Manifestations Of Myths In The Soothsayers' Rhyme

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Abstract:

Myths and soothsayers are two sides of the same coin in pre-Islamic literature. Myths are nothing but imaginary heritage tales that peoples sanctified in ancient times. It embodies a phenomenon, disaster, or belief; these myths reflect the culture of the people in terms of customs, social values, religious rituals, and civilizational atmosphere, as for assonance in the past, it was used by soothsayers to win over the hearts of listeners and influence them rhetorically. Assonance is considered the most distinctive in ancient Arabic literature, with reservations about using it in certain situations, but recently, critics accuse him of artificiality, affectation, and loss of meaning. The myths of the soothsayers were clearly revealed in the pre-Islamic era, in poetry and prose, this research seeks to monitor the manifestations of these historical, social and religious myths, by the linguistic casting strategies of priests and priestesses.

Keywords: Multiple myths, soothsayers' rhyme, linguistic casting.

Introduction:

Myth is distinguished by its aesthetic, philosophical and creative connotations, as it is the most important reference for the heritage and history of peoples, their sufferings and their civilizations. It is also considered one of the most important elements of literary formation. The search for the essence of myth is one of the matters that is difficult for specialists to agree on because of the discrepancy in visions and ideas. Semantic signs and their connection to several interactions and concepts have defied a specific definition, and here we will clarify some definitions that remove confusion about them.

First: Myth is a language and a terminology

Its linguistic definition is considered the first building block in scientific research. There have been many definitions of myth depending on the differences in intellectual visions, the diversity of culture, and its mixing with other cognitive and literary genres such as stories, myths, history, religion, psychology, and others in the contemporary time among historians, and here we will mention some. Among them are as follows:

1. The myth linguistically

- The word (line) was mentioned by Ibn Manzur in "The article (S I T R) is a line that is written, if it is written, and legends are falsehoods, and legends are hadiths that have no system, and one of them is a line, and a line, and a line, and a legend, and legends, and a legend with the addition" (1).

- As for Al-Farahidi, he said about it: "So-and-so wrote a slander against us if he brought hadiths that resemble falsehood" (2).

- According to Al-Zamakhshari, it is "a legend from the legends of the ancients: from what they wrote of their marvels and hadiths" (3).

- The word came in the Holy Qur'an, "by the pen and what they write" (4) and it was mentioned in the meaning of myth nine times as follows: the pen (15), the mutafifeen (13), the bees (24), the ants (68), the believers (83), Al-Furqan (5), Al-An'am (25), Al-Anfal (31), Al-Ahqaf (17), and this means that (line) suggests writing, planning, and unorganized speech.

2. The myth in terms:

At the level of civilizations, myth has clearly penetrated societies, expressing their spirit, cultural identity, and human values from which they are derived. Myth "tells, through the actions of supernatural beings, how a reality came into existence, and it may be all truth or all reality, such as the universe or the world... and It may be an aspect of reality, such as an island, a species of plants, a type of human behavior, or a social organization (5).

  As for Smith, he said that it is "an explanation of the rituals of religion and the rules related to customs" (6) and it has been described as "the speaking part of primitive rites or rituals, and in its most general sense it is a tale of unknown author that talks about origin, cause, and destiny, and with it society explains the phenomena of the universe and man." (7), and Aristotle in the past said that it is "a word that denotes a complex, a narrative structure, a story on the tongue of animals" (8).

    It can be said that the myth has influenced the human soul as a ship that dives into its depths, explaining its requirements and religious beliefs. It is also a "sacred story in which the gods and demigods play roles. Its events are not manufactured or imagined, but rather events that occurred in the first, sacred times...and the myth." A traditional sacred story in the sense that it is transmitted from generation to generation through oral narration, making it the memory of the group that preserves its values, customs, rituals and wisdom, transmits them to successive generations and gives them the power to control souls (9).

From the popular point of view, they are stories mixed with imagination emanating from within the human being and his motivations in the form of exciting stories that comfort the soul, summon its innermost being, and embody

revelation with all its obsessions and connotations, such as the stories of the ogre and the boy Hassan in Arab culture, as the ancients looked at it as a reality embodied by their imagination, so it was " A search for power beyond thought, the power of the mind, the power of logic, and the power of tangible reality (10), in which the listener or storyteller feels the spiritual pleasure of broadcasting everything he hides in himself, whether the caster or the recipient, through the use of metaphor and symbol.

Recently, scientists' vision of myth has changed and been affected as a result of scientific development and the variation in modern scientific approaches. The term mythology, known as (mythology), arose in the twentieth century, considering myth an important phenomenon that did not receive its due in scientific research and studies. Hence, myth became a research haven for people. Researchers and specialists mimic reality and reason and fill in the gaps in scientific thought, emanating from human motives to help solve the crises to which they are exposed. The viewpoints of scholars have varied in their definitions at the ancient or modern level depending on their specializations, whether literary, historical, religious, philosophical, or other. Through what we mentioned above, it can be said that the legend has adorned the Arab heritage as an embodiment of writing, underlining, and planning from the root (S-T-R), and it is also a speech that is ambiguous and of unknown identity. For example, it is said that so-and-so wrote a line on it, that is, he spoke to him a speech that was tainted with error and falsehood.

Second: The soothsayers' rhyme in language and terminology:

Our Arab heritage pays attention to the audible sound because of its effect on the recipient, as this was evident in ancient times in poetic duels and recitation, and it was also evident among soothsayers in their assonances. Assonance tickles the human conscience because of its rhythm, breaks, and compatible words. The director works, in addition to his linguistic beauty, to convey the idea. It pleases the soul and the ear, as sajj is an auditory cultural pleasure.

1. Assonance is a language:

There is no doubt that assonance has an eloquent place in Arabic literature, as whoever possesses the skill of assonance is said to be eloquent. Linguistically, assonance means "straight, upright, and similar to one another." Assonance is rhymed speech, and the plural is asjaa' and asajā'... Ibn Jinni said: It was called sajā' due to the confusion of its endings and the proportionality of its commas. And the pigeon's cooing means cooing in one direction, and the dove's cooing means continuing its voice in one direction"(11), and also, as Ibn al-Atheer said about it, it is "the coexistence of commas in speech scattered on one letter"(12), and this opinion agrees with what he said. Al-Farahidi stated that "a man's saj' when he utters a word has breaks like poetry rhymes without meter" (13).

These linguistic definitions say that assonance is a succession and succession of vocal syllables in harmonious patterns separated by commas in Arabic literature.

2. As-saj', as a terminology:

In ancient times, saj' among the Arabs was considered one of their most important characteristics, and there are those who denounced saj' with its extravagance and exaggeration, including those who said, "The soothsayers of the Arabs, who were most pre-Islamic, used to refer to them for judgment, and they used to claim to be soothsayers, and that with each one of them was a vision of the jinn, such as Hazi Juhayna, and so on." Shaqq, Satih, and Uzza Salamah used to speculate and judge by the saj' (14), and this means that Al-Jahiz justifies his position by saying that the saj' is its source and original homeland of pre-Islamic times, and the souls of its people still yearn for the saj', as the preachers of the Islamic era in the first centuries used to use the saj' in assemblies. The caliphs did not deny this, since assonance among preachers is considered one of the most important tools of rhetorical decoration in the language, and this works to convey a rhythmic and aesthetic idea of the idea.

3. Soothsaying is a language:

Some ancient scholars' definitions of this word have varied and converged, as follows:

- Al-Khalil bin Ahmad Al-Farahidi (175 AH) says in his book (Al-Ain): "The man soothsayed as a soothsayer, and rarely is it said except: The man soothsayed, and you say: He was not a soothsayer, but he soothsayed, and it is said: He soothsayed for them, when he said to them the words of the soothsayers, and In the hadith: "He who speculates or for whom fortune is cast is not one of us." (15)

- As for Abu Ishaq Al-Harbi (285 AH), he said that the soothsayer is "the one who tells what is according to his opinion and suspicion, and everyone is soothsayer" (16)

- And in Jamharat al-Lughah, Ibn Duraid (321 AH) said: "Soothsaying is the basis of the construction of soothsaying. A man soothsayed, and they said: soothsaying; and the first is higher, and soothsaying is soothsaying, so he is a soothsayer" (17)

- As for Al-Azhari (370 AH) he said: "Al-Layth said: A man soothsayed as a soothsayer, and rarely is it said except: The man soothsayed, and you say: So-and-so was not a soothsayer, and he soothsayed and it is said: He soothsayed for them: since what he said to them is the saying of the soothsayers... And the priest also in Arab speech: the one who takes care of a man and attends to his needs and performs the tasks assigned to him, and Qurayza and al-Nadhir are called: the two priests, and they are the tribes of the Jews in Medina (18).

- As for Al-Jawhari (393 AH) he said: "The soothsayer is known, and the plural is: the soothsayers and the soothsayers" (19), and Ibn Faris (395 AH) also said: "The kaf, the ha', and the nun are one word, and it is the soothsayer, and he may speculate" (20).

4. The soothsayer, as a term:

Critics' opinions have varied in their terminological definitions of fortune-telling, including:

- Muhammad bin Habib (245 AH): "And he cannot be a soothsayer until he has with him a demon from the jinn." (21)

As for Al-Khattabi (388 AH), his definition prohibits speculation in his saying: "The soothsayer is the one who claims to have access to the knowledge of the unseen" (22).

Al-Raghib compared the soothsayer with the soothsayer in his saying: "The soothsayer is the one who tells past news based on suspicion, and the soothsayer is the one who tells future news in that manner" (23).

As for Tash Kubri Zadeh, "The science of divination is the matching of human souls with souls devoid of jinn and devils, and their inquiring from them of the partial conditions current in the world of the universe and corruption, but they are specific to future matters." (24) And from the previous definitions, it can be said that divination has one standard. In understanding their saj', which is their agreement on the existence of a follower of the jinn who tells the priests about all times, the past, the future, and their present at that time, and this is by telling people the names of their followers of the jinn.

The legend/assonance of the soothsayers

It is common for a myth to be a story / anecdote / fable that is out of the ordinary and its narrative is underlined, and its sections are interconnected with each other, which allows for multiple readings. Most people see it as a myth and "a short fictional story written in poetry more than in prose, and perhaps it was mythological whose purpose was to illustrate an abstract idea." To achieve a moral goal where animals and things can be identified, and it was known to the Arabs through the book Kalila and Dimna, its heroes are humans or animals that rise in appearance to the level of the supernatural, but they do not generate a ritual that elevates them to ceremonial status like the mythical weather" (25), and it was mixed The myth with the soothsayers' rhyme in a distinctive form is clearly evident in Arab heritage, with varying types of myth, including:

First: the historical myth

Homer is considered the spiritual father of historical myth, according to what historians have studied, as it contains a replay of historical events that occurred and whose heroes were great people who excelled in greatness. This myth contained the creation of stories out of the ordinary that created from the great people personalities that combined the power of man and the greatness of the gods, and this made people sanctify them even more. Their death.

In the past, the myth was a state of mind that came to the mind of the priest and crossed his mind in order to influence the recipient. The legend of Gilgamesh was manifested historically, as it included historical origins and embodied various issues. It is what some researchers said was a myth and had no basis. "The traces have been discovered and Technologies in the city of Uruk in southern Iraq, which originally came looking for Babylonian antiquities, and that there was a great Sumerian civilization in that region that preceded the Babylonian civilization" (26), and its reference is the Sumerian legend, which "later spread to the Kingdom of Assyria and then the Kingdom of Babylon" (27).

The historical legend contains written and time-specific icons that emerged from it, as it was stated, "At its beginning, these manuscripts were woven and collected from an ancient manuscript, and that they are in the possession of King Ashurbanipal" (28), and specialists have placed them among the most important figures of world literature, where the legend Gilgamesh's branches included "a legitimate founding text or a foundational text upon which subsequent thieves in the literatures of other civilizations or other peoples benefited" (29).

The content of the Gilgamesh legend includes deep valuable thought that has given it momentum over time. Its center is the nature of death, and Gilgamesh's attempts.

The hero was able to obtain what he wanted of immortality. In the city of Uruk, she was distinguished by her tyranny and tyranny over its people, to the point that they went to the gods to find positive solutions for them to get rid of him, and it is what Taha Baqir said about it as "consisting of pieces and parts collected in one copy, so it was prepared." A purely Babylonian literary product" (30), and this is evidence that the term given to it by Taha Baqir in "The Eternal Odyssey of Iraq" was appropriate for it.

In the legend of Gilgamesh, the conflict between him and Enkidu turned into a friendship and a strong relationship that united them after the fight between them, and even though it was "a violent struggle in which Gilgamesh prevailed. As soon as he knocked Enkidu to the ground and got hold of him, his outburst of anger subsided and he left him on his way." Enkidu called him with words that resonated well with him, and were the beginning of friendship and love between the two parties (31).

This legend between Gilgamesh and Enkidu mimics the historical relationship between the two priests Shaqqa and Satihah, and they were famous among the priests in the pre-Islamic era for the strength of the relationship between them, as "it was mentioned in the translation of Satihah that Satihah and Shaqqa were born on the same day, the day Tarifa the Himyarite priestess died and she was told that they were They succeeded her in fortune-telling, and they had the embers of fortune-telling, and Shaqq and Satih had many wonderful reports, and it was said: Shaqqa was Satih's cousin... and Shaqq's association with Satih was not only in the news and divination, but in that they were among the marvels of the time, and historians reported in The image of a shaq was as wondrous as the image of a surface." (32).

Second: The predictive myth

The most important thing that the priests heralded was the birth of the Prophet Muhammad, may God bless him and grant him peace. This was when Rabi'ah bin Nasr asked the priest Sateh about who would break off the Persian rule in Yemen, and Sateh answered him, "A pure prophet, to whom revelation will come from the Most High" (33), and this is also what the priestess stated. Lubna Tamim gives his name on earth (the Prophet Muhammad) when asked: Who is he? "A supportive prophet, he has come when he is found, and the time for him to be born has approached. He will be sent to the red and the black with an irrefutable book, and his name is Muhammad" (34).

The words (prophet, pure, revelation, the Most High) mix between them in number and rhyme. Each word is made up of three letters, and the second letter in each word is kasra, and the last is the accented letter yā'. This highlights the accuracy of Sateh's literal template, as well as the saying of Qutayla bin Nawfal. In his poetry:

And do not think that I am alone today. I wish I were alone

I have loved you, O servant of Darka

But that happened to the Zahra family

Through it God supports the wilderness as a hermit (35)

Here are the words (thakam / darka, ascetic), and this reflects the beauty of the Arabic vocal rendition (the-da, na), which exudes an assonance that warms the ear musically.

Likewise, Sateh said when they asked him from which place would the Prophet Muhammad emerge, and he said:

And what remains is eternity / and a long term / that they will emerge from the land / a prophet who will guide to righteousness / who will reject relief and

rebellion / will be freed from the worship of the righteous / who will worship a lone lord / then God will cause him to die, praised / from the earth missing / and in the heavens will be witnessed / then his command will be followed by the Truthful. / If he says the truth / and in restoring rights there is no breach or breach (36).

The sentences of the priest Satih are rhyming, and this is evident through the grammatical balance (from the earth missing, and in the sky witnessed) a preposition followed by a noun in the genitive case, then an accusative adverb, and also (sadak, khārāq, nazāq) every word has three letters ending with the letter qāf, and this The letter has a special meaning in the language, as there is a surah in the Holy Qur'an called (Q).

And mythically, as stated in the story of (Zarqa al-Yamama), where she declared herself the protector of the land and knew the unknown that would befall her land, and she tried to save them by telling what she saw with her insight, but many did not respond to her and they perished after her, and she was the first to be killed in this destruction, and The legend also became clear to her that she took precautions as much as possible in order to avoid inevitable destruction, when she warned her people of the Himyarite army in her saying: "I swear by the winds, and the hills and the hills, and the evening and the morning, that the donkeys of the army will come with the armor, the horses, and the weapons, and you will not see after them." peasant "(37).

The use of the grammatical division method was one of the most important features of the priestess. Here, the sentences end with fixed commas at each sentence end (the wind, the morning, the weapon, the farmer), and the idea combined the myth and the priestess (a reverse idea), as Sateh predicted good news for the birth of the Prophet Muhammad and Zarqa Al-Yamama predicted destruction for her tribe after describing to them the size of the aggressor, and this is considered a linguistic shift.

Behind the assonance, a linguistic miracle hides through the phrases that are stacked together as if they were a precise geometric shape, and among them is what the priestess (Zubra al-Kahina) said, where she warns (Bani Ri'am) about what will happen in the future in her saying: "By the looming tablet and the dark night, and the rising morning and the shining star, By Al-Muzn Al-Wadiq, the trees of the valley give rise to a loss, and burn their tusks with honey, and the rocks of the mountain herald a bereavement. You will not find a supporter with him. So I met a group of people who saw drunken people, and they said: A harsh wind, far between the vultures. You are as bright as the white-brown shoots. So Zabraa said: Wait, oh. Sons of honor, by God, I can smell men's backs under the iron, and a boy from among them called Hudhayl bin Munqidh said to her: O Khaddak, by God, you only smell the backs of your armpits, so she left them, and a group of people with

teeth became suspicious, so forty of them left, and thirty remained, and they lay down in their drinking places. The Banu Dahan and Banu Na`im attacked them and killed them all." (38).

Here, it becomes clear that the saj' is an artistic creation, as if the letters flow from its linguistic lexicon like the flow of water in waterfalls. Likewise, its artistic construction highlights its hunting of the letters, and this is based on the fact that "the saj' resembles the art of hunting" (39), as was evident in her saying (The trees of the valley are to perform a scavenger hunt. And it burns tusks of thorns, and the rock of the mountain portends a bereaved person, with whom you will not find someone to support.) These successive phrases are as if they were a linguistic structure, arranged together and decorated with the comma, which Al-Zarkashi said about: "The comma occurs at a break in the speech to improve the speech with it, and it is the way in which the Qur'an contrasts the rest of the speech." They are called commas because the two words are separated (40).

Third: Religious myth

In that myth lies behind religion the belief that there is a reason behind these creatures, stemming from the fact that myths are a translation of ancient religious and ideological rituals that the first man lived, and they worked to breathe life into them again. They also embody and explain the religious implications and foundations to which peoples have become attached through their customs and rituals, and "Myth is either a stage of the intellectual development of primitive man, or it is a general way of thinking that originally arose from man's desire to believe in the face of natural crises and events, and in both cases it is linked to tangible reality." (41) This means that the myth embodies and sanctifies the powers of the gods, as stated in the myth (The flood) which spread and became famous throughout the earth, and is considered the Babylonian myth of the era of the flood, as stated in historical heritage books, where "the story of the occurrence of the flood begins with what Utnapishtim narrates to Gilgamesh, where the gods decided to annihilate humanity, and the means used for that was sending a flood." To the earth, so the Lord of Wisdom Ea asked the man of Shurpiak to build a ship and take with him every type of grain, and carry in it his family and close ones, and two of every pair of animals, and after the flood occurred and drowned the earth and the waters dried up, then Utnapishtim made an offering to the gods and refounded a new city with the remaining humans (42).

(Shurbiyak) is an ancient city located on the shore of the Euphrates River. (Utnapishtim) according to the Babylonian legend is the savior from the flood. Among the Sumerians, his name is (Zeu Sudra). The main idea here is that the divine power controls humans and imposes its control over the country and destroys and sheds blood at its will. Accepting sacrifices and gifts to be satisfied.

Fourth: The social myth

Specialists believe that myth has its reference in society itself, as it expresses what is occurring in it in terms of social missteps, conflicts, and disparities, which initially stemmed from the worshiper (religious trend), then developed and was used for clarification and presentation in society and became a strong social return and a social philosophy, about which Durkheim said, "Myth is what They are nothing but reflections of man's social life, its system, structure, divisions, and emptyings." (43). The myth of "Prometheus" is considered one of the myths that most closely mimic societal life in the social rhyme of soothsayers, in which the gods entrusted "Prometheus and his brother with the intention of equipping the creatures with what they need to face the factors of nature and the hardships of life." On earth, when his brother carried out the mission, he gave everything to the animals except the human being, who was left naked, with no weapon or clothing, but Prometheus, feeling a sense of responsibility, stole fire from the gods and revealed its secret to the human beings. Zeus became angry at his action and decided to take revenge on him (44). The common factor is sacrifice and solving problems. This myth mimics the story of Ishtar, the goddess of love and fertility, who works to make the earth fertile and breathe life into it. Spring was associated with fertility among the ancient Syrians, since the gods Ishtar gave her beloved Tammuz to life on earth, and it becomes more beautiful to see him, just as the earth grows greener. Fruiting in the spring, and from here Ishtar, the priestess goddess, symbolizes fertility, life, and the nature in which humans live, as is the case in the myth of Prometheus, a symbol of giving, nature, and love for humans.

Fifth: The psychological myth

There are many definitions of it among psychologists, including the scientist Freud, who considered its reference to the unconscious, and Carl Jung agreed with him, who saw it as the reference of the collective unconscious as the psychological revolution. Therefore, the purpose of the myth is an act of balancing and balancing psychologically, like reality and a dream. It is also the first nucleus of the human being and is filled with psychological connotations and symbols. This The mythological style carries within its mythological motives that are clear in its stories. Hence, myth is considered two sides of the same coin, the first of which is the subconscious/primary pattern of man, and the second of which is myths/legendary stories. Despite the differences in these trends, in their entirety they are based on three principles:

1- Myths are descriptions of historical facts.

2- They are symbols of philosophical truths.

3- They are natural reflections that have undergone a non-stop process" (45).

The legend of the "destruction of the city of Ur" is evident here. It talked about a catastrophe that embodied the destruction of the city of Ur (a Sumerian

city/capital), located in the south of Iraq and considered one of the first ancient civilizations. This legend "is considered one of the sources of ancient Levantine literature, and the text dates back to about a thousand II BC. As for the historical incident that could be the basis for the events of this legend, it is the attack launched by the Elamites on the Sumerian city of Ur and its destruction. (46), and the Elamites are the inhabitants of the Khuzestan province in Iran now, and in ancient times they were the inhabitants of the city of Elam, which was located east of The Kingdom of Babylon, and this legend mimics the attack launched by the Bani Asad tribe on the stone of the father of the poet, the misguided king, the father of Imru' al-Qais, who was the master of the Kingdom of Kindah and whom the priest (the Lord) advised his people to kill, out of their belief in the truth of what he predicted. And the priest was also able to To keep them away from fighting Bani Tamim, despite having an intention in their souls.

Sixth: The symbolic/metaphorical myth

That myth has its reference to philosophical, religious, and cosmic symbols and theories, and the proponents of that vision believe that it is symbolic and contains proven religious, philosophical, and literary truths, such as the myth of Ishtar, the symbol of fertilization and love, and the myth of Gilgamesh, the symbol of power and domination. With the passage of time, people have understood it according to its apparent, literal meaning, and have missed its basic meaning. Figurative, and accordingly, the myth is nothing but interwoven symbolic elements from which emerge "an irrational story similar to a dream or fairy tales, the meaning of which is determined by: an explanation that cannot be explained or comprehended, such as the origin of the world, death, or a firm confession and a certain belief in the power of the words contained in the myth as a truth in themselves" (47).

Thus, it is distanced from the social context from which it emerged, and its meaning is embodied in the lesson of its symbolic or metaphorical points only. "The origin of the symbol is hidden speech that can hardly be understood, then it was used until it became a sign. Al-Farra' said: The symbol is for the lips in particular." (48). Al-Saja' resorts to a symbolic myth as a revelation indicating The dimension of the goal and the momentum of the force, as well as between the joints of speech in short, connotative, and waving away from the apparent surface of the words.

Seventh: Literary myth/linguistic casting:

From a literary perspective, a myth is considered a literary text that is removed from the ordinary, as well as cognitive signs and connotations. Hence, the myth in itself is a ritual story with its own connotations, stemming from the fact that "literature is a general framework for every literary work, just as the legendary heritage is a general framework for every legend. Myths are a structural element in literature, and to understand the latter, it is necessary to research the general

mythological framework (49), and in light of the manifestation of myth among the priests in their sages as literary texts/sages, the priests' myths are read through several techniques that highlight the linguistic casting as follows:

- The opening sentence: The oath style has become common among priests, for example:

• As stated in Saja' Tarifa, who predicted the fall of the Ma'rib Dam in her saying (and the light and the darkness and the earth and the sky...)

• And this is the rhyme of the priestess Zarqa al-Yamamah (I swear by the blows of the winds, and the hills, and the hills, and the evening, and the morning; that the donkeys, horses, and weapons will come from the army's donkeys, and after them you will not see a farmer...).

• These are the words of Zubra al-Kahina (and the prevailing tablet, and the dark night, and the rising morning, and the shining star, and the setting cloud...).

From the above, the style of swearing among the soothsayers is the first linguistic line in the forefront, as the idea embodies a brief, suggestive meaning as within the text, and here is Zuhair bin Judhaymah Al-Absi, who was famous in pre-Islamic times, after a rich man killed his son, Shas. And what Shas! What a shame and what a shame! If Shas had not been killed, there would have been no harm between us." (50). And his son cried in his poetry when he said:

I cried for nothing when I learned that

  With rich water at the end of the night, it is taken away

It was the result of his death

And had it not been for the suddenness of the night, he would not have been victorious

A rich murdered man has no appearance like his

Like that for my life then someone brings

I will cry for him if I cry with a lesson

Shas deserves to be an example when she pours

And I will be sad and miserable for as long as I live

To me it is like the light of the full moon or is it more impressive (51)

(Shas, Al-Bas) are two words that have the same number, rhythm, and exit, as well as (and what Shas, and what is bass). Al-Saja''s use of the negative style has the significance of proving his son's destiny. Likewise, he began his poetic verses with

the verb (I cried), indicating his extreme sadness until night came to him, then he began. After that, he described the state of his killing and his shock at his death, and he also used words that indicate the intensity of his pain (I will cry for him, if you cry, when you pour it out, and mourning for him, a rich dead man, to his death the abyss came to him) and those poems "such as the empty alloy, the stylized cloth, the organized necklace, and the exquisite clothing. So its meanings compete with its words, so understanding takes pleasure in its good meanings just as hearing takes pleasure in its elegant words, and its rhymes become templates for its meanings (52).

The major structure of that alloy, as Salah Fadl sees it, is that "textual cohesion is determined only at the level of the correlation relationships between sequences and sentences, because this last level only presents the minor structures...the major structure remains the overall semantic representation that determines the meaning of the text without This grand structure and the rules that govern it and lie beneath it can easily slip into the perception of textual cohesion, considering it merely a superficial and linear link between the partial units (53).

- Tempo: It is a linguistic alloy that is repeated at a special, successive, fixed pace, none of which can be dispensed with, and this is considered the focus of the rhyming/literary work, as stated when Umm Malik and Tayy, the two sons of Saba, the famous priestess came to visit her two sons, looking at them and saying about them, so she looked at Malik and She said: "From his offspring there will be tribes and numbers, and Masalit Najd, and a head and a group, and a right and a confederate. They will strike and hit, and they will be united and united, truth, not inclination." Then she looked at Tai and said: "His offspring will have tolerance and firmness." And Ibaa and Sukkur, and Aram and Sadda, they eat and are not eaten, they are strong-willed, they are short-hearted, the truth is not a lie" (54). In that paragraph, we notice the manifestation of linguistic casting using the method of negation and opposition in (strong, little / truth, lying / truth. And he refuted, blocked and blocked.).

Artistic structure: There is a rapprochement between the myth as a literary art and the soothsayer's rhyme as another art that corresponds to it, even if it does not mimic the myth in its complete artistic content. We see this legendary manifestation of the priest in the commandment of Shaq al-Yashkari: "Continue and do not interrupt, meet and do not separate, and wet the wombs." And protect the blameworthy, blacken the generous, honor the generous, honor the gray-haired, and humiliate the vile... What advice, that came from an eloquent woman, if her supplication is powerful and her metal is impregnable. (55), In this piece of sajjia, linguistic casting is evident in a manner characterized by commands and prohibitions. An influential one that stimulates the recipient to accept the idea with certainty. With that paragraph, he outlined the basics of the relationship between the individual and the other in society, the foundations of which are valid

in any society at the spatial and temporal levels, using imperative verbs (contact, meet, afflict, preserve, postpone, humiliate) and Verbs of prohibition (Do not interrupt, do not turn around) and an exclamation style (What advice) and all of these advices and instructions he used to say as a priest or gods guiding them to the path of goodness, and that piece indicates the semantic assonance momentum, its words are few and its meanings are many.

Conclusion

Myth is the first building block in the journey of the first human through his exploration of knowledge and existence, regardless of its definitions by scholars and specialists. It comes as an explanation of nature and the universe or a phenomenon in a society in the form of texts, whether myths or tales, with a relationship of difference despite their sanctity. Assonance is considered a literary genre that mimics... Myth, where it intersects with it in its subject matter, narration, and material. For Al-Sajja', myth was a creative haven from which he could draw whatever idea, purpose, or structure he wanted. Al-Saja' loaded other semantic loads, including the manifestations of those literary myths, as a departure from the familiarity that occurred in his Saj', deducing the semantic structure from Through the symbols and artistic construction of the sajji text.

Casting has been demonstrated as carrying the highest degree of cohesion between parts of texts, through the use of lexical meaning on the one hand and the corresponding grammatical and rhetorical methods, including grammatical linking in a special context that embodies the grammatical and rhetorical level, including similarity in linguistic origin and phonetic outputs at the level of number and significance. Likewise, the repetition of asjaa sentences with stacked commas helps in decoding the texts and their meanings. Asjaa also express serious philosophical visions that are suitable for modern times, despite the unusual and supernatural incidents that occur within them. Every people has its own myths and their metaphors and truths.

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