



The Mythological effect on Religion and Literature in Arab and American Cultures

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Abstract

Various cultures, such as Arab and American, have developed between myth, literature, and religion. The employment of myths in works of literature of both cultures is the most visible manifestation of this trend. In addition to that, religion plays an important role to shape the myths of the old nations. The theme "Myth, Religion and Literature" examines the mythological origins of literature. It covers academics who postulate the patterns they identified in hero tales and the patterns themselves. Myths as a whole are too diverse to be able to have a similar narrative. However, standard plots have been suggested for particular types of religious stories, most often for hero myths. Some other types of myths, such as creation myths, flood myths, paradisiacal myths, and future myths, have proven to be too diverse to be useful for anything more than the most broad-brush comparisons.

Email:

Published: 1- 6-2024

Keywords: Arab and American cultures, Myths, Religion, Hero Tales, Broad-Brush Comparisons, Creation, Flood.

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المخلص

تطورت ثقافات مختلف، مثل العربية والأمريكية، بين الأسطورة والأدب والدين. إن توظيف الأساطير في الأعمال الأدبية لكلتا الثقافتين هو المظهر الأكثر وضوحاً لهذا الاتجاه. بالإضافة إلى ذلك، يلعب الدين دوراً مهماً في تشكيل أساطير الدول القديمة. يتناول موضوع "الأسطورة والدين والأدب" الأصول الأسطورية للأدب. ويغطي الأكاديميين الذين يفترضون الأنماط التي حددها في حكايات البطل والأنماط الأخرى. الأساطير ككل متنوعة للغاية بحيث لا يمكن أن يكون لها سرد مماثل. ومع ذلك، فقد تم اقتراح الحبكة القياسية لأنواع معينة من القصص الدينية، وغالباً ما تكون للأساطير البطولية. أثبتت بعض الأنواع الأخرى من الأساطير، مثل أساطير الخلق وأساطير الفيضانات وأساطير الفردوس والأساطير المستقبلية، أنها متنوعة للغاية بحيث لا يمكن أن تكون مفيدة لأي شيء أكثر من المقارنات الأكثر شمولاً.

المقدمة

Mythological\Archetypal theory

The study of myth by a group of comparative anthropologists at Cambridge University, notably James G. Frazer, whose *The Golden Bough* (1890–1915) revealed the fundamental forms of myth and ritual that people conceive in the tales and rituals of diverse and distant civilizations and faiths, was a critical component of the theory of archetypal mythology. This theory contends that archetypes evaluate the form and function of literary works and that cultural and psychological myths shape a text's meaning. According to Christopher De Quincy, a philosopher and anthropologist, archetypes are ancient cyclic patterns common across cultures that exist in numerous forms buried deep inside our collective consciousness (Gijo & George, 2021).

Mythological, archetypal, and psychological critique are all inextricably linked. This theory is since Freud developed several ideas based on the concept of the social archetype, and his disciple, Carl Jung, extended and polished Freud's beliefs into a more cross-cultural philosophy. The term archetype is used in literary criticism to describe

narrative designs, patterns of action, character types, themes, and images that recur in a wide variety of works of literature, as well as in myths, dreams, and even social rituals. Such recurrent items are often claimed to be the result of elemental and universal patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the attentive reader because he or she shares the psychic archetypes expressed by the author. (Abrams & Harpham, 2014:18)

Archetypal critique originated with psychologist Carl Jung, who claimed that humanity has a "collective unconscious," a sort of common psyche expressed via dreams and myths and contained universal themes and imagery. Consequently, literature is more like the "whole dream of humanity" than to reality. Readers are encouraged to engage ritualistically in their generation's fundamental beliefs, fears, and anxieties via archetypal imagery and narrative patterns. These iconic characteristics add to the intelligibility of the text and a sense of human wants and concerns.

Like his master Sigmund Freud, Jung thought that people's unconscious minds control many of their actions. Unlike Freud, who believed that each individual's unconscious was unique and different from others, Jung thought that all members of the human race share a part of their unconscious. According to him, the human psyche is made up of three distinct components: a personal conscious, which is a state of consciousness in the present moment that, when it passes, becomes a part of the individual's unique personal unconscious; a personal unconscious, which is a state of awareness in the past that becomes a part of the individual's unique personal unconscious; and a personal unconscious, which is a state of awareness in the future that, when it passes, becomes a part of the individual's Chacune of them represents a substructure of the collective unconscious, which serves as a repository for human knowledge, experiences, and images. It is a kind of ancestral memory that may be found in myth and ritual regularly.

Literary scholars who analyze literature from a mythological/archetypal perspective seek symbolism. Psychologist Carl Jung believes that myths are an essential and natural stage in the process of moving from unconscious to conscious cognition. Even though the collective unconscious cannot be approached directly, it can be discovered through archetypes. Jung stated that archetypes as "a figure ... that repeats itself in the course of history wherever creative fantasy is fully manifested" (Dobie, 2012:62). These archetypes are not acquired via culture; instead, they are inherent components of most individuals' biological, social, and psychological natures.

Dobie says that individuals become complete when they are able to mediate between these two parts of their brains; archetypes and myths assist people in doing so, converting the unconscious into the conscious mind. According to Jung, certain tales have been repeated throughout history in cultures and eras that could not possibly have interacted was evidence of this phenomenon. Chinese and Celtic mythology, which evolved long before the ancient Greek and Roman empires invaded Asia and northern Europe, parallels many Greek and Roman tales. Myths and symbols are primarily used to convey concepts that people cannot articulate in any other way (the origins of life and

what happens after death). Almost every culture has a creation myth, a belief in the afterlife, and an explanation for human faults, and when these stories are examined, they are found to be much more similar than they are distinct.

Furthermore, Jung thinks humans must confront three powerful archetypes that make up the self: the shadow, the anima, and the persona to live in genuine harmony. The first is people's dark side, those aspects of their personality that they attempt to conceal and avoid since they are their aspects that they despise. It is embodied in literature by the figure of the villain. Meanwhile, the anima is the vision of one's soul, the vital energy that motivates one to behave (Dobie, 2012). Finally, people's persona is the vision they project to the rest of the world, the mask put on in public.

Although archetypes may also have developed naturally due to human beings' unchanging circumstances, such as shifting seasons or the mysteries of death, they are neither created nor acquired culturally. Rather than that, they come intuitively as impulses and information hidden inside people's biological, psychological, and social natures. According to critic John Sanford, archetypes "form the basis for instinctive unlearned behaviour patterns common to all mankind and assert themselves in certain typical ways" (Dobie, 2012:63). People identify and react to them in literature when they meet new characters or situations that have the same basic patterns they have experienced and consistently recognized before. When individuals encounter Huckleberry Finn or the Ancient Mariner, they interact with archetypes, which are re-creations of fundamental patterns or kinds already in their unconscious, causing them to behave as if they were meeting someone halfway over the world.

According to Jungian theory, people should come to grips with all aspects of their personalities, even those they do not really like. Individualization can only take place in this manner (Gimenez, 2020). The archetypal pictures depicted here progress from "an initial state of unconsciousness before the ego has awakened, through various stages of heroic struggle, to a final state of 'wholeness' ... when ... a relationship between the human and divine has been reestablished" (Jones and Kalsched, 1986:4). Therefore, Individuation is the process by which people become who they are intended to be. This aspect symbolizes the self, which Jung refers to as an archetype of order. Jung also identified twelve universal, mythological character archetypes that inhabit the collective unconscious of individuals. They are the King, the Maker, the Wise, the Pure, the Adventurer, the Rebellion, the Warrior, the Magician, the Joker, the Everyman, the Admirer, and the Healer. These types are categorized into the ego, the soul and the self (Gijo & George, 2021).

Different critics and anthropologists applied methodologically Jungian theory while studying literary texts. Maud Bodkin published *Archetypal Patterns in Poetry* in 1934, which was the first direct examination of Jungian concepts in literature. In his book *The Golden Bough*, anthropologist James George Frazer examines the magic, myth, and religion of many tribes. In his book, *The Hero with a Thousand Faces* (1949), Joseph Campbell, a prominent twentieth-century thinker, proposes the notion of the monomyth. It refers to the idea that all mythological stories are variants of a single grand story. According to Campbell, hero, mentor, ally, herald, trickster, shapeshifter, guardian, and shadow are eight character archetypes present throughout a hero's journey.

To apply this theory for analyzing various texts containing myths and archetypes, Jung described three main points to study for looking for archetypes and mythologies. These points are "the situations, characters and images that are recurrent throughout the cultures" (Gijo & George, 2021:55). The first main point is the archetypal characters, including the hero, The scapegoat, The outcast, The devil (the villain), the Female figures, and The trickster (Guerin, 1992). The most significant archetypes that this study focuses on are the hero and the scapegoat. Heroes are recognized by various unusual events, such as an early escape from assassination attempts or a return to his native land, where, after defeating some villains. The scapegoat is often the hero himself, who will be the sacrificial victim, executed by the community or by himself to absolve the people's guilt and restore their welfare and health. An animal can serve as the scapegoat occasionally, but in literature, the scapegoat is more likely to be a human being. Many examples of both archetypes can be found in this study, such as Abraham and Christ in Yousif Al-Khal's poem "The Forsaken Well" in Arabic "Al-Bi'r Al-Mahjurah," the god Tammuz and the Phoenix in Adunis's poem "Ressurrection and Ashes" in Arabic "Al-Ba'ath wa Al-Ramad," Icarus in Edward Fields's poem "Icarus", and the bear in Leslie Marmon Silko's poem "Story From Bear Country". All these archetypes lead the study to be analyzed by using mythological\archetypal theory.

The second main point of this theory is archetypal images that contain colours (white and black), water, numbers, fire, gardens, celestial bodies, animals and mythical creatures (Serpent, Phoniex, and Bear|), and circles (wholeness and unity) such as Yang-Yin (Gimenez, 2020). Water, colours, fire, animals, and mythical creatures play a central role in analyzing this study's works. In Al-Khal's "The Forsaken Well", Fields's "Icarus", and in Adunis's "Ressurrection and Ashes", the poet uses the image of 'water'. For Al-Khal, Abraham is like a well of water that is frequently utilized as a symbol of creation, birth, or rebirth and as a source of inspiration to encourage others to change their conditions. For Adunis, the water, which is symbolized by the

running river, refers to the goodness that the Phoenix and Tammuz gave for the people, and it also depicts the change to a new life due to the sacrifice of the Phoniex and Tammuz. While for Fields, 'water' refers to the mean of ending the ambition of someone or the bath for having a new life. The other crucial image that Al-Khal and Adunis serve in their poems is the red colour represented by 'the blood'. Because of its connection with blood, red is usually suggested as "passion, sacrifice, violence, or disorder" (Guerin, 2005:185). Al-Khal and Adunis refer to this colour to symbolize Abraham's, Christ's, and Tammuz's sacrifice with their blood to say that their blood is not as sacred as people's will to live a comfortable life full of peace and honour.

Other significant images are the fire and animals, and mythical creatures. For Adunis, both images are sacred and lead to the rebirth of a nation or a group of people. While for Leslie Marmon Silko, animals, such as bears, refer to the first diety that teach Native Americans how to get stick to their land and give them the ability to rebirth their souls after death in any shape they reach. The fire, like the sun, signifies rebirth, death, or the passage of time and life. It also represents creative force, natural law, awareness (thinking), enlightenment, knowledge, and spiritual vision (Dobie, 2012). Mythical creatures and animals symbolize "energy and pure force; evil, corruption, sensuality; destruction; mystery; wisdom; the unconscious" (Guerin, 2005:187). Adunis, in "Ressurrection and Ashes", utilizes the image of fire through using the image of the Phoenix. For Adunis, the fire is the first step for the Phoenix, representing the old nation, to revive again from the ashes to reform a new one. It also refers to the rebirth of a new hero that has the ability of both the Phoenix and Tammuz, who will lead the current nation to rebel against injustice and tyranny. In Silko's "Story from Bear Country", Silko uses the image of the bear in order to remind her people that their ancestors' lands belong to Native Americans, not to the strangers.

The final main point is archetypal situations that contain "the quest, creation, death and rebirth, initiation, and the end of the world. The most argumental situation that this study deals with is "death and rebirth". Each poet from Arab and American cultures uses different images and characters to reach the maint situation, which is the seek for the rebirth of their nation and people.

Mythology and Religion

The words "mythology" and "religion" refer to two different types of ideas. The study of myths is known as mythology. In its most basic definition, religion is an organization of beliefs and rituals that has been officially established and aggressively promoted across the globe. In most cases, mythologies are contained within this structure as well. On the other hand, myths may be constructed outside of religious contexts (think of national

mythology such as Johnny Appleseed), although most myths are associated with religious systems. One might argue that myths are abstract materials that underpin religious belief. Therefore, mythology assumes a significant role since it turns into an establishment for rehearsing many religions. These specific mythologies inform people regarding the use of religious figures to fight using significant and insidiousness.

Religion and mythology have a wide range of topics to discuss, but they cover different aspects. These words refer to conceptual frameworks that are very important to a particular culture, and they provide expressions that are either unique or sacred in nature. For the most part, mythology is seen as a subset or subsets of religious traditions. Religion is a more comprehensive word that encompasses more than only fancy perspectives; it also includes custom, profound quality, philosophy, and mystical experience. Mythology is often associated with a particular religion; for example, Greek mythology is associated with the Antiquated Greek Religion. When a myth is separated from its strict framework, it may lose its immediate societal significance and develop—away from holy significance—into a legend or folktale. Every religion, both ancient and modern, has stories like that. The heroes, or protagonists, must face off against the villains or antagonists. Those heroes learn important qualities and ethics that are significant to vanquish those villains during that venture.

Religion and mythology's connection relies upon what meaning of 'myth' one employs. Many scholars and writers, such as Robert Graves, Segal, Thomas Man, and others, limit myth in their definitions to religious stories. American Professor David Leeming (2005) provides an overview backed up by examples to demonstrate the relationship between these concepts. He mentions that "The discussion of religion in terms of mythology is a controversial topic" (p. vii). He expresses that religious stories are "blessed sacred writing" to devotees—accounts used to help, clarify, or legitimize a specific framework's customs, philosophy, and morals—and myths to others. For example, It is hard to accept that the Buddha was considered a dream by a white elephant, so people consider that story a myth.

Romanian-American Mircea Eliade (1987) shows his support of what David mentioned before. He claims that the human mind has been mysterious, sacred, and incredible since the dawn of time: All religions are founded on an essential psychological response to the cosmos and the surroundings. He demonstrates the importance of myths of religion, claiming that "Myths narrate a sacred history. They relate events that took place in a primordial time, the fabled time of the beginnings" (Eliade, 1987: 95). Thus, each culture that makes and recounts stories and myth-making is a significant human inventive

movement. Mythology, stories, myths, fables, and fanciful stories give meaningful experiences to see and consider their reality. Thus, the study of mythology and religion should not be isolated from investigating religious beliefs or religious rituals. For example, the Myth of Saint George is based on a Christian religious tradition. St. George was a warrior who needed to learn critical, good deeds to crush the winged serpent, which was around then the Christian embodiment of evil, and marry Una, who represented the Catholic church. To comprehend the functions that religion or mythology serves in any culture, they should be taken a gander both independently and together, for they are personally bound. A considerable part of mythology clarifies religion; the same amount of religion is mythology incorporated. This concept is undeniable in culture as wealthy in these conventions as the Greeks, Mesopotamians, Romans, and Egyptians were.

Different religions worldwide include various stories and tales for heroes, saints, gods, and goddesses, providing moral and educational lessons. In America, different people from different countries represent multi-cultures of various religions. The dominant religion is Christianity. As Christians, people depend less on myths and mythical characters, and they have faith that everything that happened to Christ is true. Thus, the use of such myths from Christian poets serves to use the mythical characters as sources of inspiration and guide to encourage them to change their lives and reality into better things. So, various scholars connect the beliefs and lives of the great religions with myths' qualities. Thomas Lombardo (2006), American psychologist, educator and futurist, highlights the relationship between myth and religion, implying that tales about the lives and beliefs of the great religions of the past reflect many of the myth's characteristics. He claims:

Understanding the meaning of life and finding inspiration and direction through the traditional stories of religious figures is a form of mythic thinking and consciousness. Buddha, Jesus, Moses, Abraham, and Mohammed, all probably real historical figures, led mythic lives. They all embody archetypes that address the meaning, purpose, and value of human life. ... Mystic thinking about the future is still very much alive. (p. 154)

Thus, in terms of content, myth and religion are similar. They are both concerned with ideas and beliefs about gods and goddesses. Although religion and myth are intertwined, religion emerges from myth. This connection is keen on "Sacredness" and myth's connection to history and time that places man in the focal point of the universe in all myths. The myth relates to a holy history "religious", an early-stage function that occurred toward the beginning of time.

The myth is the account of what happened at that moment, depicting what divine beings or semi-divine creatures did at the dawn of time.

While in Arab culture, Islam is the dominant religion. Islam is differed from other religions depending on mythology. It does not depend on myths other than Judaism and Christianity. Muslims around the world have no faith in myths and mythologies. They consider them as superstitions that do not belong to reality. Thus, myths and mythical figures in Arabic literature, especially poetry, are nothing more than an indirect symbolic use to connect current political or social events with what happened to these myths and characters. It also encourages people to follow these mythical characters' footsteps to improve their current reality. By supporting this idea, Leeming (2005) states that "Islam is a religion that is more concerned with social order and law than with religious ritual or myths" (p.207).

Religious belief is often characterized as being more passionate than logical, especially when compared to scientific belief. Even while different religions emphasize reason and emotion, both may be found in every religion. They are intimately intertwined inside the human psyche. Christianity and Islam, for example, emphasize the quest for truth and enlightenment, which is seen as being reliant on reason.

Both Religion and Mythology are worried about thoughts and convictions about gods and goddess divinities. However, religion and myth obscure one another; Religion become out of myth. When compared to myth, religion coordinates myth with prepared acts of worship and moral behaviour, which are often broad kinds of social connections based on the natural world and a cure for the behaviour that has been standardized and systematized.

Mythological Literature

Literature is regularly a late result of civilizations. It happens when there is sufficient relaxation to record and develop stories and enough proficiency to welcome the records. Because it, for the most part, happens late in a culture, mythological writing once in a while happens as a culture is breaking down. Mythological literature might be partially found in treating a culture where living faith turns into a historical curiosity. Mythology has had a fundamental influence on each civilization all through the world. Different writers have utilized different mythologies from various cultures and civilizations throughout different works to show their effects in modern and post-modern days using different themes such as rebirth and death, sacrificing, and seeking spiritual and physical power.

Many famous scholars shed light on mythological's influences on literature and society. They show how mythology has a strong connection with literary images. Edith Hamilton (2017) talks about the mythology of the

Romans and Greeks and how she deciphers it. For her, mythology alludes to the assortment of stories concerning their pantheon of gods and heroes, pointing to their own cultic, ceremonial practices and perspectives on the world. This corpus of material incorporates an enormous assortment of narratives, some of which clarify the world's sources and others that detail the lives and experiences of a wide assortment of gods, goddesses, saints, heroes, courageous women, and other legendary creatures. These records were moulded and scattered in an oral-poetic convention; however, they are known today fundamentally through written Greek Literature (Hamilton, 2017).

Arthur George and Elena George (2014) place the advancement of religious traditions and worldly practices regarding the sociopolitical improvement of different cultures by saying;

Rather, Israelite civilization developed out of that of Canaan, which itself was greatly influenced by the other, more powerful and developed civilizations in Mesopotamia, Egypt, Anatolia, Syria and the Mediterranean. As a result, Israel's religion and mythology bore continuities with Canaanite and other ancient Near Eastern religions and mythology, including in the case of the Eden story. (p. 15)

They also give Judah a distinguished history, whose religion revolved around Yahweh and the Israelites and was increasingly varied and polytheistic, as indicated by the Georges and others. They prove that even religion and mythology significantly impact Literature (George, A. & George E., 2014).

In recognition of what has already been said, mythology has kept on giving a significant wellspring of crude material for playwrights in different cultures and ages. In the modern age, dramatists like W. B. Yeats, Lady Gregory, T. S. Eliot, and G. Bernard Shaw utilize this term in their plays. In *Cathleen ni Houlihan* (1902), Yeats and Gregory have revived Irish mythology through Cathleen's image (a mythological female – character in Irish culture). They connect it to the theme of 'Rebirth and Death' (1) to encourage Irish people (2) to sacrifice their lives (3) to make their nation rebirth again (4) to get its freedom from the British Empire.

The dramatists, novelists and short story writers learn how to write best-selling writings by relying on myths. Written in the 2nd century by the satirist Lucian, *A True Story* contains many themes and characteristics that mix mythology with science fiction elements, including divine power to travel to other worlds and the use of magical power to live an artificial life. From Middle-Eastern literature, a collection of tales called *The Arabian Nights*

contains many stories that took myths as the main topic, especially the Myth of the Gennie and the Lamb and the Myth of the Phoenix (a legendary bird).

In short, mythology is an assortment of preliterate stories. It is a record of primitive individuals who cooperate with nature around in the shape of stories. These myths are raised before the presence of poetry, novel, and drama. They are described orally first and later on recorded as graceful myths. The main literary works have been only a record to them, and they have roused numerous different writers to compose what they concerned regarding these myths.

Moreover, allegory is considered as a device for translating myth. In this way, literary genres owe their appearance and development to myths and their substance. Myths nearly reflect common natural subjects present today: love and hatred, authority, oppression, war, kidnapping, and vices. These topics attract the attention of numerous writers previously and in present-day times.

Mythical Characters in Poetry

Mythology can serve some essential archetypes in poetry. They are remarkable in interacting with realms to investigate real-world professional, compelling, exciting, terrifying, or simply charming tales. They are an endlessly rich deposit of charged materials that each beautiful age can mine and redo. They supply social information, desires, fears, aspirations, model figures, and circumstances. Many Western writings relied on mythology suggestions, especially Old-style mythology and Judeo-Christian Myth, and a lot of them did not work without awareness of those myths. Myth can also be used to consider one's views, thoughts, and values into a broader context, opening them up to realms outside the individual's ordinary border, making them less close to home and eccentric. The best contributor concerning this motif is Thomas Mann (1959), as he underscores mythology's supernatural and interminable quality. He alludes to mythology as an inescapable reference to a man when needing a framework to universalize his dilemma. He says that the myth is "the foundation of life; it is the timeless schema, the pious formula into which life flows when it reproduces its traits out of the unconscious." (p.374). Mann emphasizes myth's spiritual and eternal qualities. He describes myth as an unavoidable reference to which a man turns when he requires a system to generalize his predicament. Thus, mythology presents divine beings, mythical beings, and legends who are projections and embodiments of human fears, desires, and primal impulses. People introject these sentiments and encounter them; among things, the oblivious, the old Greeks, for instance, anticipated them outward into figures and stories that ordered and encapsulated them.

T.S. Eliot profoundly stresses that the use of myth in many works has a significant role in shaping literature. He alludes to the mythical technique in another style. Here, Eliot endeavours to show his enthusiasm for the past. He expresses that typically at whatever point one needs to applaud a writer, he lauds him for those perspectives his work takes after others' works (Eliot, 1982). According to Eliot, a great writer must have a historical meaning, which requires an awareness of the past's pastness and nature. He stresses that no single author may claim to be the most important. Setting the author to study among the dead critically is one of the stylish analysis principles. He agrees that the present can alter the past so that the past coordinates the present. Eliot does not explicitly mention myth, but his past uses imply its significance.

Mythologies also have an emotional and personal impact on people. People relate to mythological stories because they feature humans or figure-like humans who go through various life challenges and events. Mythic figures have a wide range of mental and sound qualities, both good and bad. In many myths, the celestial gods and goddesses, personifying diverse characteristics - are variously wise, playful, adventurous, frightening, or startling. Once more, every god encapsulates a specific skill or aptitude — a region of greatness – whether it was hero-like, as with Ares, or sensuous, as with Aphrodite. These mythological individuals have provided people with meaning, drive, and knowledge.

Mythic characters often represent fundamental life or human psychology characteristics in their roles as "archetypes" or figures. Archetype is a significant concept, problem, or theme that is frequently portrayed by images, people, or symbols, as defined by the Oxford English Dictionary. A few examples of mythological models are the goddess, which is an archetype that represents love, multiplication, and nourishment; the hunter, who represents heroism; and, as in numerous early religions, the sun or sun god refers to the source of light, with life frequently serving as the time's ruler.

Throughout history, ancient societies have created and worshipped their own distinct set of gods and mythological creatures, whose endeavors, experiences, and successes have been recorded in the culture's myths and have been referred to as the focal units of significance or archetypes for the society in question. In addition to justice and battle, wisdom, fertility, and rebirth were all represented by gods and goddesses in the heavens. They also represented natural forces and patterns of nature. However, every old culture has conceptualized the basics of their absolute reality regarding some arrangement of archetypes. Based on the critical problems and highlights of various situations and lifestyles, diverse principal archetypal divinities have been created.

Several mythic archetypes have been utilized to present the finished world as an essential measurement in poetry from various cultural perspectives. Reading and listening to poetry of this importance allows the reader or listener to share its significance when their world and the poem's reality come together. In this poetical construction of the religious counter-world, "mythical" language is unquestionably used. It often does so when its goal is to reconcile brokenness and dramatic transformations happening in both communities and individual lives. Within the same framework, poets of the 18th and 19th centuries celebrated the utilization of myth and its themes in their poems. William Blake's poem "The Four Zoas" portrays the poet's way of making his myth and mythical characters away from other myths. Blake's beginning stage is not as regular as a supernatural god in different myths; however, it is a "Universal Man" who is both God and One who joins the universe. In his poem, the fall of which Blake presented is not the fall of man out of paradise and heaven; however, man separated from his source, such a division out of innovation. However, in Blake's poetry, the idea of unique sin consistently has been the rebellious man disregarding God's organization not to eat. It is "selfhood" that has caused all universal men's separation into banishing out of Eden.

The importance of using the theme of "Rebirth" by depictions of water, rain, and the sun is shown in S. T. Coleridge's "The Rime of the Ancient Mariner" (1817). Coleridge depicts those images as mythical characters with supernatural forces that enable them to give other creatures "spiritual rebirth." The Albatross's narrative, the Mariner's ensuing meandering, and the passing of the crew all occur in the sea. Thus, the whole poem follows the pattern of destruction and rebirth. However, the buckets filled with the rain after The Mariner's spells show that the water and the rain seem to indicate the Mariner's condition of being brought back to life again and his advancement in the way towards mindfulness salvation.

One of the best celebrated romantic poems of Lord Byron is "Prometheus Unbound" (1820) which additionally delineates a fanciful story with an all-inclusive theme(s); the consistently going rebirth of the progressive, innovative soul that is regularly curbed by absolute powers. Prometheus, a legendary titan and the child of Themes and Iapetus, pinches fire from the gods and blessings it to humankind; the gods see Prometheus' direct as a demonstration of insubordination and is rebuffed by Zeus. Concentrating on Lord Byron's poem, the tale of Prometheus is given a sentimental story, where three Jungian Models are introduced; Prometheus as the honourable anti-hero, Zeus as the miscreant, and Hercules as the assistant.

Large numbers of significant modernist poets, writing during a period characterized by scientific advancement, technological innovation, and spiritual

decline, acknowledged and declared the work of integrative mythology as necessary for providing "form and significance" to the contemporary frittered reality. The utilization of myths in modernist poetry featured the traditional tone of the age. Legend has a representative worth; it consolidates feelings and encounters. Eliot's creative art has become well-known among literary works, especially for his treatment of mythology in "The Waste Land" (1922). He bases legend on reality to maintain a strategic distance from explicitness. "The Waste Land" by T.S. Eliot is perhaps the most delegated innovator works with an abundance of mythical use. In T.S. Eliot's *The Wasteland*, the multi-perspectival and mystical character Tiresias integrates the legendary technique to supplement the experiences of loss of richness and passing. In this poem, Tiresias, who is blind, is an ancient diviner who appears in *Oedipus Rex*, a significant picture for Freud's psychological study. Tiresias is just an onlooker, not a character, but the most significant image in the poem.

Moreover, "The Fire Sermon" by Tiresias (which is suggestive of Buddha's speech), Scriptural symbolism, and imagery connected to the legend of the holy grail, "What the thunder says", from the Upanishad are other legendary allusions. According to Eliot, the Fisher King legend is appropriate for depicting advanced civilization's condition, except that there is a small healing degree. It is generally impacted by Jessie Weston's *From Ritual to Romance* (1919) and JG Frazer's *The Golden Bough* (1890) myth of the Fisher King - given which both these works centre around the constancy of the ancient fertility ceremonies in modern thought and religion. The Fisher King's genital injury and lack of potency is the cause of his country being transformed into a parched 'Waste Land.' The legend claims that the Fisher King's healing would restore the nation's fertility; the Fisher King's healing focuses on mythic stories in various cultures.

The poetry of W.B. Yeats takes its topic from conventional Celtic legends and mythology. Yeats' poetry tries by joining the Celtic root's accounts and characters into his work to epitomize something of his darling Ireland's public character. The poet's feeling of the rebirth of nationalism, just as the abrogating individual enthusiasm for folklore and oral conventions and old stories, is the reason and inspiration for his utilization of Celtic topics. Yeats attempts to build his systematic mythology based on historical and mysterious material and consisting of the Phases of the Moon, the Great Wheel, and the Gyres, as clarified in "A Dream" and exemplified in various striking poems such as "The Second Coming" (1920), "Sailing To Byzantium" (1928), and "The Song of Wandering Aengus" (1897). "The Song of Wandering Aengus" is a poem that shows how Yeats merges mythology and nationalism. In this poem, he alludes to Aengus, the Irish divine force of love. He is a youthful, attractive

god with four flying creatures flying about his head. The flying creatures represented kisses and enlivened love in all who heard them sing. In this poem, Yeats strays from the actual legend of Aengus. Yeats is still in his youth in the original legend when he discovers his affection. The poem is about longing and searching for reviving the idea of nationalism inside Irish people rather than finding love. The poem's topic alone outlines Yeats' significant feeling of national rebirth. Yeats uses Celtic god over the more customary utilization of Greek or Roman divine beings in poetry to revive Irish mythology in literature.

Additionally, the poets use many images and themes to connect with the modern and post-modern ages. The image of "Rebirth," which is closely associated with various fictional characters that existed in many mythologies, such as the goddess Tammuz, the Phoenix, and the Rebirth of Christ, is one of the most significant images of the idea of life's cycle. The rebirth image is examined as a constructional component in modern Arab and American poetry. Arab and American poets have received this image changing it into a literary structure, which raised such poetry's height to incorporate the world's unfading abstract works. The social Myth of Egypt, Western Asia, Greece, and other nations humanize the death of nature frequently, reviving it through a goddess, gods, or even superhero archetype, who dies on frequently and experiences restoration once more. These cultures also attributed different names to the indistinguishable goddess, god, or even superhero, having similar nature. The Rebirth of Christ, Adonis, The Phoenix, Tammuz, Icarus, mythical creatures, and others are represented the same myths even though alluded to by various names. The death and revival design in each individual's obviousness is represented by the myth in such poems, which, in this way, is firmly connected with human issues.

To conclude what is mentioned above, classical myths do not exclude one kind of character; however, they present different kinds of characters. They present the divine characters, divine beings and goddesses, and demigods. People have also been introduced as traditional individuals or royal families. Beasts, pranksters, and social heroes and heroines all play significant roles in these myths. As a result, myths provide a complete picture of a culture, including its substance, convictions, and values. Both old myths and their utilization in contemporary poems reflect characters, such as divine beings, goddesses, comedians, superhumans, culture and heroes, with their expectations, fears, desires, yearnings, interests, and interests connivances. A portion of these legendary characters represents a danger to the enduring humankind, while others contribute a critical route to the usual masses' staggering bliss and pleasure. It is difficult to think about incredible poems that

do not offer a brief look into ancient, crude, antiquated Man and his accounts of the creation cycle.

Conclusion

Poets and authors often invoked the mythological impact on religion and literature from various cultures and nationalities, mainly Arabs and Americans. This case is shown via their use of the mythological\archetypal theory of Carl Jung and their demonstration of how to apply it in their poetry and writings. Furthermore, the relationship between this theory and ancient religions paved the way for them to employ these myths, as well as the imaginary characters and situations they contain, to inspire people and urge them to change their reality by following the example of what these mythical characters did by passing through situations that are similar to those that are currently taking place in the world.

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