

The Babylonian Myth in Al Sayyab's Poetry**Lec. Dr. Naeem Khalil Abood****Ass. Lec. Safa Karim Ali****Babylon Governorate Education Directorate\ Ministry of Education\ Iraq****الاسطورة البابلية في شعر السياب****م.م. صفاء كريم علي****م.د. نعيم خليل عبود****مديرية تربية محافظة بابل/ وزارة التربية/ العراق****albadyh278@gmail.com****المخلص:**

كان السياب بسبب قيادته لحركة الحداثة الشعرية وتقدمه فيها زمنياً شديد الاهتمام بالبحث عن الاسطورة والرموز ويسعى الى توظيفها في شعره، وقد دفعه الى ذلك وضعه النفسي والاجتماعي والسياسي آنذاك، لذا يمكن القول ان السياب فتح باب الاسطورة للشعراء من بعده على مصراعيه وقد كان موفقاً عموماً في توظيفها.

الكلمات المفتاحية: الاسطورة البابلية، شعر السياب، تحليل قصائد.

abstract:

Due To AL.Sayyab's leadership of modernizing movement in poetry and being the pioneer, he was very interested in searching for myths and symbols. He sought to employ them in his poetry motivated by his psychological, social, and political situation at that time. Hence it is possible to say that AL-Sayyab paved the way for the poets to use myths in their poetry and he was successful in employing them.

Keywords: The Babylonian Myth, Al Sayyab's Poetry, Analysis of poems.

Introduction:

The western poetry has given an important concern for the myth, especially the old ones. The western poets inspired all its worlds. Not all the reasons that made the western poets resorted to myth and some of them will be tackled. T.S Eliot, Ezra Pound, and Edith Sitwell tried to find an echo for some of the immortal humanitarian values that the war and industrial communities have changed and the worked to resurrect some of the myths in new wear. Ezra Pound has chosen Aphrodite, the goddess of Love, to form special meaning for his view of the myth. The Greeks gave many humanitarian characteristics to Aphrodite and Pound found in some of those characteristics what makes the myth close to the man world and to the present time. As for Eliot, the intellectual and mythological dimension has great impact in paying attention to his poetry. His poem, The Waste Land is more popular than other modern poems. (Shahin,1966: 56-82)

The usage of the myth in the modern poem is one of the most prominent artistic characteristics that make us recognize the phases of impact between Eliot and the modern poetry in general and between Eliot and Al Sayyab in particular. The perfect work is achieved through using different subjective and objective myths and producing them from one stage to another in clear Eliotic way of naïve use to the deep conscious interaction with them. This can be done through using the myth as a guide for comprehending and analyzing the reality before considering it as a mere means of poetic performance and working on the elevation of the Arabic poem to the level of complex construction that Eliot and western people had achieved. The myth was an assistant factor in forming the poetic image in one hand and a reference that helps the Iraqi poet to condemn the dark construction in his community in a symbolic and inspiring way. Al Sayyab was successful in in achieving this way in his poetic career. Since his Divan Anshudat Al Mattr, Al Sayyab was concerned in showing the features of the universal and local myth in its aesthetic, spatial, social, and psychological dimensions. In addition to depicting alive image of the myth in value and reality and describing the place and its spiritual and reflections and its public nature to emphasize the authenticity of the form which he presents to the civilization. The

form is selected to carry the mythological heritage, which make it a very powerful match. The overwhelming nostalgia to those times is one of the reasons that stimulate using the myth to chant the early and rich world which they miss and to make an artistic world similar to it based on its values. (Zaaid,1978: 55)

No Arab poet ever has used the myth and symbol like the way Al Sayyab did. He used so much to the extent that it is rare to see a poem of his that lacks a symbol or a myth; and the myth may become part of the poem as it happens in Madina Bila Mattr (A City without Rain), where it becomes a mere isolated and strange word of the many words composing the poem and it is only justified by the margin put to explain its existence. In the first case the myth enriches the poem, but in the second it makes the poem lose some or all of its poetics as it happens in Al Moumiss Al Amya'a (The Blind Prostitute) or in Cerberus Fi Babil (Cerberus in Babylon).(Alwash,1971: G)

Al-Sayyab made use of the old Iraqi myths related to Tammuz and Ishtar because he found in them a means to deepen the imagery of bitter reality that his homeland and nation suffer from while waiting for salvation and resurrection. (Lewis, 1982: 21)

Al-Sayyab's poems are full of the various and interrelated mythical symbols. His comprehension of them is based on the unity of the fundamental meditative approach in his view of the universe and the transformations what happen in it. As these myths are explanations of the enmity of the primitive human and his suffering, two groups of symbols are found in Al-Sayyab's poetry; the first is about the myths of fertility and growth while the second is about the myths of love and torture that he uses to express the sufferings of his time and that reflect the completion of his artistic experience in its tone and texture. (Ali, 1978: 56-57)

The myths were the real resort for the Al-Sayyab and his tendency to use them is not an escape from depicting the reality and its problems or indulging in the exaggerations of fancy and the worlds of illusions but it is a new artistic attempt to depict the fears, hopes, and struggles of the modern man.(Khuder and others,1971:14)

His success is based on uniting the reality with the myth and vice versa. The mythical function is manifested in two ways: the first is the (aesthetic function), images of artistic generation, dramatic monologue, and dialogue, and the second (political function) that is of revolutionary and humanitarian tendencies and private ideological designs. Al-Sayyab modifies a lot of the mythical issues and invests them with new subjects that express beautiful creative visions making his poems unique. He sees in the symbols of sufferings what makes them express his private pain then generalizing them to include the suffering of humanity. The characteristic of unity is found in his poetry. He unified himself with Christ, Tammuz, Sindbad, Ulysses, and this has given his self-suffering richness and meaning and made the impact on the reader keener. (Ali, 1978:193)

Analysis of Selected poems of Al-Sayyab

Al Sayyab depicts himself as a resurrected dead man as a symbol of resurrecting the Arab nation. His poem (Fi Al Maghrab Al Arabi) is the best example on that. He imagines that his he died with the death of the Arabian nation and glory. However, this dead will get up because he cannot live with the past and they will rise together from grave. This resurrection is spreading against the communist current in Iraq. Al Sayyab resorted to the myths of Ishtar and Adonis and was inspiring his feeling of fertility.

أضواء ملامح الأرض

بلا ومض

دم فيها فسماها

لتأخذ منه معناها

لأعرف أنها أرضي

لأعرف أنها بعضي

لأعرف أنها ماضي لا أحياء لولاها

وأني ميت لولاه أمشي بين موتاهها (Al Sayyab,1971: 401)

In the poem Tammuz the poet mix between the known Babylonian myth and the new myth (Jekor Myth) which he creates. There is close connection between the two since the two for him tackle the myth of water, fertility and overcoming death. The poet in this Jekorian and Tammuzian lines presents tragic character expressing the voice of the city and the nation. This new mask is an escalation for anger, protest, and distress. (Jabra, 1982:52)

Jekor is a supreme example of innocence and happiness. The impact of Madinnat Al Waham (City of Illusion) in Eliot's poem Al Ard Al Yabbab (The Waste Land) shows Al Sayyab's hatred for commercial city and it emphasizes the poet's emotion towards the life of the city. It must be said the Arabian villages are woken up in the modern life and started to send their children to the capitals and the cities seeking knowledge sometimes and for living most of the time. Al Sayyab felt the difficulty of living in the city not its humanity. He did not lose his nostalgia for Jekor and its simple life. Eventually, Jekor becomes an acceptable norm immediately. (Al Jiyyoussi,2007: 1-8)

اين جيکور ؟ جيکور ديوان شعري

موعد بين الواح نعشي و قبري. (Al Sayyab,1971: 413)

Tammuz myth is based on the belief that Tammuz die every year and the darkness of hell surrounds him. The hell is where Alato or Persephone goddess. His beloved Aphrodite woke up to search for him enthusiastically and actively and resurrect him in the beginning of spring to the world of living. In Greek mythology Tammuz was hunting a beastly hog but the hog killed him. Aphrodite grieved him and commiserated bitterly, whereas in the mythological myths Tammuz is the god of fertility and harvest. Al Sayyab uses Tammuz as, the god of fertility in the mythological myth, simple mask to project his contemporary experience on the feature of the symbolic character. (Al Battal, 1982: 3-22)

Hence in this context came the poem Tammuz Jekor where Tammuz says:

ناب الخنزير يشقّ يدي

و يغوص لظاه إلى كبدي

و دمي يتدفق ينساب

لم يغد شقائق أو قمحا

لكن ملحا (Al Sayyab,1971: 410)

Al Sayyab expresses his psychological condition, living crisis, and the declining condition of the country. Al Sayyab uses the mask of Tammuz inversely because he hesitated to believe in resurrection inside Arab Homeland. He was suspicious about the ability of Tammuz in getting rid of the coffins of death. (Kenedi,2003:290)

عشتار و تخفق أثواب

و ترف حيالي أعشاب

من نعل يخفق كالبرق

كالبرق الخلب ينساب

لو يومض في عرقي

نور فيضيء لي الدنيا

لو أنهض لو أحياء (Al Sayyab,1971: 410-411)

These images show Al Sayyab (Tammuz) calls for help of his mistress Ishtar. He addresses her closely and afar describing his despair and frustration which cannot be reduced by hope. From the beginning the outcome is clearly shown; the light refers to the futility of the attempt and dooms it to failure. (Kenedi,2003: 292)

و تقبل ثغري عشتار
فكأن على فمها ظلمة
تنتال علي و تطبق
فيموت بعيني الألق

(Al Sayyab: 1971, p 411) أنا و العتمة

Ishtar comes to give life again to the murdered Tammuz but her efforts goes with the wind because his being is not as it was or may be Al Sayyab (Tammuz) is not able to live or renew himself anymore due to the worries and pains. He is distressed poet living in a continuous and accumulated crisis that starts from within and includes the surroundings. (Kenedi, 2003:293)

Al Sayyab unites Waffiqa and Ishtar and makes himself in the position of Tammuz. He changes the preliminary image of the myth of Tammuz in which he plays the role of Ishtar and goes down to the dark underworld where Waffiqa waits for him as Tammuz waited for his beloved. (Jabra,1982: 54)

و انت في القرار من بحارك العميقة
أغوص لا أمسها تصكني الصخور
تقطع العروق في يدي أستغيث أه يا وفيقة
يا أقرب الوري إلي أنت يا رفيقة

When Al Sayyab met Lock Noran and she promised him to visit Iraq, he felt that Waffiqa is resurrected from her grave because of the idealism that Miss. Noran had. He uses the image of resurrection of Waffiqa as hope of getting back the happiness and life because he found in her the embodiment of Waffiqa, his ideal love. (Balata,1971: 35)

لو صح وعدك يا صديقه
لو صح و عدك أه لانبعثت وفيقه
من قبرها و لعاد عمري في السنين إلى الورا
(Al Sayyab:1971, p 622)

Al Sayyab used the rain many times in his poetry as a symbol of life and hope. He treats the rain not as natural element but as a fascinating poetic symbol of giving, life, hope and of the imagined and sought future. He makes use of this symbol for different purposes. (Al Khalidi,2007: 145)

Al Sayyab's relation to water is a relation of life, hope, fortune for the oppressed, and a liberating revolution against the oppression of the authority. Hence water or rain that is frequently mentioned in Al Sayyab's divans is shown as a symbol from the beginning of his poems as in: Aqdah Wa Ahlam (Cups and Dreams), Nahar Al Athara (The River of the Virgins) in his divan Azhar wa Asatir (Roses and Myths), Al Ghaima Al Qariba (The Near Cloud), Yaa Nahar (O, River) in his divan Al Ma'abbad Al Ghariq (The Sunken Temple), Siyyah Al Baat Al Bari (The Cry of Wild Geese) ; Haddir Al Bahar wa Al Ashwaqq (The Sound of The Sea and Fondnesses) and Asma'ahu Yabbki (I Hear him Crying) in his divan Manzel Al Aqnan, and Anshuddat Al Mattar (The Rain's Chant), Gharrib Alaa Al Khalig (Strange on the Gulf), Al Nahar wa Al Mawt (the river and death), and Maddina Bila Mattar (A City without Rain) in his divan Anshuddat Al Mattar.

Al Sayyab immortalizes the small river (Buwaib) transforming it to one of his personal symbols that are expressing fertility and life. Buwaib has become a part of the Al Sayyab's symbolizing system

that considers fertility as a personal symbol put in a point of contrast against all what reflect drought and infertility.

Buwaib, the beautiful river, carries the two sides of death and life and resurrection. The myths and religious figures assure this dual face of the river: life and death. The Prophet Jonah who get out from the inside of the big whale, the salvation of the Prophet Joseph for the deep well in which his brothers throw him, and the salvation of the Prophet Moses whom is thrown in the river by his fearing mother of the Pharaoh's punishment are scenes that resemble the voyage from death to the new life. (Al Bughbaish, 2010)

النهر و الموت

أجراس موتي في عروقي تُرعى الرنين
 فيدلهم في دمي حنين
 الى رصاصة يشقُّ تلجُّها الزوام
 أعماق صدري، كالجحيم يُشعل العظام
 أودُّ لو عدوتُ أعضد المكافحين
 اشد قبضتي ثم أصفع القدر
 أود لو غرقت في دمي الى القرار
 لأحمل العبء مع البشر

وأبعث الحياة. إن موتي انتصار (Al Sayyab,1971: 456)

In the poem titled Marha Ghaylan (Hurrah, Ghaylan), Buwaib resembles a symbol that carries fertility and growth to the lands or Al Sayyab puts it “for all the roots of date palms). The poet himself becomes the god Ba'al. He melts and flows with the Buwaib to give liveliness to life and spread his soul in the leaves and fruits of the trees.

أنا في قرار بويب أرقد، في فراش من رماله
 من طينه العطور، و الدم من عروقي في زلاله
 ينثال كي يهب الحياة لكل أعراق النخيل
 أنا بعل: أخطر في الجليل...
 على الماء، انت في الورقة روعي و الثمار
 والماء يهمس بالخير، يصل حولي بالمحار

وانا بويب أنوب في فرحي وأرقد في قراري. (Al Sayyab,1971: 325)

Al Sayyab wrote the poem Ghaylan after the birth of his son Ghaylan because he felt that he is immortalized physically and psychologically by him. He saw a fertile and prosperous Jekorian Iraq in his son; therefore, he flows with water in Buwaib to give life to date palms. (Fard wa Khaza'el, 2010: 9)

In “Aughniya Fi Shahar Ab”, (“A Song in August”), Al-Sayyab tends to the artificial symmetry ... using the symbol and the myth as the cloudy political instrument, for emphasizing the routine and the sterility of life, Tammuz seemed to die slowly without having any motion in its death. That is with this death the defeat is achieved by the death of the growth and fertility. Al-Sayyab here is very careful because the poem is written in 1956, where this year witnessed revolutions of the Iraqi people against the royal dominance. Those uprisings could not achieve their goals because of the preventive procedures that were performed by the authority. Therefore, Al-Sayyab felt that the light starts dying gradually and life becomes miserable as night. The Al-Sayyab's carefulness of the authority of the terminated regime led him to make the poem rotating in one orbit that is the wealthy lady's night and

her guests. Through which, Al-Sayyab made his similarities, so Tammuz was a symbol for luminosity for the light that began to die just as the sun light and its redness dies at the twilight at the beginning of the night. (Ali, 1978: 106-107)

تموز يموت على الافق

(Al-Sayyab, 1971: 328) وتغور دماه مع الشفق

And the chill starts encompassing the night after the Tammuz's death, making the negress servant (Merjaneh) to shiver of, whereas the lady's guests yell shelter behind a hearth. (Ali, 1978: 107)

تموز يموت ومرجانته

كالغابة تبيض بردانه

تموز يموت بدون معاد

والبرد ينث من القمر

(Al-Sayyab, 1971: 329) فتلوذ بمدفأة من أعراض البشر

So if the coolness was the circumstance after the Tammuz's death, bringing of its death the emergence, then the symmetry in the darkness was the next one that claims for the comparison. So at the beginning of the poem the darkness is:

في الكهف المعتم و الظلماء

نقالة اسعاف سوداء

While at the end is:

والناس كثير... والظلماء

(Al-Sayyab, 1971: 328-332) نقالة موتى سائقها أعمى

The insistence of Al-Sayyab on stating "نقالة اسعاف سوداء" ("a black stretcher"), at the beginning of the poem and ending the poem by stating "نقالة موتى سائقها أعمى" ("dead's stretcher with blind driver"), is the reason that made us of saying the artificial symmetry. Because our poet might have intended for a purpose, implying with this purpose a gloomy symbol for the state of life in which both the poor people and luxurious ones lived in. ... He wanted to portray the city's breaks at which its allegations made on the falsity of real political breaks for the populace in Iraq. (Ali, 1978: 108)

He wants to say that the colonialism steals from the weak nations, those are under its domination of all of the resources of nation, wealth and rich heritages, heading to employ the luxurious rich lady as a symbol for his purpose by which as a necessity linking the luxurious group to the colonialism. On the other hand, he employed the negress governess for linking it to the robbed nations warning that the jazz music, the wealthy lady wants to hear is nothing but the robbed heritage of Merjaneh in which the wealthy lady considered this jazz music as a highness in her city and a deterioration in Merjaneh's routed world. (Al-Sayyab, 1975: 72)

Thus, we find Al-Sayyab in "Medina Billa Muttar" ("A City without Rain") tried to portray the dryness and infertile state that Iraq was suffering in those circumstances from, while it was waiting for the revolution. He portrayed the state of waiting in a charming dramatic form, for letting this poem to be one of the greatest Tammuz poems which were written by him in that duration. So, when he portrayed the dryness he was heading to make the hope in the growth that near to attend or in the imminent growth. Thus, any infertility image has correspondent image of hope and fertility. When the city's pathways and its houses get fever because of the drought and cruelty, they regain its strength once again when fever is over and when the sunset painted it by clouds, it is about to fly a spark to blaze the desperate dead ones. (Ali, 1978:115)

حتى ليبدو الأمل قائلاً

صحا من نومه الطيني تحت عرائش العنب

(Al-Sayyab, 1971: 486) صحا تموز وعاد لبابل الخضراء يرعاها

When the birth of the revolution is about to knock its bell, we see that the whistle of the wind and the moan of the sick are the preventers without it. The reason is that "Ishtar" is the goddess of the fertility and the growth, the goddess of life and its spring's sun return tired of fatigue for that reason its hands was empty to offer nothing for those hungry people who have spent years taking care of its clouds, which were without rain. And Al-Sayyab continues to portray the state of drought begging the master asking for rain, rain of the revolution and the change using the ritual of the ancient man in supplication to his lord in order to conquer the infertility by the growth, not only that, again he tends to portray the astonishment and the grief that struck the maids of Babylon (Iraq) when they saw the water retreats from Ishtar's face, the life goddess. (Ali, 1978:115)

The infertility starts applying in everything. It is like the death that is shed between the light and the darkness. This death that resembles the lion in his majesty and then

back again to the portrayal of the pending state of the saviour Tammuz, as he seems indifferent to the rites of the growth and the supplication that provided by the slaves. As a result of this, the drought, the thirst and the hunger people devoured the Tammuz's, (Adonis), gardens which were filled with dust and sowed with seeds of wheat and barley and different colours of flowers which were taken care of by women. (Freizer, 1957:157)

In this funerary of barrenness, Al-Sayyab continues to reach the hope that people are waiting for when they hear the tap of the feet, the hand, and the titter of children and a whisper says that Babylonia will be washed from its sins. (Ali, 1978:111)

وفي أبدٍ من الاصغاء بين الرعد والرعدِ

سمعنا، لآحفيف النخل تحت العارض السحاح

أو ما وششوشته الريح حيث ابتلت الأذواح،

ولكن خفقة الأقدام والأيدي

وكركرة و ((آه)) صغيرة قبضت بيئناها

على قمر يرفرف كالفراشة، أو على نجمة..

على هبة من الغيمة،

على رعشات ماءٍ، قطرةً همست بها نسمة

لنعلم أنّ بابل سوف تُغسل من خطاياها!

(Al-Sayyab, 1971:491)

من قصيدة (مدينة السندباد)

أهذا أدونيس، هذا الحواء؟

وهذا الشحوب، وهذا الجفاف؟

أهذا أدونيس، أين الضياء؟

وأين القطاف؟

مناجل لا تحصد

أزاهر لا تعقد،

مزارع سوداء من غير ماء،

أهذا انتظار السنين الطويلة؟
 أهذا صراخ الرجولة؟
 أهذا أنين النساء؟
 أودنيس يا لاندحار البطولة.
 لقد حطم الموت فيك الرجاء
 وأقبلت بالنظرة الزائغة
 وبالقبضة الفارغة:
 بقبضة تهدد
 ومنجل لا يحصد
 سوى العظام والدم
 اليوم؟ والغد؟
 متى سيولد؟

متى سنولد؟ (Al Sayyab,1971: 465-464)

The revolution in Iraq had a difficult birth. People were in fear the revolution which offers them no rebate. The poet was disappointed to the extent that he did not see the fertility and growth but a mirage. The poet admonishes Adonis with a sarcastic expression. (Ali,1978: 138-189)

من قصيدة (شباك و فيقة)

أطلي فشباكك الأزرق
 سماء تجوع
 تبينته من خلال الدموع
 كأني بي ارتجف الزورق
 إذا انشق عن وجهك الأسمر
 كما انشق عن عشتروت المحار

و سارت من الرغو في مئزر (Al Sayyab, 1971: 121)

The poet suffers bitterly with no hope of finding his beloved and in moments he feels that he sees her or imagine that. Wafiqqa becomes Aphrodite (Ishtar) as she is coming with fertility and life. Wafiqqa was the dream Al-Sayyab meditated restlessly with the tenderness of a lover. He did not want to end but the reality assured her death and urged the poet to realize this truth. So the poet consoled himself by sending Wafiqqa to the underworld. (Haddad, 1986:124-125)

من قصيدة (حدايق و فيقة)

لوفيقية
 في ظلام العالم السفلي حقل
 فيه مما يزرع الموتى حديقة
 يلتقي في جوها صبح و ليل
 وخيال و حقيقة
 تتعكس الأنهار فيها وهي تجري

متقلات بالظلال

كسلال من ثمار كدوال

سرحت دون حبال

كل نهر

شرفة خضراء في دنيا سحيقة

ووفيفة

تتمطى في سرير من شعاع القمر

زنبقي أخضر (Al Sayyab,1971: 125-126)

The image that Al-Sayyab drew of the other world where his beloved lives approaches very much the image of the paradise in some of its details. (Hilal,1973: 443)

من قصيدة (رؤيا في عام 1956)

تموز هذا أتيس

هذا وهذا الربيع

يا خبزنا يا أتيس

أنبت لنا الحب وأحي اليبس

إلتأم الحفل وجاء الجميع

يقدمون النذور

يحيون كل الطقوس

ويبذرون البذور (Al Sayyab,1971: 434)

Al-Sayyab mixes between the characteristics of Tammuz in Babylonian myth and the characteristics of Attis. The poet uses Attis's celebrations that are held in spring without the rituals of Tammuz in this poem in reference to the bloody struggle which took place in Iraq because celebrations of Tammuz are empty of any violent manifestations in contrast to the celebrations of Attis that are held far and require the worshipers and followers to wound themselves with swords and daggers to get their blood out as an offering and an indication of fertility after becoming very zealous. (Alwash,1971: 434)

Al-Sayyab uses rain in the poem as a reference to revolution against the social and political oppression. The poems of the rain depict the condition of oppression that the Iraqi people suffer. He connects the rain and the permanent hunger of Iraq. (He hints that the tears of the hungry and deprived people and the blood of the exploited and oppressed will be the coming smile and a nipple flourishing on the mouth of the newborn child who will hold the young tomorrow that gives life to people because Iraq started to save thunders and light in its all regions. (Ali,1978:154)

من قصيدة (أنشودة المطر)

أكاد أسمع العراق يذخرُ الرعودُ

ويخزن البروق في السهول والجبال،

حتى إذا ما فضَّ عنها ختمها الرّجالُ

لم تترك الرياح من ثمودُ

في الوادي من أنثرُ

أكاد أسمع النخيل يشربُ المطرُ

وأسمع القرى تئنّ، والمهاجرين
 يصارعون بالمجازيف وبالقلوع،
 عواصف الخليج، والرعود، منشدين:
 ... مطر
 ... مطر
 ... مطر
 وفي العراق جوعٌ
 وينثر الغلالَ فيه موسم الحصادُ
 لتشبع الغريان والجراد
 وتطحن الشّوان والحجر
 رحيّ تدور في الحقول... حولها بشرٌ
 ... مطر
 ... مطر
 ... مطر
 وكم ذرفنا ليلة الرحيل، من دموعٍ
 ثم اعتلنا - خوف أن نلام - بالمطر.....
 ... مطر
 ... مطر
 ومنذ أن كئنا صغاراً، كانت السماء
 تغيمُ في الشتاء (Al-Sayyab, 1971: 471)

The poet does not mention the name of the goddess Ishtar directly but some of the characteristic are related to the goddess, because such as the return of the freshness and fertility to the land. The mythical revival is seen when the goddess of fertility smiles in his (your eyes, when smiling, the grapevines blossom. (Hilawi,1992: 25)

Al-Sayyab is able to gather the two extremes, life and death, through the symbol of rain because rain as a symbol refers to the opposing sides in the relation and develop the struggle between them. It carries dual reference to death and birth in one hand and darkness and light on the other hand. (Asfor,1975:168)

In doing this, he tries gathering to make the tragedy looks less horrific and more meaningful. Consequently, the rain is responsible for the life the hungry everywhere. The experience comes out of its local reality to embrace comprehensive humanitarian reality and to express the hope of the oppressed, the hungry, the naked and the emigrants in achieving a better life. From the fusion of the (I) and (we) and the fusion of (self) with the (subject), the experience does not only express its local reality but also expresses general humanitarian reality because literature does not become universal unless it is full of the characteristics of the (private reality) which expresses itself. (Wadi,1974)

Al-Sayyab was fully aware of the holy vision that people in the countryside of Iraq have the rain. They prepare for it and plan their future and dedicate the rituals and celebrations to it since it is the salvation from the world of drought. (Al Jazzaari,1971: 24)

Conclusion

It is seen throughout the research the important impact of Eliot's poetry in Al Sayyab's in style, technique, and soul. The effect in Al Sayyab's poetry is clear and the two heroes of Al Sayyab and Eliot meet in the subject of looking for their existence in a cursed land. Despite the difference between the two crisis and approaches in the view of the leaving hero and the difference between the two sacrifices, they take part in showing the crisis of civilization and their world that is full of fear and cracking.

The myth in Al Sayyab's poetry is a phenomenon that carries creative attitude showing his understanding of the reality and his attempt to change it. He depicts the fakeness of the city the overwhelmed by contrast, decay, and overthrowing. His attitude shows his accurate understanding of the process of mythical use which is based on the complete awareness of the humanitarian essence of the deep and open look of the artist to the city. Besides, Al Sayyab is able to make new view of the new man. His ideas sketch new approach of the mythical use that fascinated the poets and this reveals his artistic abilities in the process of poetic creation in a way that make him the first pioneer in this approach.

The primitive man thought that the death of nature happens due to the death of god. The resurrection of the god of fertility, growth, and renewing has the power of controlling life. Here Al Sayyab found what he needs since Tammuz is a Babylonian and international symbol who dies so as to live. His death expresses the death of fertility, and his resurrection is a resurrection of life. Hence, Tammuz is giver of life and the re-newer of its fertility. Tammuz's sacrifice has a meaning. There should be Tammuz for the devastation, sterility, and infertility in life who burdens this task. Ishtar is his beloved wanders the underworld or the darkness world searching for him.

Al Sayyab's emphasis on the symbols of the Babylonian myth is not because of ethnic or spatial tend or for being pagan symbol but for its richness and reference. It is close to us not because it happens in the country which we live in today and because the Babylonian were cousins to our Arab ancestors but also the Arab themselves adopted these symbols.

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