

The uprising myths in Yousef al-Khal poetries

Zahra Vahdani*

PhD student of Arabic Literature and Language, Ferdowsi University of Mashhad.

ARTICLE INFO

Article history:

Received 05 Dec 2016

Received in revised form 08 Jan 2017

Accepted 24 Jan 2017

Keywords:

Yousef al- khal,

Myth,

Uprising,

Awareness,

Tammuz.

ABSTRACT

Objective: Yousef Al-Khal is one of the Tammuzian poets who used uprising myths and particularly Tammuz Myths in their poems to invite people to awareness and novelty in Arab world. **Methodology:** Using uprising myths, Yousef Al-Khal refers to social recession in his community. He presents myths in an innovative manner in new pictures. He is genius in combining uprising myths and expresses human dreams, awareness and Arab world uprising through these myths. **Results:** The aim of this paper is to present some examples of these myths in Yousef Al-Khal poems. **Conclusion:** Especially Tammuz myths which are generally appeared in the form of religious or natural symbols, and refer to the poet's desires and his calling for awareness and cultural uprising, returning to religion and realization of justice, peace and freedom from recession.

1. Introduction

1.1 Problem explanation

In his poems, Yousef Al-Khal tells about uprising myths especially Tammuz myth. The myths in his poems are exactly what the third world countries need; uprising, awareness, hope for life flowers bloom and passing from darkness. He expresses his desires beyond these myths and combines them in a way that he shows Tammuz in the form of religion characters such as crucified Christ, Abraham, or natural symbols such as sea and water, to help him in his cries for awareness and uprising (Al-khal, 1979).

Valuable researches have been made on myths such as Anas Davod in his book "myth in the modern Arabic poetry" and Alhalavi and also Razugh (1959) in "myth in modern poetry", but those investigating Yousef Al-Khal poems, generally addressed famous myths in his poems and the other poets. Among them, a research on "Tammuz myth in modern poets innovators of Syria and Iraq" from Niyazi and Hosseini (2007), and "Yousef Al-khal and myths" from Hadi pour could be mentioned which investigates different types of myths in their poems generally and briefly. Therefore, there was a need to a research more limited to uprising myths in particular Tammuz myths in the poems of Yousef Al- Khal which explains the mysteries of that.

1.2 Personal and literary life of Yousef Al- Khal

Speaking about modernism in Arab contemporary poems without mentioning Yousef Al-Khal, is impossible. His importance has two aspects; as a poet who tried to adapt western poem theories to his poems and secondly as a critic who published his comments in poem journals. He also translated western poems and transforms their point of view (Al-khal, 1979).

Yousef Al-Khal, Syrian poet and critic, talks about his birth and life as: "I was born in the late years of first world war exactly in Christmas feast. Some years later, my family immigrated from the village to Tripoli in Lebanon. There, I passed primary and high school in American School, (1926-1932) while I wrote poetries on my nature. Due to the early fame, I was overwhelmed by some sort of pride which resulted in leaving university studies and starting journalistic affairs. (1934-1938) When the flames of Second World War broke out, again I started to study in American faculty in Halab city which only lasted two years. Then I taught Arab literature in Syda art school (1943-1944). In 1947, I went to Americans university and graduated from philosophy under supervision of Dr. Charl Malek, after two years, this was the last period of my university studies. In the same year I quitted teaching in Americans school and accepted editorial post of "Sout Al-Merat", created by Lebanon Women University, from my blessed friend Roshdi Maloof. In 1948, I gave it

* Corresponding author: vahdani1359@yahoo.com

DOI: <https://doi.org/10.24200/jsshr.vol5iss01pp5-12>

to my other friend Foad Soleiman, since I wanted to go to America for several months which lasted 7 years. During these 7 years (1947-1955), I worked as an editorial member of United Nation English journal in New York. He published another journal "Al-Hoda" and continued his carrier in UN in Libya (Asfour, 1984). In his memorials, he said that: in 1955 spring I went to Beirut y plane with my wife and little son, Taregh, that was all my joy from life. In 1957, Al-Khal published a special poetry journal named "Sher". Adonis immediately joined the journal and cooperated a lot since poetry rises from poet's feelings and experiences and have new approaches (Asfour, 1984). This journal succeeded to gather several poets contributing in modernism of Arabic contemporary poems and raised some discussions among the critics.

The importance of Sher journal was to create a new poetry atmosphere and develop the poets' opportunities for free expression of their poetry experiences and the thoughts originated from extensive human-cultural experiences. This journal tried to create a bridge between western and Arabic poetry trends and protect the poetries from any type of political comments or thinking trends. Beside the journal, new trends in poetry critics were developed which were not new criteria based on personal comments or interest but they were based on principals which made it possible to adapt them with different kinds of poetries. The new trend of Arab contemporary poetry gained a new life by emergence if Sher journal. Although till the end of 1969, Yousef Al-Khal was not optimistic on the modernism current (Moreh, 1976).

He had specific thoughts about poetry and he was always in tough with American and English literature. He also has numerous publications on poetry and prose, articles and translated writings from English to Arabic language.

2. Materials and methods

2.1 Yousef Al-Khal and myth

Modernism trend in poetry has strong relationship with mythical concepts, especially among the poets affected by American-English poet, Eliot and "Golden bough" book of James Frazer (1990). These poets were seeking for the cultural background composing Tammuzism current. Eliot and Frazer influenced the poetry union tendency in application of myths and symbols in their poems (Gert, 2001).

Therefore, it is clear that the contemporary poets had especial attention to application of myths and symbols in their poetry experiences, like Yousef Al-Khal who directly or indirectly, brought myths in many of his odes. With the help of these myths, he illustrates the recession of life in Arab countries, seeks for rebirth, and courageously presents his actual believes. By these myths, the poet addresses the awareness of Arab nation from ignorance and neglecting calamities and conflicts, and called them to up rise and fight and return to religion (Frazer et al., 2002).

2.2 Uprising myths in Yousef Al-Khal poems

Uprising and rebirth myths are numerously used in his poetries since he wanted to spread optimism and hope for freedom from darkness and heat the Arabs underwent, and guided them to wider and greener world.

The example of death and awaking is an absolute human reality which has time and ethnical differences in its nature; its various forms, create a unit mythical basis ordering its symbols. The symbols which are repeated in different natures since they interpret one major pattern in the human unconsciousness. (Rita, 1974)

Among uprising myths, Tammuz myth has a specific importance in poetries of Yousef Al-Khal. Due to abundance of this myth usage, direct or indirect, he is considered as one of Tammuzian poets.

3. Discussion and results

3.1 Mythical symbols in the poems of Yousef Al-Khal

Tamuz is one of the major uprising myths in the works of Yousef Al-Khal. This is a Babylon myth corresponding to Domuz in Soumerian culture and Adonis in Creek, Syria and Palestine culture (Jiran, 2003). Tammuz is the god of fertilization and greenness. In poetries of Yousef Al-Khal, Tammuz implies his hope to return of his love, Ishtar, from future world (Niyazi, 2007). In his poets, Tammuz is the symbol of uprising against disappointment and recession and also realization of victory and peace. He used Tammuz element for expressing his internal concerns and the reality of Arab world and daily issues.

Yousef Al-Khal referred to Adonis or Tammuz myth in Ode of "Odessa's return" from "lase odes" collection, he mentioned Odessa which referred to intelligent Greek hero. He starts the ode with a sort of hope to return of life:

«نهاراً»
وكلُّ نهارٍ جديدٍ
دنوّ إلى أُنْكا. ضياعٌ
لعشر سنين. ضياعٌ وغربةٌ
ونحن نصلي الرجوع. أُنْصَرُ
هناك بطروادة، بعيداً على
ترابٍ غريبٍ؟
اهلّمْوا!
لنفتح قلوب الصبح ونمض
على اسمٍ مَنْرَقاً.

هَلَّا! بمنرقا
 وطأنا حصول العدو، عقلنا
 جنون البحار، قهرنا
 عمالقَةُ الإنس والجن...
 وعُدنا
 لريح الشمال هنا، يا أوديس،
 (Al-khal, 1979) «عبير أليف

Day/ and any new day is close to Ateka/ for ten years of ruin and poverty / we pray for return. Is victory/ there in Trova far from/ the soil and strange with that/ come on/ open the fortress of dawn and pass the name of Minorca/ in Minorca/ we step on enemy's fortress/ we captured the freakiness of the seas/ we conquered riot men and mermaids/ and returned/ to north wind/ here, Odessa!/ and that lovely smell

Then he refers to some religious ceremonies for return of these myths to the earth:

«لننهتف، إذن»
 ونذبح قرابيننا. ونشُد ونرو
 وقائع أبطالنا»

To shout/ and sacrifice our prey and write poems and tell/ the events of our heroes.

At the end he says Odessa that:

« بأوديس»
 يُرجى. سنرفع هاماتنا للسماء
 ونحمل راياتنا
 ونمشي. ويهرع كل إلينا
 : ويبسم طفل
 (Al-khal, 1979) «حياءُ فنحيا»

To Odessa/ we hope soon we will raise our heads to the sky/ and grab our flags/ and go, all will come to us/ and the child will smile/ to life. Then we will be alive.

Odessa, the Greek courageous hero in Troy war, is the symbol of wanderer, who was taken far from his hand by destiny and then he would come back. In this poem, we can clearly see the firm belief of the poet in return of life to earth. At the end of ode, like the other odes of this poet, he hopes and waits for new and living life. The symbol of child in this ode is probably poet himself or the generation who tolerate this bitter life to reach to clear and white future.

3.2 Religion symbols in the poetry of Yousef Al Khal

Christ is one of the religion symbols repeatedly used by the poet. The term of Christ in literature refers to excitement and appearance and Christ crucify is the symbol of difficulties towards innovation and relive.

In the ode of "to Azra Pavand" like the other odes, poet refer to Christ:

«جراخك للأولين»
 عزاء ودرء خلاص لنا.
 إذا صليوك هناك : اليهوذا،
 (Al-khal, 1979) «فإنك تبعث حياً هنا»

Your scars are for predecessors / for us it is consolidation and the way of survive/ when Jewish crucified you/ you will be alive here.

Christ, like Tammuz, is the god of fertilization and life. In poems of Yousef Al-Khal, Tammuz is the same as Christ. He repeats symbols of nature's greenness in his myths and the cross is the symbol of rain and fertilization (Jung, 1956). The important point is that cross is like "T" the beginning character of Tammuz. That's why in the poet's point of view, cross is the symbol of good way of life referring to tolerance of difficulties in life.

Here poet mentioned Christ crucifying for saving human from his mistakes. When the reader, reads the Yousef Al-Khal's comments on Christ and Tammuz, he understands that the poet has strong religious believes, as he thinks that Christ was crucified because of forgotten human values' renewal. So, in Yousef Al-khal odes, wrong is with image mankind and salvation of this is by returning to God and religion roots.

3.3 Combination of Tammuz with other symbols in poetries of Yousef Al-Khal

In poems of Yousef Al-Khal, Tammuz myth is sometimes combined with religion characters such as Christ or Abraham and sometimes is mixed with natural symbols such as sea, waves and routs.

3.3.1 Tammuz myth and religion symbols

Among the odes in which the poet expresses his desires to renew and uprising is the one from "abandoned well" collection which has theater structure. At the beginning of the ode, we see Abraham, the symbol of life and renewal:

«عرفت إبراهيم، جاري العزيز، من زمان»
 عرفته بئراً يفيض ماؤها
 و سائر البشر
 تمرُّ لا تشرب منها، لا ولا
 (Al-khal, 1979) «ترمي بها، ترمي بها حجر»

Abraham-dear neighbor- I knew you for a long time/ I saw him like an ebullient well, / while rest of people/ pass it without drinking from/ they even don't drop a stone in that.

Poet looks around and sees that dryness and desert surrounds everywhere and nobody could water in down and eliminate the thirst. Despite presence of Abraham, ebullient spring, but no one drinks water from that or even throw a stone in it. The poet reveals the gray condition of today's reality and the tragedy capturing the human. Surprisingly the solution to this tragedy is clear as the water is flowing in Abrahams well. The problem here is that people don't drink from that well. Then poet says instead of Abraham:

«لو كان لي أن أنشر الجبين
في سارية الضياء من جديد،
يقول إبراهيم في وريقة
مخضوبة بدمه الطليل،
تُرى، يحول الغدير سيره كأن
تبرعم الغصون في الخريف أو ينعقد الثمر،
(Al-khal, 1979) و يطلع النبات في الحجر»

If I was doomed to extent my forehead/ throughout the light/ Abraham Says in piece of paper/ smeared with his blood/ see, lake changed its path/ the branches Germinated or brought fruit/ and the plant grows from the stone.

Here, we see to theater pieces. The first piece is from narrator in which he explains his relation with the major character of ode, Abraham. Here, hit-and-run between Abraham, the ebullient well implying forgiveness and blessing, and the people neglecting him is observable. The second piece is from Abraham's point of view with a short explanation from narrator in which narrator says direct speaking of Abraham written in a letter with his blood. Here Abraham' dreams and desires for changing the reality and world are revealed through some questions on nature and its relation with human and men's life as the center of universe. He asks if it was doomed that after dedication of his blood and land irrigation with that, he would be alive; is he able to see his dreams come true? He sees that his sacrifice was effective and the nature get a new life and the lake converted the desert into a green forest, extending an eternal spring. Bloomed branches and the fruits make the trees heavy. The stone flatted his chest for plants and boiling of water. Abraham chose death as a way for new life and is a symbol of freedom and uprising. But the question is that why among the historical characters, Abraham was chosen by Yousef Al-Khal? Probably because Abraham is recognized as the father of profits and symbol of religion, and the fact that freedom could only be achieved by return to religion and God. The poet, by description of Abraham and Tammuz as symbols of death and uprising, unified the religion- reflected in Abraham- and myth inheritance embodied in Tammuz.

In continue of Ode, the poet believed that death, unfaithfulness and drought have spread all around the world, he clearly cries that:

«لو كان لي،
لو كان أن أموت أن أعيش من جديد،
أتبسط السماء وجهها، فلا
تمزق العقبان في الفلاة
قوافل الضحايا؟
أتضحك المعامل الدخان؟
أتسكت الضوضاء في الحقول،
في الشارع الكبير؟
أأكل الفقير خبز يومه،
(Al-khal, 1979) لا بدمعة الذليل؟»

If it was my destiny/ to die and rebirth/ would the sky been opened/ in a way that eagles would not rip caravans of sacrifices?/ would the factories exhaust smile?/ would the noise in desert, streets become quiet?/ would it be possible that the poor man earn his bread/ by Sweat not tears of humiliation?

The poet wonders if he was born again would the justice become alive by him? Would oppression be gone with no return? And the victims would reach to peace after tolerating much of difficulties? He sees human in his land with his primitive style in constructing the civilization, mimicking his ancestors' methods, declaring it the industrial revolution which would re-give his activities in universe. It would combine with creative forces of earth and the earth would generously bless that the nightmare of poverty would be gone and the missed respect would be regained.

There are two main axes in this ode. In the first one, we see a dark and frightening reality. The land is destroyed and devastated; life undergoes drought which is due people's unwillingness to drink from the well. Because, they are unable of tolerating the difficulty of throwing a stone.

In the second axis, we observe vice versa; Abraham the Ebullient spring. Here we see the conflict between these two paradoxes: rollback and rigidity versus insistence on doing something and sacrifice. This conflict illuminates on nature of life. Therefore, it has to be the Contradictory of life which Abraham believes. We see that we sacrifice his blood for blooming of the branches and fruits and also river's changing direction toward the land. Here Abraham dresses like Tammuz god and Adonis whom were attacked by pigs and their blood converted to copse, and a green spring comes true in life (Halavi, 1994). He is still seeking for spring; This means that the life has become like a dry desert. His roaring on eagles ripping the victims means that oppressors still continue to ravage round. The poet mentioned that the people need the industry but they live in margin. Abraham wants to join humanity to the world civilization. Instead of empty fanfare of the plains, he seeks for their blessings; he also wants action rather than bluffing.

The poet expresses his dreams and desires; peace in" would the sky been opened/ in a way that eagles would not rip caravans of sacrifices?" and calm in" would the noise in desert, streets become quiet?" and respect in" would it be possible that the poor man earn his bread/ by Sweat not tears of humiliation?"

3.3.2 Tammuz and natural symbols:

Among the natural symbols, Yousef Al-Khal repeatedly used sea the symbol of uprising and life's renewal. As if it's a god the poet demands from.

«أيها البحر. أيها الأمل البحر»

تَرَقَّقْ بنا، تَرَقَّقْ، تَرَقَّقْ!
 ما أدركنا وجوهنا عنك إلا
 بعدما مَزَّقَ السَّيَاطُ ضَحَايَانَا
 و لم ترحم العبيد الجراحا،
 و هي خُبلِي
 كلُّ الجراحات يا بحر
 خبالي، و نحن مهدَّ عريق
 للولادات: أي، أي، أي إله
 ما رأى النور بيننا، ما ترتبي

(Al-khal, 1979). كيف يحيا، يشقى، يموت»

Sea! Hope! Sea/ tolerate us, have mercy on us, tolerate/ we won't turn unless/ the lashes ripped our sacrifices/ while slaves did not have mercy on the scars/ the pregnant scars/ all the scars, sea!/ are pregnant and we are the crave of history/ births: which one, which god/ did not see the light between us/ how he lives, tolerates and dies

Here, sea diverts from its specific meaning and finds the features of a savior. Sea turns into a god poet demands him to take pity for him and be king to him. The lashes of sins and mistakes and scars have taught us a lot and now these scars are pregnant with newborns. They are pregnant of ebullient and clear life. The poet looks at the bright face of the past which is completely in conflict with today's dark face. He is proud of his past recognizing himself as a civilized man. In this ode the poet is in a trip searching for mystery of droughts and internal devastations and also civilization, since he sees today's men devastated lost and lonely.

He continues about new hope and tear and blood:

«أيها البحر، يا ذراعاً مددناها
 إلى الله، رُدَّنا لك، دعنا
 نستردَّ الحياة من نور عينيك
 و دعنا نعود، نُرخي مع الريح
 شراعنا، نروح و نغدو
 حاملين السماء للأرض دمعاً
 (Al-khal, 1979). و دماء جديدة».

Sea! The helping arm! / return us to God, to yourself, and let us/ take back life from the light of your eyes/ let us return, free in wind/ our balloons and travel days and nights/ while we a carrying tears of sky for the earth/ and new bloods

Instead of direct refer to Tammuz or other myths, the poet used sea as a symbol of life return to earth. Sea is the sign of freedom and spring of life and the only way to God as the unique savior of human. These poems reveal that the poet's thinking is a religious one. In his point of view, return to life is impossible without the light of God. In a mysterious way he claims that the uprising is a divine- sky issue which is uprising of faith in human heart and return to God is also the return of spring to nature and formation of human civilization with dominant divine-sky theme. This is evident from the central symbol of ode; the sea. The poet has gained this symbol a cultural aspect. In his poems, sea is the only run way to take and advance. Because, this is freedom from old thoughts.

In "routs Ode" the poet still emphasizes on his pride for his originated civilization and seeks for achievement to principles helping him in substitution of drought with fertility:

«في الصيف تسأل الجذور عن مصيرها،
 و النهر لا يجيب:
 غصت به العيون في الجبال أم
 تلقفته في الهجير تربة؟ فمن
 يجيب هذه الجذور عن مصيرها؟
 يحضنها في زمن الخريف؟ يدفع عنها
 (Al-khal, 1979). قسوة الشتاء يا ترى؟»

In summer, routs ask about their destiny/ river doesn't answer/ springs are full of it or/ the soil has rubbed it at heat of noon? So, who/ will answer these routs about their destiny/ they are huggd in autumn? / who would protect them from coldness of winter? Hey man!

Here, poet emphasizes on the secret of routs. The past is hidden in them and current time presents in it. Sometimes civilization tree leaves fall and human is in autumn, but if the routs are spread in soil, it has to bloom again and give fruit (Rozogh;1959:37):

«الورق الذي يهرُّ جسّد
 والسرّ في الجذور
 و في الجذور أمسنا
 (Al-khal, 1979). و في الجذور غدنا».

The moving leaf is like a body/ the secret is in routs/ our yesterday and today exist in the routs.

It's evident that by application of Tammuz in his poems, Yousef Al-Khal respects original values and principle and prefers them on materialistic life of today.

In an ode name "trip" the poets use several myths referring to life, greenness and hope to future and says:

«و قبلما نهمُّ بالرحيل نذبح الخراف
 واحداً لعشّرتوت، واحداً لأدونيس
 واحداً لبلع، ثم نرفع المراسي

الحديد من قرارة البحر
(Al-khal, 1979) و نبدأ السفر».

Before trip, I will sacrifice sheep/ one for Astarte and one for Adonis/ one for Baal, then I will raise iron anchors from depth of sea/ and start the trip
As it can be seen, poet explicitly talks about Gods of fertility and renewal and uprising (Adonis, Astarte and Baal). The sea is the symbol of freedom. With the help seeks for a new life, risking and passing recession and fear, he also calls people not to give up against destiny.

3.3.3 Tammuz myth combination with religion and natural symbols

Sometimes Yousef al-Khal combines different forms of uprising myths and symbols. For example, in an Ode called “long Ode” form “Odes in 40 years old” collection, poet indirectly refers to these myths:

«لا أرى سيداً في الجمع . البجع يتمطى في
البحيرة و لا نسر في الأفق. المياه راكدة و الضفاف
أقرب من الأنف. الهواء ثقيل. النور ثقيل. الحمار
ينطق، لا بأعجوبة. الأعمى يبصر، لا بأعجوبة.
الميت يقوم، لا بأعجوبة. الأعجوبة رقم في آله،
و السماء بقيت في المجاهل.
(Al-khal, 1979) كنت صامتاً و أنا أتكلّم، المرأة إلى جانبي رداء قاحل».

I see no master in union. Pelican gracefully walk in the lake/ there is no buzzard in the horizon waters are still and the coast is nearer than nose/ air is heavy, light is heavy. Donkey/no surprise. Blind can see, no surprise/ dead walks. Still no surprise. Surprise is a number in tools/ sky is still unknown/ I was silent. But now I talk. The woman beside me is an unfertilized dress.

At the beginning, the poet mentions examples of disappointment dominating ode's atmosphere. Still water with no life, as if every thin is upside down: donkey speaks; people look at every strange thing with no surprise. Then he refers to Christ miracles such as healing the blind man or reliving a dead body, and by saying that the sky has yet remained unknown, he mentions to man desperateness and reminds that this disappointment has been dominating on human life for long time. By mentioning women, he claims infertility of earth, he continues:

«لألف سنة و أنا أمضغ القات. لألف سنة و أنا
أركب جواداً ميتاً. لألف سنة و أنا بلا وجه.
قناعي لوحه على قبر.
و اليوم أنا سائح بلا هوية. نقودي مزيفة
و رأسي بلا شعر.
(Al-khal, 1979) و موكبي قصب تصفر فيه الريح»

Its thousand years that I chew Qat plant. Its thousand years that/ I ride a dead horse. Its thousand years that I have no face/ my mask is a panel on my grave/ today, I am a tourist with no ID. My money is fake/ my head is bald/ my caravan is a flute whistled by wind.

The poet mentioned the recession of that time and said: I have never advance since the one I ride- which is time- is already dead. It seems that the world is retarder from advancement and new civilization and steps still through the time. Then the poet changed the atmosphere in a way that it seemed that hope blood is flowing in vessels of time:

«أريد عودة الحبيب. إرحمني أيها الموج
أعشاب البرية تصلّي بلا بخور. لاصليب في
(Al-khal, 1979) الهيكل. لا صورة على الحائط. مفتوحة هي الأبواب»

I want the return of my friend wave! Take mercy on me/ the plants pray. There is no cross/ in church. No picture on wall. All doors are open
The main axis of this ode is the dark killing reality. But there is fire beneath this ash showing awareness and uprising in future. Return of the friend and sea imply on the return of life to the earth. Poet mentioned some of Babylon costumes:

«إضرب، أنا بابلي. جنائني معلقة على ضجيج الشارع،
(al khal;1979:289) بيني و بين السماء شعرة من الزمن»

Hit. I am Babylon. My gardens are hanging on street noise/ there is one fiber of time hair between me and sky

Here, the poet referred to religion ceremonies of Babylon people for Adonis myth. Adonis was the god of agriculture and his gardens were the earthen pots filled with soil implanted by wheat, barn, and lettuce seeds which were taken care exposed to sun by women for 8 days. They grew so fast but due to lack of rout, they died soon. At the end of 8th day, they were taken by Adonis sculpture and thrown in sea or lake (Frazer, 1990).

At the end of ode, the hope of poet for near uprising is clear:

«الأيام الأخيرة على الأبواب. ساعاتها على رؤوس
الأصابع.
الهزيمة لواء مرفوع، و أوجاع المخاض يحارّ
تحترق.
(Al-khal, 1979) أعطنا علامة، يا رب»

The last days are on the door and their watches are on their fingers/ failure is a standing flag and labor pains, are the seas burning/ God! Give us some signs

The poet says that the hours separating us from awareness and uprising are low not more than the number of fingers of the hand. The standing flag of failure is near to fall since the burning flames of labor pain is close and we are waiting for the sign from God. These are signs of poet's hope for bright future and a rebirth.

In another ode called ‘pray’ which is a combination of Tammuz myth and Christ and sea symbol, poet said:

«وَأَدْرْنَا وَجُوهَنَا: كَانَتْ الشَّمْسُ
غُبَاراً عَلَى السَّنَابِكِ، وَالْأَفْقُ
شِرَاعاً مُحْطَماً كَانَ تَمُوزُ
جِرَاحاً عَلَى الْعَيُونِ وَعَيْسَى
(Al-khal, 1979). سورة في الكتاب.»

We turned our faces. Sun/ is dust on hoof and horizon/ was a broken sailcloth. Tammuz is a scare on eyes and Christ/ is some Sura in book

The ode has a dramatic appearance. Two main axes are faced each other. One is death and the other is hope for uprising and awareness. After he said about killing of Tammuz by wild pig and his going to beneath world. But Christ is only a Sura in books or an image in minds. Here death dominance which is the main axis of ode, will be clear:

«لَيْتَ ذَاكَ النَّهَارَ لَمْ يَكُ، أَنْظَرُ
كَيْفَ غَارَتْ جِبَاهُنَا، كَيْفَ جَفَّتْ
فِي شِرَابِينِنَا الدَّمَاءُ، وَ كَيْفَ
أَنْبَحَ فِينَا صَوْتُ الْأُلُوهَةِ، أَنْظَرُ
هُوَ ذَا الدَّرْبِ مُوحِشٌ، وَرَحَابُ
الدَّارِ قَفْرٌ، وَالشَّطُّ مُضْجِعُ رَمْلٍ
(Al-khal, 1979). هجرته الأمواج.»

I wish there was not that day, see/ how our foreheads are deepened/ how the blood is frozen in our vessels and how/ the sound of our divinity is loud. See/ that is the frightening way/ and the home is empty and the shore, slept sand/ waves are far from it.

In these poem poets wished that we were not falling that much. There is nothing in our lives making us proud. All aspects of our lives are signs of humiliation. Our foreheads are deepened and there is no sign of happiness and dynamicity. Blood is frozen in our vessels. But how we arrived to this point and place in death arms? In poet's point of view, the secret is that human is temporary and at the same time divine (Halavi, 1994). Because when human was created, God breathed his soul into him. But now our divine voice is loud when the important element of our existence is lost and we have become dead slaves and soulless corps. Our way is frightening as we are humiliated and there are only dead sand remained from waves of life.

Then second axis starts. Hope blooms in poet's mind. He tries to get far from the desperate atmosphere of ode:

«يَا نَفْسُ بُوْحَى
بِالَّذِي صَارَ، مَرْقَى الْحُجْبِ السَّوْدِ،
أَطْلَى عَلَى الْجَدِيدِ وَ ثَوْرَى
يَفْتَحُ الشَّاطِئُ الْخِلَاصَ ذِرَاعِيهِ
(Al-khal, 1979). و تعلقو على مداه السفين.»

Soul! / tear darkness to achieve to new things and make revolution/ until the coast of survive extend his hands to you and the ship come over that.

The poet means that first the sin that causes the dark condition of human must be identified, and then we can move toward new life. People have to try and up rise for that. However, they have to tolerate many difficulties in that way.

4. Conclusion

In investigation of Yousef Al Khal, it's clear that the main goal of poet in application of uprising myth is to call for awareness and modernism and cultural- civilization uprising of Arab nation. In this regard he beautifully combined myths. He used Tammuz myth a lot. He sometimes used it in format of Christ or Abraham and sometimes embodied that in the form of natural symbols like sea. In fact, he used these symbols to show the recession in today's community, in this way, he interpreted his innovative poetry experiences containing his desires and pains and hidden feelings which could not be expressed or translated to others. Yousef al Khal has religious Christianity believes, and based on his believes, human needs to return to religion with all its requirements such as patience, and sacrifice for releasing from solidity, disappointment and death.

REFERENCES

- Al-khal, Y. 1979. Complete collection of poems, second edition, Beirut, dar al-oudah.
Asfour, J. 1984. An Anthology of Modern Arabic Poetry, 1945-1984: With a Critical Introduction (Doctoral dissertation, McGill University Libraries).
Frazer, J. G. 1990. The golden bough. In *The Golden Bough* (701-711). Palgrave Macmillan, London.
Frazer, J. G., Ackerman, R., & Fraser, R. 2002. *The Golden Bough: A Study in Magic and Religion*. Balder the Beautiful; Vol. 2. Palgrave.
Gert, B. 2001. Representations of the Divine in Arabic Poetry, Ed de Moor, Amsterdam-Atlanta, Netherlands.
Halavi, Y. 1994. Myth in contemporary Arabic poetry, first edition, Beirut, dar al-adab.
Jiran, F. 2003. Myths of Assyria and Babylon, translated by Abul-ghasem Esmail por, Third edition, karon.
Jung, C. G. 1956. Symbols of transformation. Collected works, vol. 5. Princeton, NJ: Bollingen.
Moreh, S. 1976. Modern Arabic Poetry: 1800-1970; the Development of Its Forms and Themes Under the the Influence of Western Literature (Vol. 5). Brill Archive.
Niyazi, Sh., & Hosseini, A. 2007. "Tammuz myth in modern poets innovators of Syria and Iraq", *Journal of Iranian union of Arab literature and language*, No. 7
Razugh, A. 1959. Tammuzian poets, the myth in contemporary poetry, first edition, Beirut, dar al-hamra.

Rita, A. 1974. The myth of death and uprising in modern Arab poetry; Beirut, American University

How to Cite this Article:

Vahdani Z., The uprising myths in Yousef al-Khal poetries, UCT Journal of Social Sciences and Humanities Research 5(1) (2017) 5–12.