

Myth and Mythical Forms in the Poetry of Al-Sayyab and T. S. Eliot; Influence and Literary Archetypes: A Jungian Archetypal Criticism

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Abstract:

Badr Shaker Al-Sayyab and T. S. Eliot have extensively been studied from a variety of angles and perspectives, more particularly in terms of the inspiration Al-Sayyab received from T. S. Eliot and his poetry. Myth and mythical patterns in Al-Sayyab's and Eliot's poetry have thus been investigated thoroughly. Such studies, however, have commonly addressed the use of myth by Al-Sayyab as an aspect of influence exerted by T. S. Eliot. The argument of such studies is that although Al-Sayyab has resuscitated traditional Arab and Iraqi mythology by employing them in his poetry, myth in his poetry still has to be studied within the influence of western poets, especially T. S. Eliot. In the employment of myth in his poetry, Al-Sayyab however tends occasionally to follow a technique of amalgamation bringing together the west and the east, spicing his poetry up with a touch of universality. Therefore, the current research paper intends to argue—in the light of Carl Jung's concepts and ideas of myth and archetypes—that the presence of myth and mythical forms in the poetry of Al-Sayyab and T. S. Eliot is more of a universal human and archetypal literary phenomenon than mere influence.

Key Words: Myth, Mythical Archetypes, Carl Jung, Archetypal Criticism, Influence, Literature, Poetry.

الاسطورة والانماط الاسطورية في شعر السياب واليوت
التأثير والانماط الادبية: دراسة نقدية نمطية وفقا ل يونغ
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ملخص البحث:

لقد تم كتابة الكثير من الدراسات حول بدر شاكر السياب وتي اس اليوت، وتم تناول شعرهما من زوايا ونواحي عديدة، خصوصا فيما يتعلق بتأثير الشاعر تي اس اليوت علي السياب وكونه شكل مصدر الهام بالنسبة له. وبالتالي فقد تم دراسة وتحقيق توظيف السياب وتي اس اليوت للأسطورة والنسق والانماط الاسطورية في شعرهما بشكل شامل، ومع ان هذه الدراسات لم تهمل حقيقة توظيف السياب للأسطورة العربية عموما والعراقية على وجه الخصوص وليس مجرد التقليد لاليوت، وأنه في الغالب في توظيفه للأسطورة قد جمع ما بين التقاليد الغربية والشرقية في شعرة مضفيا عليه صبغة العالمية، الا انها تناولت هذا التوظيف في اطار تأثر السياب ب اليوت. ولهذا فان هذه الدراسة البحثية تنوي مناقشة وتحقيق توظيف السياب واليوت للأسطورة والانماط والنسق الاسطورية في شعرهما على انها تأتي في سياق كونها ظاهرة انسانية وادبية عالمية اكثر من كونها مجرد تأثر وتأثير، وذلك وفقا لمفاهيم وافكار كارل جائق حول الاسطورة والانماط والنسق.

الكلمات المفتاحية: الاسطورة، النسق والانماط الاسطورية، كارل يونغ، النقد الانباط العليا، التأثير والتأثير، الادب، الشعر.

Introduction and Background: Myth and Jungian Archetypes

Myths are stories, which have no basis to facts, not even slightly. The word myth is of Greek origin. It is derived from the Greek word 'mythos', which "is a word that describes something said in the epic. But already in Herodotus the word mythos had come to describe an idle and unbelievable tale," (Woodard, 2009, p. 210). Some critics and thinkers would rather "restrict the term 'myth' to sacred stories, using 'folk-lore' not in the wider sense of popular folk-tales in general, but for profane, non-religious tales in particular," (Grant, 1962, p. 155). Ronald Barthes defines myth as a "*depoliticized* speech," clarifying that "one must naturally understand *political* in its deeper meaning, as describing the whole of human relations in their real, social structure," and "in their power of making the world," (*emphasis in original*. Barthes, 1991, p. 142). Accordingly, myth and its different manifestations would be perceived as a conflicting paradox to reality. Myth would, to say the least, be thought of as a far too extravagant version of/from reality.

It is thus assumed that myth whether with relation to literature or without it is as old as the human existence itself. The use and/or telling of myths would be seen as a form of liberation from and assistance with the hardships and affliction of life and of living. In their frail and ill-fated state of being, people would resort to myths and mythical rhetoric; something incomparably unusual and powerful beyond their reach to seek comfort, alleviate their conditions of being, and stimulate their imagination.

Besides, Duncan Mitchell defines myth as "the regular narrative information about metaphysical beliefs, the origin of the universe, social establishments, or a history of some people," (Mitchell, 1981, p. 148). Myth in this regard would be considered as a form of demonstration and documentation of peoples' histories, systems of morality, and cultures that could eventually contribute to the modelling, directing, and controlling the whole circumstance of living.

In a similar respect, Carl Jung argues that the totality of the human race shares many qualities in common. Deep down in their unconscious minds, peoples of different races, languages, and religions demonstrate certain affinities and commonalties in terms of knowledge, experiences, lifestyles, religious rites, traditions, and mythical convention. Yet, even Jung himself acknowledges that the new interpretation and understanding of the unconscious has come to him after some time: "The whole thing came upon me like a landslide that cannot be stopped. The urgency that lay behind it became clear to me only later," (Jung, *Foreword* ..., 1956, p. i). In a further development in Jung's approach to the unconscious, he argues that the source of such human empathies and fellow practices and traditions is what he terms as the 'collective unconscious'. The collective unconscious is, in Jung's words, a "storehouse of knowledge, experiences, and images of the human race. It is an ancestral memory—shared and primeval—often expressed outwardly in myth and ritual," (*qtd. in*. Dobie, 2012, p. 62).

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This human storehouse accounts for not only knowledge, experiences, and myth, but also the way people think, feel, and act. In addition, People do not acquire what is deposited in this storehouse on an individual basis, but rather inherit it from their ancestors; it gets unconsciously passed down from one generation to the next regardless of human dissimilarities, thus enjoying permanence, universality, and is time-enduring.

In that order, it is asserted that more particular connections, relationships, and ideas beyond myth, experiences, and knowledge exist among different human races across space and time. With relevance to literature, it could be observed that such connections are shared by and reflected in different literary elements such as plots and characters composed by writers of disparate backgrounds and origins and without the least of mutual familiarity or the slightest influence.

Hence, Jung introduces new concepts that have later come to be called types and archetypes. Jung would first define these new notions as “ordering operators and image-formers,” in which “the archetypes function as the sought-for bridge between sense perception and the ideas and are, accordingly, a necessary presupposition even for evolving a scientific theory of nature,” (Jung, *The Concept of the Collective Unconscious: Archetypes ...*, 1959, p. 82). Thus, Jung first uses the concept of types delicately to encourage thinking and reflection upon the structures of the conscious and unconscious as well.

In terms of types, Jung would assert a sense of regularity about them. They may thus be perceived as regularly perpetual structures that resist change, and are usually associated with constitutions or heredity. Besides, types would be operating within the human conscious as commonly frequent conscious attitudes. They could be considered as function types and conscious attitudes of the psyche of every individual. Still, types might indicate a certain ambiguity in their nature, and that would be due to the way Jung has perceived consciousness and the human self.

Jung is widely thought to have dedicated less attention to types and more to archetypes as the unconscious attitudes. Such unconscious attitudes Jung terms as archetypes are images that might sometimes demonstrate themselves in discrete forms and sometimes in parts, but parts of an amalgamate and one unified whole. Archetypes are also assumed to be connected with mythology as well: “The archetypal images have a mythological character, they tend to fascinate, they have ‘numen’ or mysterious power, and each of them has a positive as well as a negative aspect,” (Jung, *The Concept of the Collective Unconscious: Archetypes ...*, 1959, p. 90). Jung further argues that archetypes enjoy and offer a kind of inexhaustible and infinite content that makes it difficult, perhaps impossible, to locate them in the conscious.

In addition to myth, the argument over archetypes extends to point to religion and folklore as universal and collective in circulation and prevalence just as archetypes are. This assumption of universality and collectivity has motivated Jung to

label the part where archetypes reside and from which they arise the collective unconscious. As long as archetypes originate in the unconscious and demonstrate a quality of collectivity, they acquire the nature of a universal human phenomenon. Such unconscious attitudes or function archetypes thus become universal human archetypes. That is to say, archetypes not only manifest themselves in human myths, religions and folklore, but also originate in human literature as recurring literary images and patterns across culture, race, and time.

To explore those frequent images and patterns (archetypes) in literature (in the poetry of Al-Sayyab and Eliot), the researcher will employ what is called mythological or archetypal criticism. Archetypal critical approach helps interested readers and writers alike discern and recognize the universal nature of those archetypes as they regularly recur in the form of literary patterns and images in different literatures and diverse cultures.

Likewise, these common literary patterns are also found to prompt strong and conceivably analogous responses from universal readers of miscellaneous literary works. Therefore, such approach entails opulent understanding in varied human disciplines. Hence, it not only advocates shared human commonalities, but also offers strikingly remarkable insights into diverse human cultural histories, traditions, practices, and literatures.

Such collective unconscious is, according to Jung, too difficult and too elusive to be accessed in a direct and straightforward manner. Therefore, it is detected in the form of archetypes. Those archetypes are thus universal and shared human commonality. They are defined by Jung as "universal images that have existed since the remotest times", because a universal archetype is "a figure ... that repeats itself in the course of history wherever creative fantasy is fully manifested," (*qtd. in.* Dobie, 2012, p. 62). Hence, those human archetypes also enjoy universality, regularity and permanence.

Consequently, those universal archetypes can be traced in literature as similar and matching forms that get reflected and reproduced in the rituals of different human races and in the characters, plots, images, and other elements of literary works belonging to various literatures. Such patterns do as well stimulate readers to generate particularly comparable responses in spite of variances in time, geography, culture, and race.

A further argument into human archetypes' nature of universality is that their foundational basis might more likely have been connected with the invariable states and conditions of the existence of man such as the cycle of seasons and the mysterious nature of death; they are thus neither fashioned with intention nor assimilated with culture. In view of that, such universal human archetypes get naturally manifested by the totality of the human race through instincts, and in the form of impulses and knowledge. Hence, to locate them, we have to fathom the

depths of human biology, psychology, and the natural manifestations of their sociology.

Those human universal archetypes, in the words of John Sanford, indicate human instincts and natural attitudes. They also manifest a commonality in a broad human context presenting themselves in archetypal forms that go beyond culture, religion, race, outreach space and endure time. As a result, those archetypes, mythical and otherwise, usually manifest themselves in the diverse works of art and literature. They can also be detected in people's dreams and in their rituals of a religious nature:

They are media for the telling of our myths, which, according to Jung, are the 'natural and indispensable intermediate stage between unconscious and conscious cognition.' By becoming conscious of what is generally unconscious, we integrate our lives and formulate answers for things that are unknowable, such as why we exist, why we suffer, and how we are to live. By uniting the conscious and unconscious, archetypes make us whole and complete. (Dobie, 2012, p. 63)

In view of that, the current argument addresses and examines the different mythical forms in the poetry of Al-Sayyab and Eliot as archetypal images of a universal nature.

Mythical Forms in Al-Sayyab's and T. S. Eliot's Poetry: Jungian Archetypal Perspectives

Within the context of influence, Badr Shaker Al-Sayyab and T. S. Eliot have extensively been studied from a variety of angles and perspectives, more particularly in terms of the inspiration Al-Sayyab received from T. S. Eliot and his poetry. The employment of myth and mythical patterns in Al-Sayyab's and Eliot's poetry have thus been investigated thoroughly. Though Al-Sayyab has also been shown to have employed Iraqi and Arab myths in his poetry, such studies have addressed the use of myth by Al-Sayyab mostly as an aspect of influence by T. S. Eliot.

The argument of such studies is that although Al-Sayyab has resuscitated traditional Arab and Iraqi mythology by employing them in his poetry, myth in his poetry still has to be studied within the influence relations of western poets, especially T. S. Eliot. In different respects, Al-Sayyab has been studied, not merely taking after T. S. Eliot and inspired by him, but as a pioneer modern Arab poet who has made laudable contributions to the rise and development of modern Arabic poetry.

Therefore, speaking in terms of literary influence, the Arabic traditional folkloric heritage exemplified typically by the literary work of *One Thousand and One Nights* is often deemed to have exerted tremendous influence on European literatures, more particularly English literature. Written and published as early as the

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8th century A. D., this magnificently inspirational work of literature has influenced many great English literary works.

Its tales of Sinbad the Sailor (Sindbad), Aladdin, and the Wonderful Lamp, for instance, have been translated and adapted by many European writers. *Galland's Les Mille et une nuits, contes arabes traduits en francais* is said to be the first European translation of the *Arabian Nights*, (Lachierur, 1711). The first English edition of the same tales is said to have come out as *The New Arabian Winter Nights* in 1711, (*ibid*). In America, such tales were adapted as early as 1794, as *The Seven Voyages of Sinbad the Sailor*, (Luebering, 1794). In addition, Daniel Defoe's *Robinson Crusoe* and Jonathon Swift's *Gulliver's Travels* are perceived to be influenced by Sindbad tales from *The Arabian Nights* as well, (*ibid*). In light of the accounts and assumptions stated earlier, the argument of the current research paper remains faithful to its hypothesis nevertheless. That is, it argues here that the traces, or rather aspects of communication, of a particular literature or literary writer in another literature or another literary work would have to be perceived more of universal literary archetypes than of plain influence, without ruling out the prospect of influence of a common nature.

In view of that, Mark Twain's novel *The Adventures of Tom Sawyer* published in 1876, might or might not have been stimulated by the adventures of Sindbad; nonetheless, adventure and sailing remain to be archetypes of universal human nature, are human activities across space and time.

Respectively, in literature, and in life as a whole, there exists an indispensably requisite relationship between a writer and their predecessors on the one hand, and between a particular literature and other literatures on the other. This imperatively vital connection is what establishes links, influence, and communication among writers of the same origin, and among literatures of diverse backgrounds and roots.

This postulation has opened the door wide with the rise and popularity of different literary phenomena and disciplines such as comparative literature and world literatures. According to Mathew Arnold, for instance, one realizes that "everywhere there is connexion, everywhere there is illustration: no single event, no single literature, is adequately comprehended except in its relation to other events, to other literatures," (Arnold, 1869-1914, p. 456). This statement is further supported by what later came to be known in literary studies and criticism as a meta-text, inter-text and a trans-text.

In a similar respect, Mikhail Bakhtin perceives what is usually looked at as influence in literary works is a form of dialogue and communication. He argues that language in its written and oral forms is "always a dialogue", that requires "at least one speaker, one listener/respondent, and a relationship between the two," (Bakhtin, *Creation of a Prosaics*, 1971, p. 17).

In the context of literature, the concept 'dialogism' that Bakhtin advances intertextuality suggests that "works of literature", are "in communication with each other and with other authors," in what he terms a state of unfinalizability, (Bakhtin, *Rabelais and his World*, 1986, p. 58). No literary work is ever finalized; there continues to be forms of communication between past, present and even future texts. Therefore, he asserts that within literary works of the same literature or of different literatures, what seems to be mere influence is more a matter of mutual interaction and communication. In this interaction, a text "shapes the other, not just by influencing new works but by adding to the understanding of those that have preceded it as well as those that follow it," (*ibid*, p. 59).

Bakhtin further ascertains that as long as language is the center of the issue, the relationship of a literary work and a writer to another is more dynamic and responsive than being simply the result of influence:

Works of literature do not merely answer or correct each other but inform and become informed by them. In an even more global manner, such thinking means that all language exists in response to what has already been said and in anticipation of what will be said. All thought is dynamic, growing and changing with each utterance. (*qtd. in* Dobie, 2012, p. 38)

Furthermore, Harold Bloom argues in favor of influence in terms of the relationship between individual writers and a particular tradition; however, it is a kind of a necessary influence that "need not make poets less original; as often it makes them more original, though not therefore necessarily better," (Bloom, 1973, p. 7). Accordingly, this essential influence is more a natural literary process than simply mere influence or plain copying; it is a process that would "enrich literature and give it new directions," (Qaisi, 2015, p. 180).

Hence, though influence relations are confirmed with relevance to Al-Sayyab and Eliot, Al-Sayyab is viewed as a "highly individual and independent" poet, because he generally "resorted to the rich legacy of his own homeland to revive memories of the splendor of ancient Mesopotamia," (Emran, 2000, p. V).

In addition, T. S. Eliot himself recognizes the presence and need of such influence relations between literary works of then and now deeming it a "process of creativeness," (*ibid*). He further avers that in his poetry "not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously," (Eliot, *Tradition ...*, 1993, p. 2171).

The discussion here, thus, argues more in favor of an overwhelmingly universal archetypes—literary and otherwise—than of sheer influence. In view of that, Al-Sayyab is observed to have frequently employed traditional Arabic and Iraqi myths rather than humbly copying Eliot's. Tammuz, for example, is a traditional Iraqi myth that Al-Sayyab has used to indicate triumph and prosperity of life over bereavement and death.

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Al-Sayyab also employs this mythical reference of Tammuz as a long-awaited and badly aspired gesticulation of hopefulness, cultivation, and progress for "Iraqi people and the Arab world," (Boullata, 1969, p. 253). That is, he has abundantly employed his traditional ancestral myths; the "myths of Tammuz and Ishtar", for instance, "to give a different depth to his work rooted in the cultural heritage of his country", and thus "came to be known as the Tammuzi poet," (Qaisi, 2015, p. 179).

With regards to Eliot, Al-Sayyab is usually considered to have assimilated "Eliot's urban motifs and modernist discourses transforming them into a poetics of confrontation to challenge local hegemony and oppression," (Gohar, 2008, p. 203). Correspondingly, the presence and employment of myth in Al-Sayyab's poetry would more possibly be a demonstration and an example of universally human literary archetypes than traces of simple influence.

In that order, the fact that myths represent a popular form of literature—at least folk literature—for almost all peoples and races, and that mythical forms always bargain their way into universal literary productions further supports the argument of the present research. Myths and mythical forms are not a peculiarity to a particularly individual people or literature. In addition, myths exemplify one prevalent archetype, in Carl Jung's words, that get passed down from one generation to another across races and languages through what he calls an ancestral collective unconsciousness.

Consequently, the researcher could assume that even Al-Sayyab's employment of English/European mythology in his poetry would be perceived as universal literary archetypes that stand much too remote from being traces of a sheer influence by Eliot, or any other English or European writer for that matter.

In that regard, the presence and employment of myth by Al-Sayyab and T. S. Eliot has been examined in a way or another—but not as literary archetypes—more particularly in a study conducted by Shadi Neimneh and Zainab Al-Qaisi titled 'The Poetry of B. S. Al-Sayyab: Myth and the Influence of T. S. Eliot'. This study is thus assumed to be the most comprehensive one thus far in this respect.

The study investigates the use of myth, more particularly, "fertility myths and vegetation rites", by the two poets, but "from the same comparative approach due to the insufficiency of critical scholarship on this specific issue," (Qaisi, 2015, p. 180). The writers of this study provided "a detailed discussion of the employment of myth in a broad selection from Al-Sayyab's poems", in which they highlighted Al-Sayyab's use of myth "to enrich his poetry and give it a universal orientation," (*ibid*).

That is to say, in the employment of myth in his poetry, Al-Sayyab is observed to have irregularly opted for the technique of amalgamation bringing together the west and the east adding to it a glare of universality. Moreover, Neimneh and Al-Qaisi demonstrated how Al-Sayyab "used myth as a structuring device to allow him to juxtapose the current subjects of his poems against remotely suggestive and mythical ones," (*ibid*).

Moreover, the fact that Arabic traditional culture in general and Iraqi folklore in particular, is rich with myth enhances the suppositions of the universality of mythical archetypes. As a child of this background, "Al-Sayyab grew up listening to traditional stories and myths in his grandparents' houses like those of Sinbad, Antara, and Abu Zaid el Hilali which later enriched his poetry," (Baidoun, 1991, p. 16).

Al-Sayyab has also been regarded as a "committed writer", who is "concerned with the issues of the Arab man in general," (*ibid*, p. 63). Al-Sayyab has, for instance, employed the mythical reference of Tammuz as a long-awaited and badly aspired gesticulation of hopefulness, cultivation, and progress for "Iraqi people and the Arab world," (Boullata, 1969, p. 253). That is, he has abundantly employed his traditional ancestral myths; the "myths of Tammuz and Ishtar", for illustration, "to give a different depth to his work rooted in the cultural heritage of his country", and thus "came to be known as the Tammuzi poet," (Qaisi, 2015, p. 179).

In that respect, Al-Sayyab is shown to have opted for myth in his poetry for a variety of reasons. One prospect is assumed to be his conscious attempts to address certain sensitive issues while simultaneously dodging possible consequential political harassment and aggravations. In view of that and within the relations of influence of myth, it is argued that in Al-Sayyab's poetry "Eliot's western narratives and poetic techniques are recycled, disseminated and developed in the form of a poetic construct probing socio-political issues of great ramifications on the national and regional levels in the post WWII era," (Gohar, 2008, p. 185).

Al-Sayyab is usually thought to have been "attracted to myth due to its indirect nature and ability to evade political oppression through symbol," (Baidoun, 1991, p. 71). Moreover, Al-Sayyab himself states that he and others tend to employ myth in their poetry due to "the dominance of matter over spirit and materialism over the soul which impacted artistic values and impoverished expression," (Kilani, 2008, p. 130).

Likewise, T. S. Eliot has, too, resorted to the use of myth in his poetry, though for conceivably similar and different purposes than Al-Sayyab. Eliot has, for instance, greatly depended on "myth, quotation, and literary allusions" to the Bible and preceding literary works to better communicate with his audience and convey his ideas, (Boullata, 1969, p. 102).

Myths and mythical forms used by Al-Sayyab in his poetry would, therefore, be conceived of as literary archetypes than exclusively suggestions of influence. This assumption could arguably be further enhanced by referring to one of Al-Sayyab's poems; 'Min Ruya Fu-Kay'. In this poem, one could observe the inclusion and presence of an amalgamation of mythical forms, literary allusions, and quotations germane to various religions, cultures, and literatures.

In terms of myth, for example, the poem includes the Chinese myth of Conghai. The use of universal myths by Al-Sayyab has assumingly been intended "to serve local contexts, thus also universalizing such local contexts and giving them a mythical status for readers across the globe," (Qaisi, 2015, p. 179). In relation to

literary allusions, the poem introduces Arabic, Western, and Asian allusions such as Tammuz, Cain, Abel, Christ, and Genghis Khan, to name only some. Further quotations mentioned in the poem comprise some from "Garcia Lorca, Shakespeare, The Tempest, and Lullaby by Edith Sitwell," (Boullata, 1969, p. 257).

On another hand, Northrop Frye further argues into the presence of "myth and archetypes in literature as structuring devices with patterns of imagery having conceptual meaning," (Frye, 1957, p. 86). Having Frye's view in mind, one can see that both poets have employed the city as a mythical literary archetype. In Al-Sayyab's poem 'Jaikur and the City', and in Eliot's 'The Wasteland', both poets use the city as a mythical archetype of dread, despicability, abhorrence, and a lack of values and traditions. Eliot depicts the city as a "barren waste land", which is "deprived of its values and traditions," (Qaisi, 2015, p. 183).

Similarly, compared to the city, Al-Sayyab's village, Jaikur, is for him "an archetypal image of innocence, simplicity, and happiness ... and a mode of spiritual being," (*ibid*):

And Jaikur is green,

... ,

went to her, like a lightening flash

it showed and vanished, splendor returned, kindling the road

until it lit the city, and under the bandages

could be seen the wounds on my hand:

they were scorch marks. (Jayyusi, 1987, p. 432)

Furthermore, rivers and desert; the availability or absence of water are frequently perceived as life-long mythical archetypes of fertility and barrenness. Such archetype could be detected in Al-Sayyab's 'The River and Death', and Eliot's 'Thames'. Both poems refer to rivers, in which a river represents a mythical archetype, or rather a "traditional symbol of life, fertility, and civilization," (Qaisi, 2015, p. 187). In 'The Wasteland', the mythical themes of fertility vs. aridity, and barrenness are to be treated as universal mythical archetypes as well:

What are the roots that clutch, what branches grow

Out of this stony rubbish? Son of man,

You cannot say, or guess, for you know only

A heap of broken images, where the sun beats,

And the dead tree gives no shelter, the cricket no relief,

And the dry stone no sound of water. (Eliot, *The Waste Land*, 2001, pp. 38-39)

Thus far, Al-Sayyab and Eliot's poetry are arguably received as examples of literary archetypes, as "both poets seem to have consulted an important source on comparative religion, folklore, and mythology, namely Sir James Frazer's book *The Golden Bough*", from which "Al-Sayyab borrows mythical symbols like Christ and

Tammuz and incorporated ideas of sacrifice and fertility," (Qaisi, 2015, p. 188). In other words, myth and mythical forms have long existed and have always been present as literary archetypes not only in different literary works of a particular culture, but also in different literatures across cultures, races, and languages.

Those mythical archetypes therefore demonstrate a nature of universality as they have always been, in Frazer's words, "present in remote cultures across the world," (188). For example, "Tammuz and Adonis", were worshipped "deities of vegetation in Semitic and Phoenician mythology," (*ibid*). The presence of other myths in many diverse cultures "such as those of Ulysses, Job, Lazarus, Orpheus, Icarus, Sinbad, Iram the Many-columned and others" further solidifies the argument, (Boullata, 1969, pp. 257-8).

Conclusion

The research paper has shown through investigation and supporting arguments that the use of mythology by both poets is an example of literary archetypes. The argument of the study has referred to Carl Jung's concepts of myth and archetypes and provided ample examples of the presence of myth and mythical forms in a diverse range of cultures, languages, and literatures.

Just like Eliot who employs and alludes to ancient Greek and Western mythology in his poetry, Al-Sayyab, too, employs and refers to traditional Iraqi, Arabic, and Eastern mythology in his poetry. This cultivation of argument indicates the universal nature of myth, and helps readers arrive at the conclusion that the use of mythical forms by both poets is to be approached as literary archetypes. It, furthermore, helps budge the assumption of sheer influence a bit farther as well.

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