Each text is actually an absorption and transformation of other texts. The texts of Al-Samarqandi in the book of *Tanbih al-Ghâfilîn* are woven from quotations, catchments, and transformations of the texts of the Qur'an and the Hadith of the Prophet. When Al-Samarqandi wrote the book *Tanbihul-Ghâfilîn*, he actually used the components of the text of the Qur'an and the Hadith of the Prophet as a source for his writing. This is the real meaning of intertextuality (Kristeva, 1980). Through *Tanbihul-Ghâfilîn*'s work, Al-Samarqandi conducts intertextuality by arranging and giving colour, adjusting, adding, or subtracting the reference texts.

The use of Qur'an and the Hadith of the Prophet's texts as sources of *Tanbihul-Ghâfilîn* work also shows the real relationship between genotext and phenotext. The texts of Qur'an and the Hadith of the Prophet are genotext which are sacred texts which have unlimited meaning as substratum for the texts of Al-Samarqandi. The texts of the Qur'an and the Hadith of the Prophet as genotext include all the possibilities contained in the language of the past, present, and future, before being clarified and interpreted by the texts of Al-Samarqandi as the phenotext. Al-Samarqandi's texts as phenotexts are actual texts originating from the texts of Qur'an and the Hadith of the Prophet as their genotext. The phenotext in Al-Samarqandi's text covers all phenomena and characteristics possessed by language structure, genre norms, coded melismatic constructions, author's idiolect and interpretation style.

Al-Samarqandi's description of heaven and hell by quoting the texts of the Qur'an and the Hadith of the Prophet reinforces Barthes's view that the text is a productivity. Not that the text is the product of mere work, but



the text is the field of a production in which the creator of the text (producer) and the reader meet each other. The text 'works' at every moment and from whatever side one approaches it. Even when it is in written form, the text never stops, the text continues to go through the production process. The text works for languages (Barthes, 1990). The text deconstructs language communication, represents, or expresses and reconstructs other languages (Barthes, 1987: 36). Texts that discuss concerning images of heaven and hell also continue to produce along with many writers of religious books that refer to the verses of Qur'an and the records of the Hadith. The texts of heaven and hell produced by writers with various backgrounds some are expressed their thoughts on the afterlife, some even deconstruct the language communication between the text and its readers.

The texts of the book *Tanbîh al-Ghâfilîn* by Al-Samarqandi are a description of a textual productivity in which there is a dialogue between the author (producer) and the reader of the book. The *Tanbîh al-Ghâfilîn* text continues to produce at every moment, even when a text is in book form, the heaven and hell texts never stop producing. One way of deconstruction and reconstruction is the effort to change and dismantle the text that already exists and is around and within the text that is being the focus of consideration (Barthes & Miller, 1975). Any text is basically an intertext due to it contains other texts present in it. At various levels, a text comes from previous texts which are formed from the culture around it. A text is basically a 'tissue' (a series of results) from the previous dictation, pieces of code, formulas, rhythmic models, fragments of social languages, and sort of it, all entered into a text and later being redistributed in it. Language is always in front of and around the text (Barthes, 1987: 39).

The text of heaven and hell written in *Tanbîh al-Ghâfilîn* book is basically an intertext due to it contains other texts, namely the verses of the 'Qur'an and the Hadiths, which are present in it. The text of heaven and hell created by Al-Samarqandi actually comes from previous texts that were formed from the culture of Islamic society. Therefore, the text of heaven and hell is basically a result of a series of texts from previous religious texts. From this description it can be said that the texts of heaven and hell are categorized as large texts.

In this case, the book *Tanbîh al-Ghâfilîn* as a large text has no basis due to the space it has is not located in figures, but lies in the stereographic space of an infinite combination of games therefore the author does not have to be thrown from the boundary of ongoing communication. It means, the author of the book *Tanbîh al-Ghâfilîn* and the creators of other heaven and hell texts will never be lost from the ongoing communication between the author, the text and its readers. Therefore, the text is subject to narrative and discursive, that is, when the productivity of the text is activated by the author and the reader, then as soon as redistribution is carried out and the new text begins to appear. It means that the texts of heaven and hell in the book of *Tanbîh al-Ghâfilîn* are continue to be discussed, written, copied, and produced into other religious books in order their intertextuality is connected and nearly unstoppable.

The writer (the scriptor) and the reader begin to play with the signifier, both in producing 'word play' and in creating meaning for a text, particularly if the writer (the creator of the text) does not give meaning to the text he created, then the marker becomes belongs to everyone, anyone. In fact, it is the text that works endlessly, not the writers and readers who work (Barthes, 1987: 37). Unstoppable text production, that is one of them which gave birth to intertextuality. Intertextuality is an as-is condition of the text, therefore it cannot be reduced to merely a matter of source and influence (Kristeva, 2009). Intertext is a general field of a nameless formula and its original existence is almost impossible to detect. He was never given a quote. Epistemologically, intertext is a theory of text that is closely related to language as a whole, both past and present, all becoming text. The

process that occurs in intertext is dissemination not imitation. This is a convincing picture that the text has its own status not just reproduction, but more than that, the text is a productivity (Barthes & Miller, 1975).

In the context of this study, the texts of heaven and hell in religious books never cease to produce therefore it gives birth to intertextuality. Intertextuality in religious books containing the texts of heaven and hell cannot be reduced to the source of the story and its effect on the reader. The intertextuality of heaven and hell in religious books cannot be accurately detected for its authenticity due to the author has incorporated his imagination into his text (Kristeva, 1980). The process that occurs in the intertextuality of heaven and hell is the spread to various religious books and other works (McAfee, 2003). Therefore, the text of heaven and hell in *Tanbîh al-Ghafilin* and the previous books is a productivity, not simply a textual reproduction.

Overall, these main concepts, which are the articulations of the theory, all complement each other and intertwine. As the origin of the word 'text' itself etymologically means 'tissue': something woven in which there is a braid. In literary theory it is stated that the text is the 'woven product' that has already been made. The text becomes a veil whose truth and message are behind it. Therefore, the meaning must be sought. Text theory is now turning away from the text as a 'veil' towards the effort to feel the texture of the woven fabric itself in markers, formulas, and interwoven codes, in the middle there is a subject that places itself and then escapes like a spider which comes closer to the nest of its webs (Bloomfield, 1995). Therefore, a devotee of neologism must define text theory as a 'hyphology'. 'Hyphos' is woven, veil, and spider webs (Barthes, 1987: 39).

#### IV. Conclusion

The reason Al-Samarqandi did not mention the source of the quoted Hadith texts is due to the *Tanbîh al-Ghafilîn* book is more shaped as an imaginative-descriptive literary book, not a prescriptive Hadith, which is more concerned with the substance of the Hadith rather than the Hadith's genealogy. The author succeeded in describing the beautiful, enchanting, and pleasing state of heaven with the aim that the reader of the book could be moved to always draw closer to God in order he would eventually become a inhabitant of heaven. The author also succeeds in describing the horrific, frightening, and terrible conditions of hell with the aim that the reader of the book can distance himself from despicable and ungodly deeds in order he will later avoid the torment of hellfire. With regard to the quoted Qur'anic texts, Al-Samarqandi clearly mentions the source of the quoted verses of the Qur'an, but he does not interpret them due to the book is not a book of Tafsir Al-Quran. The author distanced himself as the writer of the book of literature from the writer of interpretation due to he might be afraid of making mistakes in interpreting the holy verses of the Qur'an. The citing of the verses of the Qur'an in the book *Tanbîh al-Ghafilîn* are intended as a reinforcement of the proposition of the traditions concerning heaven and hell in order the author avoids the possibility of denying accusations against the Qur'an.

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