The Mythical View of Rebirth in Arab and American Poetry

**Abd-Alrahmain Badr Ibrahim   Prof. Luma Ibrahim Shakir Al-barzenji (PhD).
University of Diyala College of Education for Humanities**

Abstract

The purpose of this study is to provide insight into old myths and mythologies by focusing on the poetic image of "Rebirth" from various points of view by analyzing the interpretations and references to which two distinct cultures, Arab and American, in contemporary poetry. This image will be investigated by examining the poetry writings of many poets from both cultures. Poems written by poets will be selected depending on the legendary figures of Tammuz, Adonis, Christ's Rebirth, Icarus, the Phoenix, and mythical creatures to express their viewpoints and demonstrate their creative worth in order to warn people to transform their present reality into a better one. Poets from the Arab world, such as Adunis and Yousuf El-Khal, and poets from America, such as Edward Fields and Leslie Marmon Silko attempted to connect Arabs and Americans in the present situation to the reader by conveying a metaphysical search to portray their suffering and optimism and to find an exile to enhance the dominant situations.

Website: djhr.uodiyala.edu.iq

Email: djhr@uodiyala.edu.iq

612

Tel.Mob: 07711322852
e ISSN: 2789-6838
p ISSN: 2663-7405

الملخص

الغرض من هذه الدراسة هو تقديم نظرة ثاقبة للأساطير والأساطير القديمة من خلال التركيز على الصورة الشعرية لـ "النهضة" من وجهات نظر مختلفة من خلال تحليل التفسيرات والمراجع الخاصة بثقافتين متميزتين، العربية والأمريكية، في الشعر المعاصر. سيتم التحقيق في هذه الصورة من خلال فحص الكتابات الشعرية للعديد من الشعراء من كلا الثقافتين. سيتم اختيار القصائد التي كتبها الشعراء اعتمادًا على الشخصيات الأسطورية لتموز وأدونيس وولادة المسيح وإيكاروس وطائر الفينيق والمخلوقات الأسطورية للتعبير عن وجهات نظرهم وإثبات قيمتها الإبداعية من أجل تحذير الناس لتحويل واقعهم الحالي إلى واقع أفضل. حاول شعراء من العالم العربي، مثل أدونيس ويوسف الخال، وشعراء من أمريكا، مثل إدوارد فيلدز وليزلي مارمون سيلكو، ربط العرب والأمريكيين في الوضع الحالي بالقارئ من خلال نقل بحث ميتافيزيقي لتصوير معاناتهم. والتفاؤل والعثور على منفى لتحسين الأوضاع المهيمنة.

المقدمة

Reviving the Myth in Arab and American poetry

More poets are drawn to myths of all nations and civilizations daily, and mythologies gain more respect. As a result, adaptations of such myths and literary works that include elements of such mythologies have received widespread acclaim. As a result, investigating why literary works that include mythical echoes are well-known among a broad audience can aid in understanding the degree to which mythology influences contemporary poetry. The role of mythology in different poetries can be viewed as a complete vessel through which primitive Man deciphered his reality and clarified his hypothesis about the universe's idea. Myths contain a blend of information, a creative mind, and dreams about the real world, contemplations, and obliviousness. It joins the existence and different sorts of creatures to communicate the universe's reality thoroughly.

Robert A. Segal (2004) shows that mythology's forms significantly relate to different literary genres, such as poetry. He claims that "The most obvious form has been the use of myth in works of literature" (p.78). The myths' themes and occasions' characters have been reflected in extraordinary writers' progress from different cultures, for example, Chaucer, Milton, and others. In addition to that, the church additionally utilizes these myths for attracting people to virtue. The second one is "the derivation of literature from myth – an approach pioneered by Jane Harrison and her fellow classicists Gilbert Murray and F. M. Cornford" (Segal, 2004: 80). They have established Literature in Myth by relying upon Frazer's custom hypothesis. Harrison accepts as Segal does that the ritual turns into art when it is represented its purpose without any restriction.

As Segal points, Fry is another critic who acknowledges that all genres of literature are derived from myth. He mentions that " Frye associates the life cycle of the hero with several other cycles: the yearly cycle of the seasons, the daily cycle of the sun, and the nightly cycle of dreaming and awakening" (Segal, 2004: 81). For Frye, Frazer is responsible for the connection with the seasons. The association with the sun, which has never been ascribed, may have originated with Max Müller. Jung is responsible for the interaction with dreaming. While it was never stated who linked between the seasons and heroism, it is possible that Raglan, who will soon be regarded as his right, did so. Frye provides his heroic pattern, which he calls to as the 'quest-myth,' which he describes as follows: There are just four significant phases in the story: the hero's birth, triumph, isolation, and loss, all of which take place simultaneously.

Moreover, the third form of myth as literature concentrates on "a common storyline" (Segal, 2004: 84). A myth is a causal explanation for events that happen to be told as a story. In order to draw a parallel between myth and science, the story form must be minimized while the explanatory content is emphasized. Thus, mythology also connects with telling stories and has many occasions that incorporate practically all the requirements of stories as characters, plot, themes, and settings. To Segal, myth is far removed from literature, and treating it as such trivializes it, converting its explanatory truth claims into complex lyrical descriptions. Tylor, on the other hand, takes myth literally. Unlike Frye and others, who claim that myth cannot be reduced to literature, Tylor argues that myth cannot be reduced to myth. While Burke believes that myth is ultimately the expression of nontemporal truths, he also considers that myth is still the presentation of those truths in narrative form and that the tale is what differentiates myth from other forms of expression of regenerable reality, even if the meaning must be retrieved from the form.

Considering what Segal said, Poets have drawn new implications from myths, which they find reasonable for communicating contemporary perspectives towards life issues due to their social intricacy. Myths, subsequently, comprise an extraordinary framework in the structure of contemporary Arabic and American poetry because of their significant psychological structure and their association with countries' convictions, customs, and profound legacy. So, they establish a developing and dividing perspective on time and spot structure. From a recorded viewpoint, legends have been a path for primitive man to overcome his terrors. At the same time, politically, they were an endeavour to make a more brilliant and excellent other option, a window through which the Arab and American could see the light since it makes a condition of mental balance with one's environmental factors, and gives the premise to dreams, creative mind, and recall.

For its part, mythical work in Arab poetry has been revived from the early years of the twentieth century, according to specific sources. Gibran Khalil Gibran used the tale of Adonis and Ashtar in his book Tear and Smile (1950), while Nasib Ariza praised the Myth of Eram Zaat al-Emad in his ode poems "On the Way to Eram" (1946), both of which were published in the same year. The story has also been referenced by Akkad and Abu Shady, among other poets, in their odes. Poets have used old and traditional characters for visual and linguistic effects, rather than for spectacular or dramatic themes, as has been the case in the past. Furthermore, the usage of these characters has not taken into account contemporary human problems.

On the other hand, custom or legacy has existed as a distinct entity in terms of specialized and emotive style since the mid-twentieth century. Consequently, exceptional poets such as Adunis, Khalil Hawi, Yousif Al-Khal, Badar Shaker Al-Sayyab, Abdul Wahhab al-Bayati, Amal Donqol, and Salah Abdul Sabor have achieved success in their respective fields. In Arabic countries, political and social driving factors have played an essential role in poets' ambition to enter the realm of myth.

Due to the expansion of the scope of mythology in modern Arabic poetry since the turn of the century, meaningful translations of mythology from various countries or alternative perspectives on mythology research, such as psycho-analytical literary analysis, masterful works, and legendary analysis in Arabic literature, have been published in recent years. Many Arab poets have connected political and social issues with the use of mythical characters and images in their poems. The images of "death" and "rebirth" have taken the central role in their poems. They have utilized these images and connected them with the significance of lands for the Arabs. Al-Sayyab, an Iraqi poet, has constructed a mythical scheme in his poem "Jaikur and the City" (1963), whereby myth is natural and essential to his poetry when analyzed aggregately. Poetry is constructed and created by using myth in his work; myth also provides the poems with socio-political and cultural significance. Al-portrayal Sayyab's of particular urban neighbourhoods, which is influenced by T. S. Eliot's The Waste Land, elevates them to the level of legendary towns. In his poem "Jaikur and the City," the poet describes Jaikur, his hometown, as a simple fantasy whose repair is out of grasp for the artist because of financial constraints. He is attached to this myth, even though he recognizes that it is impossible to achieve.

Henceforth, the rebirth and independence of Jaikur are symbolic of the rebirth and independence of the nation. When Jaikur is persecuted, it represents death and annihilation, while when it is green, it represents life and resurrection. When Jaikur dies, he is transformed into a mythical figure of life, death, and resurrection. Like Al-Sayyab, in his poem "Beyond Glaciations" (1972), the

Lebanese poet Khalil Hawi utilizes myth through using the Myth of Tammuz and Adonis. Tammuz, Sumerian Dumuzi, in Mesopotamian Religion, the God of fruitfulness typifying the forces for another life in nature in the spring. For Khalil and other poets, Tammuz refers to the life surviving and success over death and the dry spell. This myth has affected the poem's essential structure, demonstrating that the world is experiencing a civilizational crisis. When the poet is merged with myth, it tells barrens, hunger, and passing. For example, life on Earth started as a result of the freezing and drying of human veins; one sun, a mirror, and a glass of wine is all it takes to bring the world to a broken state of things.

While in American poetry, mythology shows a trademark focal picture of a man springing from American culture's unpredictable truth. The American poets supplant 'Destiny' with a good conscience, and his worthless battle in moulding their fate is shown in their poems. A glance at the American literary turnout, one notices the nonattendance of one long custom. There has been wavering between 'Schools of Expectation' and 'Schools of Hopelessness.' Through this, American poets frequently put resources into and are unquestionably joined into three crucial public myths: American Individualism, the opportunity to pick his way as he depends on himself and his assets; the American Dream, the opportunity to act to acknowledge monetary security and societal position through a close to home exertion; and American Exceptionalism, having his impact in affirming and fortifying America's and Americans' unique character and part in the world. They have explored those myths to find a way to deliver their messages to connect the image of 'self–made' with the image of 'rebirth' through using different mythical characters in their poems. Those images share the same attitudes and have the same characteristics, leading people to find their national identity and heritage.

Many studies and books have investigated the term "American self–made" or "Americanness" and connected it with myth in American poetry. The first study investigates this term under the title "Americanness" in F.O. Matthiessen (1968). In this book, a series of works have been incited by later critics, many of whom sought to analyze the curious but focal connections between American history and American myths (Matthiessen, 1968). Probably the most popular culture studies of the 50s and 60s, like H.N. Smith's *The Virgin land* (1950), R.W B Lewis' *The American Adam* (1955)*,* and Leo Marx's *The Machine in the Garden* (1964), all bear proof of the significance of mythology and imagery to the American brain. In *Virgin Land* (1950), Henry Nash Smith has explicitly expressed that he looked to poetry to discover aggregate portrayals, a collection of images and myths that express the "presumptions and yearnings of an entire society".

To apply this mythical image, American poets have utilized different mythical characters such as Icarus and Daedalus (worldly creatures), Frankenstein (synthetic creature), Bears, Wolves, and the Phoenix (worldly animals). They also linked the myth of these creatures to the myth of "Rebirth" and current political and social issues. They are also eager to use this technique to revive the idea of belonging to land and traditions. The poet Howard Nemerov, in his poem "The Phoenix" "1950", takes advantage of using the Egyptian myth of this mythical bird to write his poem. The Phoenix has traditionally been referred to as the image of 'rebirth' or 'self-made'. The phoenix myth additionally shows people's continuous interest in fire—like another mythological monster, the salamander, the Phoenix is agreeable in the fire. Nemerov underscores the bird's independence— it does not need a mate to return to life again. According to Nemerov, people must depend on themselves to build their "self" and to "rebirth" their traditions regardless of all the disasters they face, as the Phoenix does.   Philip Levine, in his poem "Starlight" (1979), shows the significance of "Change and Transformation" by using the Myth of the Phoenix, which is a mythical bird that lives for hundreds of years before building a nest and dying. A new Phoenix emerges from its own body, living for hundreds of years, continuing the cycle. Levine has portrayed this mythical image to make the father in his poem return to life again. Philip shows that the "rebirth" can lead people to discover their "self" and remake it again.

The poetry of Arab and American cultures has been tested by focusing on the concept of "Rebirth" or "self–made" and how this image influences the way they write their poems using these myths. They also share the same idea of reviving their oral traditions and connecting to their land, and they also have focused on building a man who can depend on his "self" to make his destiny. This mythological image has allowed them to reject the idea of war and the destruction humankind caused to everything by using weapons, spreading hatred and evil worldwide.

The Mystical Myth of Rebirth

Since the early periods, the hypothesis of a life cycle and death has been an aspect of the human quest for significance. Rebirth's strength of consciousness has been articulated since the dawn of humanity, and it provides a way of life and a way of being in the world. Scholars, thinkers, and writers equipped with twenty-first-century instruments continue to work hard to find answers to clarify the origins of questioning, ruminating on the present, and considering the future direction while imagining the sorcery string that connects birth to death to the resurrection. Like Ariadne's clew, the wizardry string

associating people to the strangeness flows through the history and the myths not fed by a spectrum but by the splendour of metaphysics.

There are many names for "Rebirth" that different cultures believe in and have used in their mythologies, including "Resurrection," "Revival," "Reincarnation," and "Rising", which serve as a central mythical theme in different mythologies. Each of these concepts can be defined differently from the others but eventually leads to the exact meaning of the motif - Myth of "Rebirth". Thus, Norman C. McClelland (2010) defines this concept as "the philosophical or religious belief that a living being's non-physical nature begins a new existence in a different place or the same physical form or body after biological death" (pp. 24–29, 171). Alternatively, it can be defined as "getting back to life after death". This way suggests a kind of death, representative or literal, that goes before the real or renewal or regeneration of life, soul, and teachings of the dead philosophers and scholars. According to this definition, the Rebirth of God, goddess, hero, religious figure, and mythical creatures is the most topic that the writers, authors, and poets concern within their works. Myth is, for them, has been the influential central theme connected with various events and actions of the present day. Thus, this myth can push people to change their reality by following those characters' teachings and actions. The significance of this motif – Myth has its roots in different religions worldwide. It frames the essential establishment of practically all the religions of the world. Each religion has dealt with this motif – Myth differently from the others. However, most of them share a close meaning of this motif, "returning to life after death".

Due to Islamic culture, rebirth is an obligatory and fatal step that comes after death until the Day of Judgment. From this viewpoint, the Muslims worldwide believe in "the Day of Judgment or Rebirth or Resurrection", which refers to the Last Day that people will revive from the graves in their fundamental forms and return to Allah "God" to receive their judgment. This belief is the only thing that strongly connects to the concept of "Rebirth" in Islam. Thus, the resurrection "Rebirth" and the last judgment are principal convictions in Islam. Due to the Holy Quran, humankind's making would be to no end without them.

In Christianity, believing in this concept has a different way to explain. The term "Rebirth" refers to the resurrection of Jesus. Additionally, it encompasses the awakening of the Day of Judgment, also known as the revival of the dead, by those Christians who subscribe to the Nicene Doctrine (which is the majority of traditional Christianity), as well as the rebirth of supernatural occurrences performed by the Old Testament prophets and Jesus. Thus, this concept has regularly been related to an exact, transiently datable type of

"transformation," particularly in the revival kind of Christianity. Throughout the entire existence of Christian devotion, a line of prominent personalities, most eminently Paul and Augustine, encountered their rebirth as a transiently datable and locally ascertainable conversion event.

Christians assume that the fundamental message of Christianity is Jesus' rising. Others think that Jesus' presence is more significant; in any case, the miracles – especially his resurrection – attest to his manifestation. According to Paul, the importance of Jesus' Resurrection and the longing for post-existence are at the heart of every Christian faith and assurance. Craig L. Blomberg (2009) adds that Paul had written to Corinthians in the first letter: "If only for this life we have hope in Christ, we are to be pitied more than all men. However, Christ has indeed been raised from the dead, the first fruits of those who have fallen asleep"(1 Corinthians 15:19-20).

The faith in rebirth dominated early Christianity, and the Gospels of Luke and John, for example, include allusions to the longing for the immortality of the soul. The vast majority of modern Christian denominations believe that there will be an ultimate resurrection of the dead, as well as the establishment of a new world in the afterlife. Additionally, it is structured in the Apostles' Creed, which serves as the basis of Christian baptismal confidence philosophy and serves as the foundation of Christian baptismal confidence philosophy. In addition, the Book of Revelation has many references to the Day of Judgment, when the dead will be raised from their graves by Jesus Christ. Even throughout the medieval period, the actual rebirth of the body remained solid, while the other components of the rebirth of the flesh remained firm in Orthodox churches over the centuries. André Dartigues (2005) says;

> from the 17th to the 19th century, the language of popular piety no longer evoked the resurrection of the soul but everlasting life. Although theological textbooks still mentioned resurrection, they dealt with it as a speculative question more than as an existential problem. (p.1381)

According to the religious viewpoint, various works for various social anthropologists, psychoanalysts, philosophers, and culturalists have shown the importance of following the Myth of "Rebirth" in people's lives and beliefs. The concept of "Rebirth" is related to a Scottish social anthropologist and folklorist, Sir James Frazer, a British classical scholar, linguist Jane Ellen Harrison, and their fellow Cambridge Ritualists. At the end of the nineteenth century, Frazer and Harrison argued in their books *The Golden Bough* (1890) and *Prolegomena to the Study of Greek Religion* (1908) that all myths reflect beliefs practices that are in the early stages of development intending to control natural occurrences. Sir James Frazer is widely regarded as one of the fascinating works of the twentieth century.

In *The Golden Bough*, Frazer talks about "the presence of archetypal rhythms in human life, in particular the rhythms of the birth and rebirth of the gods, proclaiming the capacity of myth to re-establish links with primal sources of experience in a world controlled by functional rationality" (Radwan, 2011: 18). Osiris, Tammuz, Adonis and Attis, Dionysus, and Jesus are examples given by Frazer. Frazer (1996) claims that "Christians and pagans alike were struck by the remarkable coincidence between the death and resurrection of their respective deities, and that the coincidence formed a theme of bitter controversy between the adherents of the rival religions" (p.284). According to him, the pagans believe that Christ's resurrection was a bogus imitation of Attis' resurrection, while Christians believe that Attis' resurrection was a diabolical counterfeit of Christ's resurrection. Thus, the mysteries of preliterate mythmakers and ritualists can be sorted from dissipated hints and pieces and memories that linger in literary works. Around the appearance of Frazer and Harrison's works, the ethnographer and folklorist Arnold Van Gennep distributed his early book *Rites of Passage* in 1975. Van Gennep has deciphered death-reviving secrets in various preliterate cultures, including initiatory ceremonies and various transitional encounters. Acquainted with Frazer and Harrison, van Gennep has seen renewal as a "law of life". Van Gennep has asserted that the regenerative rule has been communicated in "customs of death and reviving".

Affected by Frazer and Van Gennep, the Swiss psychoanalyst Carl Jung has added the viewpoint of depth psychology to the developing multidisciplinary agreement of researchers watching the intermittent imagery of death and reviving found in myths and ceremonies over the world. For Jung, the myth-theme of rebirth has been defined as a significant psychological archetype of transformation represented in various forms. The representative theme is communicated in a broad scope of forms, including the symbolism of reviving as a symbolic form and renovation, a term Jung acquired from alchemy. Jung has contended that archetypes, for example, "death and revival", were essential for the "trans-personal symbolism" of the aggregate oblivious and could be used in the errand of psychological reconciliation. He has also suggested that the agnostic gods' myths emblematically dead and revived foreshadowed Christ's exacting/physical passing and restoration (Crowley, 2000).

As a result, Jung's general perspective for religious topics and stories is that they articulate functions happening in the unaware of the people, paying little attention to their accuracy. Lee W. Bailey (2009), an associate professor of religion, argues that from the symbolic perspective, Jung sees "dying and rising gods as an archetypal process resonating with the collective unconscious

through which the rising god becomes the greater personality in the Jungian self" (p. 267).

However, Jung believed that whether or not a biblical story is true (such as Jesus' resurrection, which he saw as an example of "death and rising") had little bearing on his psychological analysis of the cycle and its effect. He asserts that the subject of a dying god appears in the mythology of many civilizations - perhaps because deities' traits were derived from everyday occurrences, and subsequent disputes often resulted in the deity's death (Bailey, 2009). As a result, the archetypal process of gods dying and resurrecting resonates with the collective psyche. The rising God develops into the more attractive personality inherent in the Jungian self due to this process.

In Philosophy, a relationship between philosophy and rebirth has been regularly acknowledged all through the ages. In the Plato Republic, Socrates tells people how Armenius's child supernaturally returned to life and connected the other world's privileged insight on the twelfth day after death. Myths and speculations about comparable consequences may be found in many dialogues, including the Chariot allegory of the Phaedrus, the Meno, the Timaeus, and the Laws. Once the spirit has been separated from the body, it spends a vague amount of energy in "farmland" before assuming a new physical form in another body. In addition to instilling trust in particular groups from an early age, rebirth has also been argued based on guidelines, like when Plato argues that the number of spirits must be restricted since spirits are immortal. Jowett Benjamin (1888) has a similar view of Plato as "the souls must always be the same, for if none be destroyed, they will not diminish in number" (p.clii). The goal of intellectual life is to free the soul from the physical body's needs, which is a lofty aspiration. Because death is the ultimate separation of the soul from the body, a philosopher should consider it the achievement of their objective. Because the soul, in contrast to the body, is eternal, it will survive the body's death.

Another opinion by the twentieth-century Hindu philosopher and poet Sri Aurobindo who shows the significance of "rebirth" in the light of its function in the profound advancement of humankind, shows how this concept is so connected to philosophy. Sri Aurobindo (1999) causes people to contemplate enduring inquiries concerning the motivation behind existence. He adds;

> Rebirth takes the difficulty and solves it in the sense of soul continuity with a beat of physical repetition. Like other nonmaterialistic solutions, it gives the right to the soul's suggestion as against the body's and sanctions the demand for survival, but unlike some others, it justifies the bodily life by its utility to the soul's continued self-experience; our too swift act in the body ceases to be an isolated accident or an abrupt

> interlude, it gets the justification of a fulfilling future as well as a creating past for its otherwise haphazard actions and relations. (p. 46)

Different cultures and literature use such myths to affect people's lives from the above ideas. In Arab literature, many writers, poets, dramatists, and novelists use this concept in their works. In poetry, the appearance of using the Myth of Tammuz, and the Phoenix, which is connected to the Myth of "Rebirth", is so evident in the poetry of Syrian poet Adunis (Ali Ahmad Said). He has connected the mythical characters and creatures with the political issues during his time. This myth appeared for the first time in Adunis's poems "Al-Hulm" (The Dream) and "Tartelat Al-Ba'ath" (Rebirth Hymn), which include in his poem "Al- Ba'th Wal – Ramad" (Resurrection and Ashes) in 1957. In these poems, the death of the Phoenix, Tammuz, and Mihyar symbolizes hope and request in bestowing life to death as in the cases of Christ and al-Khadr (St. George), whose deaths are contrasted to the death of the Phoenix.

Another Arabic poet who tried to find the best solution for the most fundamental question that obsessed his mind is Yousif Al-Khal. His inquiry is about the cultural self and the necessity of resurrecting past magnificent values to save contemporary man from spiritual loss and emptiness. He turns to the Myth of Tammuz, hoping to discover what he is looking for in its symbolism. According to Al-Khal, in his poems "Al-Sha'ir" (The Poet) (1958) and "Al-Bi'r Almahjura" (The Forsaken Well) (1958), the enormity of the terrible reality, as he sees it, would not come unless via death (sacrifice), which will be followed by another life (restoration). Accepting this conviction as a condition of flight, he turns to the Myth of Tammuz to find what he seeks in its images. He gets to the point where he recognizes Tammuz.

Death and arousing from the dead are far and wide in myths worldwide and throughout history. There are stories from various cultures of repeated rebirths in a new shape – the prototype image of recurrent returns of Phoenix and Tammuz; on the other hand, there are stories of rebirth as a singular apotheosis – the seminal model of Jesus Christ arousing from the dead. In American cultures, different writers, especially poets, widely use the concept of rebirth to show how this concept can make people change their way of living. The American poet Edward Fields has utilized the idea of 'Rebirth' in his poems "Icarus" (1963) and "The Return of Frankenstein" (1967). Edward Field's poem *Icarus* has intermingled with the old Myth of Icarus and modern-day contemporary life to portray how similarly has flawed each civilization treats itself. Through the Icarus myth, Field frees himself from being a servant.

In "The Return of Frankenstein", Edward has tried to use the Myth of 'Rebirth and Death' by using the power of science. The monster's rebirth led to an uncontrollable creature that destroyed everything around it. Fields portrayed

the horror of WWII by using the image of this creature. Through this Myth, Fields shows that the image of "Rebirth" has a negative side, leading to the destruction of the world's beauty. He has indirectly mentioned those who supported and celebrated the war by using such mythical characters. Not only E. Fields is interested in using myth to write his poems; other American poets are also interested in using this technique. Leslie Marmon Silko, who is of Laguna Pueblo, has utilized this technique in her poems "Story From Bear Country" (1981) and "Four Mountains Wolves" (1975). She wants to 'Rebirth' her Laguna's traditions by using myths related to wolves and bears because those animals' nature is strongly related to the place they live in.

While managing the marvel of utilizing the Myth of Rebirth in contemporary poetry, those poets explain their times' social and political events. They additionally adjust the myth of restoration to suit their own political or social reality. They either have changed the myth or, incidentally, consolidated it with different myths, distracting the first mythic issue, such as death, life, rain, death in life, and life in death. An essential examination of this myth in contemporary Arabic and American poetry will accomplish the Arab and American languages and their literature a thorough familiarity with their humanistic side. Accordingly, when a critic finds that unique examples are rehashed in these poetries, it can promptly be identified with overall literature.

Conclusion

The Rebirth myth is examined as a constructional component in different cultures and literatures. It also has the function that makes it so close to philosophical, psychological, political, religious, and social viewpoints. In Arab and American literatures, the poets embrace this myth changing it into an intelligent system, which raised the height of poetry to be incorporated among the world's immortal literary works. Famous Arab and American poets have utilized myth in their works at two levels: aesthetical and social. The literary devices they use are comprised of association, dramatic speech, and dialogue.

References

Aurobindo, S. (1999). *The Problem of Rebirth*. Sri Aurobindo Ashram Publication Department, Pondicherry.

Bailey, L. (2009). Dying and rising gods. *Encyclopedia of Psychology and Religion*, 266-267.

Blomberg, C. L. (2009). *1 Corinthians*. Zondervan Academic.

Crowley, V. (2000). *Jung: A journey of transformation: Exploring his life and experiencing his ideas*. Quest Books.

Dartigues, A. (2005). Resurrection of the Dead. *Encyclopedia of Christian Theology*. Vol.3. New York: Routledge, 1318.

Frazer, J. G. (1996). *The Golden Bough: A study in magic and religion*. London: Wordsworth Edition Limited.

Jowett, B. (Ed.). (1888). *The republic of Plato*. Clarendon Press.

Matthiessen, F. O. (1968). *American renaissance: Art and expression in the age of Emerson and Whitman* (Vol. 230). Oxford University Press on Demand.

McClelland, N. C. (2010). *Encyclopedia of reincarnation and karma*. McFarland.

Radwan, O. B. (2011). *The Tammūzi Movement and the Influence of T.S. Eliot on Modern Arabic Poetry*. Studies in English: Proceedings from the 6th International IDEA Conference.

Segal, R. A. (2004). *Myth: A very short introduction*. OUP Oxford.