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## Sublime Love in M. Mezyed's *Eros Sings in My Memory*: A Critical Study

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<p><b>Keywords:</b></p> <ul style="list-style-type: none"><li>-Sublime</li><li>-Poetry</li><li>-Love</li><li>-Longinus</li><li>-Metaphor</li><li>-Mythopoeia</li><li>- Clash of Civilization</li><li>-Palestine</li><li>- Mesopotamia</li></ul> <p><b>Article Info</b></p>	<p><b>Abstract</b></p> <p>This critical study deals with the <i>Sublime Love</i> in Munir Mezyed's Collectoin: <i>Eros Sings in My Memory</i> (ESMM) (2014) through 'metaphors of Love' employed. It starts with '<i>the Sublime</i>' in terms of <i>Longinus</i>; and then traces it throughout the poet's 'created' mythopoeia which, from the outset, blends the Classic '<i>Eros</i>', and the '<i>Oriental gods of Creation</i>' together; out of such a 'blending', a '<i>New Eros</i>' presides over the <i>Ex Nihilo</i> Pre-Creation '<i>Chaos</i>'. To achieve its aim, the study excavates how 'metaphors' of Love are accommodated to the poet's final message in denying contemporary violence and incongruities from meeting with his '<i>Habibt</i>'. So, it embarks on I.A. Richard's view of 'Metaphor' as a starting-point before 'following-up', in ESMM, 'metaphors of Love' to pin down where the poet's mythopoeia, Sublimity of Love and the relevant metaphors run side by side. Thus, the Study lists the Semantic domains the metaphors of Love 'derive' from in order to have a panoramic</p>
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<p><b>Article history:</b></p> <p>-Received:14 -5-2020</p> <p>-Accepted: 1- 6-2020</p> <p><b>Available online</b></p> <p>5/7/2020</p>	<p>view of the wide perspective of the metaphors used. The Study, also, detects radical changes the poet makes in adapting the sources to his mythopoeia; also it tries to unearth deep layers of meanings and techniques- innate in the ESMM mythopoeia- that are deliberately concealed by the poet as he abides by the requirements of (<i>the Sublime</i>), both in theory and practice! The conclusion is that the 'New Eros' whose role is revealed through the 'metaphors of Love', is in a position to embody that both the 'Sublimity' (in thought, in the use of figures and in diction), on the one hand, and the 'Love' felt by Eros/the Lover, on the other hand, brilliantly enough, go in an unnoticed way, and with an unprecedented passion for the 'Beloved' in person. Also, the study concludes that the New Eros extends similar passion for all 'Humanity' through fostering a radical human thinking aspiring for the 'Oneness' of all peoples under the slogan of 'Eros/Love' that repudiates any 'Clash of Civilization'. Hence, 'the Sublime Love' has got a social function unraveling a 'down-to-earth' purpose behind the poet's use of the related metaphors in a mythopoeia framework.</p>
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### ثيمة الحب وفق (مفهوم الجليل) عند منير مزيد :

دراسة نقدية في مجموعته الشعرية الموسومة "أيروس يغني في ذاكرتي"

ا.د. عبدالستار عبداللطيف مال الله

<p><b>الخلاصة:</b> أتخذت هذه الدراسة بالنقد و التحليل ثيمة الحب الكبير المهيمنة على المجموعة الشعرية الموسومة "ايروس يغني في ذاكرتي" للشاعر العالمي منير مزيد - (الفلسطيني و المقيم في رومانيا) - و هي نصوص كتبت باللغة الانكليزية في الاصل و قد بينت الدراسة كيف ان الشاعر استثمر اساطير كلاسيكية (يونانية و رومانية) أعتبرت أيروس ربا للشعر و كيف انه دمجها مع أساطير الخليفة الشرقية (الرافدانية و المصرية و الفينيقية) ليولّد أسطوره الخاصة التي أطلق عليها البحث (الاسطورة الميثوبية) ثم وضحت الدراسة كيف ان الشاعر تماهى مع أيروس و</p>	<p><b>الكلمات الدالة:-</b></p> <p>الجليل</p> <p>الشعر</p> <p>الحب</p> <p>لونجينوس</p> <p>المجاز</p> <p>صراع الحضارات</p>
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الحبيب و صار معبرا عن ثالث ميثوبي هو الشاعر و الحبيب و أله الحب، ثم سعت الدراسة لتتبع ثيمة الحب التي تجسدت في توظيف الشاعر لتقنية بلاغية هي (الاستعارة) حيث أسهبت الدراسة في تسجيل المصادر الدلالية المختلفة التي أستمدها الشاعر منها جميع أستعاراته، و من جانب آخر، جهدت الدراسة للتعريف بمفهوم الجليل و شروطه و كشف تجلياته في المجموعة الشعرية برمتها، و تعقبته في خمس و اربعين قصيدة هي مجموع القصائد التي تضمنتها المجموعة الشعرية الصادرة عام ٢٠١٤، ثم سجلت الدراسة مواطن التغيير و التبديل و الاضافة و الحذف في المصادر الاسطورية التي أعتمدها الشاعر لتوليف أسطوره الخاصة التي عبّر من خلالها عن الحب و الآمه و معاناته، في ظل غياب الحبيبة الطويل و الرغبة الجامحة لتحقيق الوصال و اللقاء معها و بينت الدراسة كافة الاستعارات الخاصة بالحب و الشكوى و البعد و الفراق، وهي أستعارات خالطها مفهوم الجليل، في نقاء اللغة و سمو الفكرة و نبيل العاطفة و براعة استخدام كافة التقنيات البلاغية التي تتيحها الروتريفا للشاعر المبدع، في أستثمارها، سواء في الشكل ام في المضمون، وأظهرت الدراسة توظيف الشاعر لأساليب المناجاة و السرد و الحوار و المقابلة و تجاذب السؤال و الجواب، اضافة الى توظيف نمطي التناص و الكولاج الشعري و أساليب أخرى تضمنتها الدراسة، سعيا لأستغوار ما كادت النصوص الشعرية إخفاه و التمويه عليه قصدا و رغبة في خلق التأثيرات الجمالية و النفسية عند المتلقي، و هذا الاخفاء و التمويه هما من متطلبات مفهوم الجليل الذي كشفت عنه الدراسة في رحلة أستغوارية تنقيبية في أركالوجيا النصوص الغنائية الثرية بالمضامين و الاشارات و التلميحات المتعددة و قد توصلت الدراسة الى مجموعة من الحقائق النقدية الساعية الى فهم أكثر عمقا لأحدى المجاميع الشعرية للشاعر منير مزيد... كما تضمنت الدراسة جداول إحصائية و نسب مئوية ضرورية تعضيدا لما أكدته الدراسة نظريا....

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Munir Mezyed's Collection of poems entitled *Eros Sings in My Memory* (ESMM)<sup>1</sup>, is a brilliant achievement in art, a shining feat in language, and an unmatched work of genius in poetry especially in handling metaphors creatively. The ESMM is a wonderful tome of fine poetry that incorporates forty-five erotic 'songs' running in a form of a mythopoeia. By 'mythopoeia', it is meant either "(1) the conscious creation of a myth... or (2) a reworking of mythical materials or (3) the creation of a kind of 'private' mythology" (Cuddon, 1998:527). We notice that these three items are spliced into one sheaf in the ESMM. That is to say that the poet created consciously his private 'mythopoeia' depending on the mythical materials he derived from other established myths and it is the general task of this study to excavate the layers of the poet's mythical creativity, layer after layer, that exist deep in the archeology of the text, unnoticed by a mere casual eye and to unearth what the study believes as it is 'hidden' or 'concealed' deliberately by the poet as we will see below in details. In addition, the study is to search for a 'sublime love', which runs in the ESMM, scattered as it is, here and there, among the mythopoetic layers, through (1) various metaphors of Love, (2) through different techniques he employs to mould his mythopoeia into the cast that reaches us and (3) through the changes or modifications he makes on the myths to accommodate his mythopoeia,

Hence, at the very outset, it is noticed that the ESMM mythopoeia embarks on two important well-known sources of mythology: the first is *the Classic (Graeco-Roman) myth of Eros*, while the second is *the Oriental Mythologies of Creation*. The latter imbibes their ingredients from *the Oriental Mythologies- so there are* Mesopotamian, Egyptian and Phoenician tributaries used here though unnoticed, and as such, the resultant mythopoeia would help figure out a mystic sublime love voiced by a new *Eros* who wishes he could create a new cosmos. The ESMM portrays the new *Eros* amidst the experience which he goes through and feels an unprecedented passion for his Beloved in a new virgin soil that does not belong to this mundane, but to 'some other domain' in the poet's vast mythopoeia cosmos! .

The concept of the Sublime implies that the poet, in his mythopoeia, would experience in his new realm what he cannot explain only if he resorts to the use of metaphor, in particular. The Concept of the Sublime entails a kind of mystery that defies every attempt to give vent to it in any other way but metaphorical language; and here lies the focus of the research in hand on the (metaphor) in ESMM.

Before shifting to tackle some selected *erotic songs* in the ESMM, the study will show first: the concept of the 'Sublime' and its prerequisites; and second will make clear what is meant by 'metaphor' as being two important items in understanding the 'Sublime' itself; and later will elaborate on both myths- *the Graeco-Roman myth of Eros*

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<sup>1</sup>. The Collection of Munir Mezyed's poems entitled *Eros Sings in My Memory* (2014) will be referred to as ESMM hereafter within the text.

and *the Oriental Mythologies of Creation*, in origin and in ESMM mythopoeia, alternately.

### **The Sublime**

As a critical and aesthetic term, it owes its existence to a treatise, *On the Sublime*, ascribed to the Rhetorician *Longinus* (Russel, 1964). The idea of Sublimity stems from *Longinus*'s distinctions of various styles of speech, namely, high, middle and low....It "came to connote a surpassing excellence where great thoughts, noble feelings, lofty figures, and diction and arrangement all coincided." (Cuddon, 1998: 875)

*Longinus* in his treatise (as quoted in Grube, 1957) ponders over the qualities of writing that constitute Sublimity. They are said to be found in:

- a) *Grandeur of thought*: This feature is an inborn rather than an acquired quality. The authors of great works are endowed with dignity of mind, and literary excellence that belong to those of high spirits. In the ESMM, grandeur of thought is asseverated through employing the 'Concept of Pure Love', expressed by *the Poet identified as both Eros and the Lover*.
- b) The capacity for *strong emotion*, supplemented by *artistic construction* and *nobility of phrase*. Nothing contributes to greatness as much as noble phrase in the right place. In the ESMM, the poet uses a very lofty language, finely polished sentences and phrases that are charged with hot emotions and true feelings.
- c) The *Beautiful language* is considered the Music that expresses thought; it appeals not only to man's emotions but to his mind as well. The third prerequisite involves a word-order rhythm and euphony. The effects of the Sublime is the passion leading to the identification with the creative process of the artist and a deep emotion mixed in pleasure, exaltation and ecstasy on the part of reader. In ESMM, the poet is admired for the musicality of his language that comes to us, binding the best of the prosaic style and the best of the poetic language.
- d) *Nobility of diction*. In fact, diction and thought are closely related. In ESMM, the ideas and style are spliced together into one sheaf. The poet expresses his final message through a noble style and use of words that fascinate any sensitive reader.
- e) *The right use of literary figures*. Longinus stresses the importance of figures of speech for writing and the need for **concealing** the art involved in the use of figures to make them more **effective**. **And the best use of a figure is when it goes unnoticed!** Among many figures, '*metaphor*' seems to hold its ascendancy all over the ESMM; hence it would be much more focused on below since its use is much closely related to the topic in question.

In addition, the poet tends to employ other figures, devices and techniques to manifest his final message. For the convenience of the study, the term 'technique' comprehends them all. As such, the poet sometimes, employs *the techniques of Form* such as 'apostrophe, narration, conversation, question-and-answer interview' and the like; sometimes, he resorts to *the techniques of Content* such as 'Centos and Intertextuality'; sometimes, he tends to *techniques of Change and Modifications*- he changes the names of gods like 'Apsu', or 'Atum' etc... into 'Eros'; the changes will be tackled below in details; but all in all, the poet employs what I will term as *techniques of 'Concealment' or 'Hiding things deliberately'*; the poet deliberately 'dims' or 'blurs' or 'silhouettizes' all the above-said *techniques of Form, of Content and of Modifications*, i.e., he avoids making things clear since '*hiding these techniques*' follows the last prerequisite of the Sublime- *the figures should go unnoticed*. Also, these concealments take the form of 'layers' lying deep into the archeology of the text as they will be introduced at the last section of this study. As an example of the Concealment Techniques, the poet in ESMM conceals the real identity of his Beloved. Again he conceals, among other things, the message behind using '*Eros*', a *Graeco-Roman deity* as living in an Oriental habitat; he conceals the feel of 'the journey' the reader would launch immediately with his reading of the first Song in the ESMM. Moreover, he conceals the general frame the ESMM follows as a '*model*'. But as we go on this 'journey', the Concept of the Sublime, especially Item (e), is illuminated step by step. In the same vein, runs the interest of the study in its focus on *the Metaphor of Love* which will be dealt with below.

## **Metaphor**

A common definition of metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. And understanding metaphor would rely on experiencing one kind of thing in terms of another. "This is why metaphor is a very complex phenomenon, linking two different realms- social and semantic, and leading us to understand the human thoughts and orientations" (McKinnon, 2012: 3).

I.A.Richards in *The Philosophy of Rhetorics* (1937) describes *metaphor* as having two parts: the *tenor* and the *vehicle*. The *tenor* is the subject to which attributes are ascribed. The *tenor* is the purport or general drift of thought regarding the subject of a metaphor. The *vehicle* is the object whose attributes are borrowed. It is the image which embodies the '*tenor*'. For example, "*the world*" is compared to a stage, the metaphor describes it with the attributes of '*the stage*'; 'the world' is the *tenor*, and 'a stage' is the

*vehicle* (Cuddon, 1998). In ESMM, the poet tends to use various metaphors denoting 'Love' and its manifestations. These metaphors are related to different semantic domains which are followed in the Songs, one by one, just to discover the wide perspectives of the poet's metaphors and the rich domains of the big networks and relationships he has got to create and expand and match (if not he excels) the great classic writers and poets altogether, all in all, as he has the opportunity to be a scion of the heritages of thousands-years-old civilizations, while the ancient writers, poets and compilers were deprived of the chance; yet this is not the only good reason for him to excel the others. So what is the main reason in store? The poet chooses to do this as he casts his imagination into an extraordinary mould of metaphors he manipulates. In ESMM, the reader moves with the poet to different semantic domains, dissimilar to one another, and unthought of in their associations with vast semantic relationships. Through these domains, different meanings of Love in its different aspects or phases flow recurrently with the rush of the different semantic domains. So, there are domains of *Passion* such as *'Thrill, Charm, Desire, Ecstasy, Pleasure, Spell, Dances, Love, Embrace, Wish'* ...etc ; there are domains of *Body* such as *'Lips, Breast, Body, Arms, Fingertips'* ...etc ; there are domains of *Nature and Trees* such as *Willow, Flower, Nectar, Lotus, Buds, Orchid, Scent, Branches, Fruitful'* ...etc; there are domains of *Fire* such as *heat, Warm, Burn'* ...etc; there are domains of *Air* such as *'Scent, Foam, Storm, Tempest'* ...etc; there are domains of *Religion* such as *'Sacred, Hymns, Temple, Pray, God, Nymph, Divine, Jinn'* ...etc; there are domains of *Sound and Silence* such as *'Melodies, Hum, Silence'* ...etc; domains of *Life and Death*; domains of *worlds*; domains of *Imagination*; domains of *Light and Darkness*; domains of *Celebrities*; domains of *Water* and domains of *Motion* etc....The study detects 33 Semantic Domains related, all in all, to **Love** and other aspects of **the passion** such as *'pining for the Beloved'* or *'the Troubles or sufferings facing the two Lovers'* or *'the expressions of feeling the Loss of his Beloved'* etc.... Hence, these domains are regarded as ultimately comprehensive manifestations for the figurative representing of 'Love' in general, that is to say they are regarded as *'metaphors of Love'*, in the long run, and referred to in this study as such, despite of their differences in their semantic restrictions dictated by their domains. Below, we have **Table No. 1** to show the Semantic Domains in relation to the Erotic Passion- Love:

**Table (1): Semantic Domains Related to the Metaphors of Love and Its Manifestations Vis-à-vis Relevant Song Nos in ESMM**

Semantic Domains	Related Metaphors Vis-à-vis Their Song Nos	Semantic Domains	Related Metaphors Vis-à-vis Their Song Nos.
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1.Fire	Fire 8, Heat 1, Warm 3, Burn 8	15.Time	Time 1, Winter 15, Eternal 15, Eternity 22, the Seventh Day 25, Come Early 15, Remain 15, Dawn 39, Season 45, Era 45, Endless 18, 27.
2.Air	Scent 4, Foam 1, Storm 13, Tempest 15	16.Colour	Colour 39, Blue 10, 20, Pink 33
3.Water	Water 5, 8, Watery 9, Rain 5, 26, 6, Lake 19, 37, River 16, 38, Sea 17, Drop 36, Shore 43, Dew Drops 18, Moisturize 14, Drip 11, 17, Drink 8, 17, Sip 4, Waterfalls 2, Wash 2, Flows 2, 39, Wet 2, Mud 33, 35, Dry 34, Thirst 19, Dip 35, Drown, 38	17.Animals	Chicks 53, Butterfly 3, 11, 14, Nightingale 37, Nest 44
4.Body	Lips 1, 13, 15, 7, 8, Breast 1, 2, 10, Body 1, 3, 14, 15, Arms 2, Fingertips 2, 37, Fingers 4, 35, Breaths 2, 8, 20, Flesh 10, Women 10, 12, Embrace 12, Eyes 12, Kisses 16, Hand 13, Bottom 16, Touch 18, See 21, Beat (heart), Mouth, Veins 38, Breastfeeds 41, Rub 24, Body Limb.	18.Celebrity	Eros 1, Narcissus 23, Caesar 31, The Sun 31, Isis 31, ( Christ- Crucified) 31, Gypsy, Habibiti
5.Nature & Trees	Trees 9, Willow 9, Flower 11, 14, 22, Nectar 11, 44, Lotus 17, Buds 18, Orchid 20, Scent 20, Branches 21, 32, Fruitful 21, Sidrat Al-Muntah, Vineyards 30, Grape Bunches 30, Soil 33, Seeds 33, Forests 35, Mud 33, 35, Lilies 36, Petals 37, Blue Eden 33, Grass 37, Jasmine 44, Twigs 26	19.Opium	Drunk 30, Delirium 17,
6.Liquids	Honey 6, Tears 2, 12, Wine 8, Milk 41, Cup 36, Melt 4 Dissolve 6, 7, 33, Drip 11, 17, Drop 36, Sip 4, Fall 16, 22, Dip 35, Thaw, Floating 8,	20.Food	Food 1, Hungry 1, Sips 4, Thirst 19, Ambrosia 24, Taste 39, Milk 41, Honey 6,
7.Sky	Sky 1, 2, 7, 13, Star 2, Sun 17, 31, Heaven 17, Cloud 13, Universe 5, Orbit 31, Planet 14.	21.Magic	Magician 28
8.Imagination	Imagination 4, 6, 7, Creation 3, 13, 14, Think 5, Meditation 6, Muse 16, Inspiration 24, Nymph 27, Memory 1, 26	22.Motion	Distribute 31, Scatter 33, Embrace 12, Flutter 6, Fly 1, 10, Orbit 31, Slip 32, Travel 33, Emigrate 19, Refuge 20, Go back 29, Journey, Bring Together 29, Squeeze 30, Break 1, Mingles 4, Stick (Stuck) 3, Disentangle 42.
9.Sleep & Wake Up	Sleep 2, 16, 28, 37, Dream 2, 8, 14, 16, 19, 24, 27, 32, 37, Dormat 21, Bed 28, Lie ,29, Light 17, Wake Up 28, 38, Dawn 39	23.Butterfly	Butterfly 3, 11, 14, Honey 6,
10.Sound & Silence	Echo 4, Voice 4, 6, 7, Voices 9, Music 36, Melodies 36, Hum 42, Silence 4, 6, Sing 1, Ode 3, 7, Hymns 20, Chirps 37	24.Qs & As	Question 12, 15, Answer 14
11.Religion	Sacred 20, Hymns 20, Temple 23, 31, Pray 23, God 4, 9, 12, 23, Goddesses 24, Nymph 26, 27, Magician 26, Divine 30, Jinn 30, Crucified 31, Baptizes 39, Prophecy 39, Angels 40	25.Swim	Swim 1, 39, Foat 8, Boat 8, Water 5, 8,
12.Life & Death	Birth 29, 34, Pregnant 13, 34, Mother 35, Breastfeeds 41, Milk 41, Feminity 42, Soul 18, Breath 20, Bring to Life 31, Beget 33, Death 31, Wound 6, Break 1	26.Rest	Rest 25, Sit 12, Sat down 25, Dwell 40,
13.Secretcy	Secret 17, 26, Hide 18, Unseen 22, Mysterious 16, Bewitched 17, Covered, Naked 16, 43.	27.Work	Work 25, Do 25, Statle 3.
14.Passion	Passion 1, 10, Thrill 1, Charm 3, 4, Desire 3, 6, Ecstasy 3, Pleasure 6, Spell 13, Dances 16, Love 43, Embrace 12, Wish, Joy, Startle 3, Sad 32, Yell 2, 6, Tear 7, 9, 10, 12, Sorrow	28.Way	Way 22, Horizon 23, Beginning 13
		29.Sight	See 2, 3, 4, 21, Stares 10, Eyes 12, Mirror 1, 10, 15, Behold 23, Vision 33, Reveal 26.
		30.Tools	Cup 36, Tools, Utensils, Thread
		31.Fly	Fly 1, 10, Flight 1, Wing 6, Flutter 6
		32.Word	Word 3, 4, 6, 12, Voice 4, 6, 7, Voices 7, 9, Story 39, Verses 11, Recite 13, Says 14, Read 25, 42, Poems 25, Book 42.
		33.House	House 40, Roof 6, Walls 9, Door 31, Balconies 32
		Total = 33 Semantic Domains	

Table No. 1 shows by numbers, first, that the ESMM incorporates various Semantic Domains. Second, it employs natural elements of Creation which the *Classical and*



*Oriental Myths* set in the process of creating the world itself; in fact even, philosophy at its early times configure these elements which are: *Air, Fire, Water* and *Matter*. These elements "reflect the level of human knowledge on the structure of matter" (Rosenthal and Yudin, 1967:135). Of course, in the ESMM, the Poet have added other elements related to other aspects of Life and Love though stressing the pastoral features more than any other aspects; *the metaphors of Love*, in the ESMM, borrowed a lot of domains from 'nature' at large' so as to asseverate the ores of 'innocence, simplicity, spontaneity, and purity'; these are among the essentials of the Pastoral Life when 'Society' was still 'unpolluted'; the time when 'man' was still 'pure and innocent', unpolluted by the requirements and complexities of the urban life and civilization. "For the most part, the Pastoral mode tends to be an idealization of Shepherd life, and by so being, creates an image of a peaceful and uncorrupted existence; a kind of a Prelapsarian World... and it was a paradigm of Tranquility and Harmonious Love; [moreover, it conveys] an important feature of the Christian and Hebrew teachings" (Cuddon, 1998:644-5). The Poet, in the ESMM, employs these Prelapsarian touches of 'man's Innocence, Simplicity, Spontaneity, and Purity' in his general message dispatched, throughout all the Songs of the Collection, to the whole Mankind that he is pure, unbiased, has no evil, in his call and he is true to his own words that he really means what he says and writes; the message that he wants 'Allah' Himself to be the first eye-witness to the 45 Songs as 'yet scripts in drafts and before being spread to media', and he carries with him in his wonderful Celestial Voyage to Heaven- the voyage that is taken after the model of Prophet Mohammad's Ascension to Heaven in the *Israa'* and *Miraa'je*, to the nearest point, there, to meet 'Allah', the point that is termed in the Holy Quran as 'Sidrat Al-Muntaha 'the Big Tree of the Absolute Reach' [my translation] which the poet refers to in his Song No.25. This is religious revelation revealed in **Table 1** and is to reflect that the ESMM incorporates a lot of religious domains to create multifarious metaphors of Love having religious hues as the study is going to show later in this marvelous mythopoeia. Moreover, the Table above shows how much the ESMM relies on the Semantic domains of Body that amount to 37 items related to body limbs and carnal associations such as *lips, breasts, fingers, arms, hands, kisses, embrace, rub* etc... to indicate a nexus of much eroticism and carnality hooding around the metaphors of Love in the ESMM, related to portraying a somatic relationship with the Beloved mixed with much reverence as well, in a foreshadow to what the Study will show later, but now let us think of the position of Eros as a god of Love and how it is accommodated to serve the topic in question.

### **Eros in the Graeco-Roman Myths**

It is relevant to the topic if some light is to be shed on the Graeco-Roman *myths of Eros* and the Oriental myths of *Creation*; first in origin, since they are the sources for the poet to sip from and, second, in use since they are among the poet's ingredients of

making his mythopoeia: the ingredients that would also reveal the poet's modifications and unravel his creativity. But now the Classical myths are shown below:

*Eros* in mythology is considered a cosmogonist god of love, passion and fertility represented in Hesiod, for instance, as a son of Chaos, coming into existence by himself before Time starts. *Eros* is seen as the fundamental Primal Cause in the formation of the World and a unifying Power of Love that sets order and harmony together. He is Omnipresent. And any epistemic interest in the universe must involve *Eros*.

In addition, the realms of the Classical myths are replete of gods and goddesses, who love 'for passion'; and love 'for lust'; they conspire either because of 'love' or 'lust'; they kill, do evil, wrong people, rape and abduct other people; they disguise; they take sides with/against this part or that part. *Eros* directs the desires and behaviour of these mythical gods and goddesses at Heaven, and celebrities on earth, and controls their whims, minds and their fates in the mundane and afterlife. So, *Eros* is related to Love or the desire for/beyond sex. This is very important because the ESMM has already identified the poet himself with *Eros* that becomes the mouthpiece of the Sublime Love and his verbal replica or, let us say, 'the poet set in verbatim'.

For the purposes of this study, *Eros* will be considered 'a divinity without a blemish' regardless to the differences the classic poets portray him as it is shown in the various representations given:

So, *Eros* representations at the early stages display him as a symbol of sexual desire (Eros, 2014).

In the *Odyssey*, "*Eros* is redirected toward goals beyond the sexual desire" (Eros, 2014).

In Hesiod (late 8th C. BC.), *Eros* is a primeval cosmic deity overpowering the minds of gods and humans to spur procreation (Eros, 2014).

In Greek lyric poetry, *Eros* is portrayed as an influential god with a paradoxical character.

In Sappho (7th C. BC.), *Eros* is represented with an oxymoronic character: a duality of sweet and bitter (Eros, 2014).

In Ovid's *Metamorphoses*, (early 1st C. BC), Cupid's (i.e., *Eros*'s) dark side is spotlighted: he inflicts hate rather than exciting love (Eros, 2014).

here are many other representations of *Eros* in many works of art, other than those mentioned above; works that would either garnish a typical image of a god appealing to the pure hearts of his lovers or they would tend to besmirch *Eros* with negative aspects and impurities that would blemish a god; impurities might vary as *Eros* takes

different forms or identities such as a wild beast, a cock, a ram or a playful boy or a blind-folded, armed with a bow and arrows. In ESMM, Eros, first, is identified with the Poet. Second, he is depicted as a typical Representative of the Sublime Love and Pure Passion appealing to his Beloved's Pure Heart and with a message of Peace and Love, through her, to all people in the world despite the '*deliberate concealment*' of all his own suffering and hard times that, though, would be revealed why later on!

### **Oriental Mythologies of Creation**

Usually the Oriental myths of Creation incorporate various divinities for same phenomena. And what happens is that a divinity in one myth, in a certain language of a certain tribe, comes to refer to the same phenomenon, in another tribe having another language and carrying another appellation as it is the case, for instance, with the Greek *Eros* and the Latin '*Cupid*'. Both stand for one god- that of Love, but in the relevant mythological thought-frame. Similarly, in the Oriental mythologies, there are different appellations or nominations that stand for 'one reference' despite the different languages of their worshippers. For instance, what is regarded as 'Apsu', *the first god*, in the Babylonian Myth of Creation namely: the *Enuma Elish* (Luminet, 2016), in which the universe begins in a foam-like state:

*When the skies above were not yet named / Nor earth below pronounced by name, Apsu, the first one, their begetter / Had mixed his & Tiamat's waters together, / When yet no gods were manifest, / Nor names pronounced, nor destinies decreed. (Dalley as quoted in Lopez-Ruiz, 2014: 177)*

in Ancient Egypt, it is named '*Atum*' who lives in void and who creates the universe from *ex nihilo* while in the Canaanite homeland- (at the present time, it includes all regions of Palestine, Lebanon, Syria and Jordan), the Phoenician god of Creation is named '*Desire*'. The myth is described by Philo of Byblos (ca. 64-141) and Marinus of Tyre (70-131), the ancient Canaanite historians as follows:

*A dark air and turbid chaos were at first unbounded...but after a time, an intimate union took place between them, a new connection was created called 'Desire', as such was the beginning of the Creation of all things (Kenning, 2016: 16).*

Now what is creative in ESMM mythopoeia, these different names are brought together under one name; they are united under the auspices of *Eros* despite their differences in nomination. And here, the study 'senses' or 'signals' a 'hidden' submarine segment, unnoticed, of an ideological 'iceberg' sunk deep and running in the ESMM. But bringing this segment for sight and showing its significance would be left to the Conclusion of the study. Yet, as for the role of '*Eros*' in this respect, the study holds

the belief that to interpolate 'Eros' in an Oriental myth', in fact, is out of context. This is because *Eros* does not belong to Oriental mythologies at all. So is this interpolation a mistake done by the poet or is it done with the poet's eyes full-opened? The answer is: this interpolation is done deliberately by the poet in order to serve his message and the coming section is to sound its recesses.

### **Mythopoeia of *Eros* in ESMM**

It must be considered that the negative aspects of *Eros*, as they are in the origin, are ignored or neglected in the ESMM as it focuses mainly on his shining aspects. Still, there is another point to be added here related to the nature of the Classical myths which always portray bloody struggles and violent acts and battles among gods and inflict their relationships so badly that they usually end with death as that occurred between, for instance, Uranus and his offspring: the death of Uranus at the hands of Cronus (Willington, 1961). In this respect, *Eros*, in the original myths, was neither presented as:

1. a peace-maker god to stop conflicts and settle violent differences among gods, nor
2. a god created from *ex nihilo* or 'the Void'.

The first point is what ESMM is going to stress on *Eros*, not only as the peace-maker among modern 'belligerent' nations or civilizations, but also a 'blender' of all peoples whose differences and misunderstandings lead to disharmony, blood-shedding and continuous battles; but this role of the Blender will be dealt with later.

While the second point is essentially what the Oriental Myths in origin are concerned with. Almost these myths stress the belief in the possibility of creating 'the matter' out of 'nothing' or the 'Void'- the belief that has no match in the Greco-Roman myths. However, the Oriental myths do not specify a particular god like *Eros* by the name to play a similar 'Classic' role, although there are mythical gods, like *Dammuzi* and *Adonis*, as gods of Fertility, Spring, green land etc.... Their roles differ from those related to *Eros*. The ESMM has borrowed the Classical *Eros*; and then made a lot of modifications so as to present *him* in a new way.

As stated above, it would be quite anachronism if *Eros* is referred to within an Oriental context- simply because *Eros* is a Classical cultural product and the Oriental Mythologies- Egyptian, Mesopotamian and Phoenician), have got no appellation by the name. The ESMM deliberately mixes the Oriental myths of Creation together with the ancient Classical myths of *Eros*. In addition, the ESMM attributes the Creation Process to the Classic God of *Eros* regardless of any historical facts. This is a *modification* deliberately fulfilled by the poet in order to bring *Eros* in harmony with his (the poet's) Islamic belief- *Eros as a messenger of Love*, not a god by itself. This *modification* seems

very clear only when *Eros*/the poet ascends to Heaven, reaches *Sidrat Al-Muntaha*, meets *Allah*, makes *Him* listen to his reading of his 45 Songs and comes back to Earth but not at the beginning of the ESMM while his representations elsewhere remain faithful to the image of the Classical god of Love; just to detect the poet's confusion or bafflement- whether to thrust his creative mythopoeia to the hilt or to accommodate it to his religious belief; still, this matter is not so embarrassing to the poet since it may pass with no harm to his faith as everything happens in a virtual world of a mythopoeia.

In fact, there are still four modifications to be taken into consideration, in this study; and they run into the same vein the poet wants his mythopoeia to stand for.

**The first fundamental modification** is that in ESMM, there is no (Chaos) status. The poet in ESMM does not like to initiate his celestial realm with a (Chaotic) state. Although he narrates about a foam-like situation, he means the Creative Logos of the Lover's Kissing Lips: the Lover's lips not only can surpass the limits of Time and '*break Time into pieces*', but also can resuscitate the beloved's '*breasts*' that are sooner to perish of hunger if '*her body*' remains '*swimming*' in a nebulous foam before Logos starts. The Logos, here, is not the traditional religious 'Creative Word'. Rather, it refers to the metaphors of '*heat*', '*food*', '*hunger*', '*mirror*', and '*thrilling*' attributed to the Beloved's *Lips* and *Body* as shown right away at the very beginning of the ESMM coming in a form of an apostrophe as shown in **Song No.1** below:

*Lips feed your hungry breasts*  
*The heat of passion*  
*And your body swims in the foam of sky*  
*Thus the mirrors of time break into pieces*  
*In the thrill of the light.*

(ESMM, 2014:1)

Through this apostrophe, *Eros* reflects a kaleidoscopic mythopoeia reminiscent of the Oriental Mythologies- Egyptian, Babylonian and Phoenician, above-mentioned, that describe how the universe was created from *ex nihilo*. The Creation is not given to a mere Coincidence, or Chance; Love is shown as the propeller of the new life, here.

**The Second modification** is that the ESMM rejects all absurdities of the ancients, all hatred and blood-shedding and clashes among gods or goddesses. The ESMM lays out new premises for its inhabitants to initiate a relationship of love in a realm of their own based on the Poetic Word and Love. And, here the poet provides different metaphors to this 'Word' in different songs as seen in the extracts below, there are metaphors of '*housing*', '*drinking*', '*thawing*', '*dissolving*', '*memory*', '*crucifixion*' and '*astronomy*', in the **Songs Nos. 40, 4, 36, 33, 31** respectively below:

- i. **(Song No.40):** "*the Word becomes [their] house where the angels dwell and sing*" (ESMM, 2014: 40)
- ii. **(Song No.4):** "*when the word sips the sacred charm from the fingers of light and melts in the poet's ode*" (ESMM, 2014: 4)
- iii. **(Song No.36):** "*dissolves the sky, drop by drop, in the poet's word cup*" (ESMM, 2014: 36).
- iv. **(Song No.33):** "*a woman travels in the memory of words*" (ESMM, 2014: 33).
- v. **(Song No.31):** "*Isis [is called] to bring the Crucified Sun back to life to evolve, once again, in the word orbit*" (ESMM, 2014: 31)

In ESMM, 'the beloved' is bestowed her entity through scattering the seeds of Creation - she exists only through 'Love' as shown in the metaphors of 'growth', 'female', 'creation' and 'breastfeeding' in **Song No.33** and **Song No. 41**, respectively:

- vi. **(Song No.33):** "*A woman scatters the seeds of creation*" (ESMM, 2014: 33)
- vii. **(Song No.41):** A woman "*breastfeed[s] the chicks of the word the milk of the poetic voice*" (ESMM, 2014: 41), though here, the metaphor of 'breastfeeding' does not collocate with the metaphors of 'chicks' and 'milk'; chickens are hatched, not milked nor breastfed; it would have been better had the poet employed another 'metaphor', for example, 'daughters' or 'children' or 'sons', instead.

**The third modification** is that *Eros* extends his wings of Love over Oriental myths of Creation and takes the role of the Babylonian 'Apsu', the Egyptian 'Atum' and the Phoenician 'Desire'. As for **the fourth modification**, it would be referred to and tackled in its due at the Conclusion.

At the first glance, the ESMM mythopoeia is constructed on an 'unnoticed' echoes' related to the Classical & Oriental myths (with all their several variations and different fables of the 'Creation') within the text in hand in general and in **Song 34** below, in particular. This is vividly manifested in the use of metaphors of 'birth', 'drought', 'passion', and 'rain':

### **Song No. 34**

*Habibt!*  
*Before the birth of water*  
*I was a dry sky*  
*When your lips touched its body*

*It rained heavily  
Thus we became parents of the rain*

(ESMM, 2014: 34)

The ESMM mythopoeia of Eros goes further a little bit forward and constructs its cosmos in which there is no blood-shed, no struggle occurred among its inhabitants, no evil seen, no sin committed, no beast-like deeds performed: the beloved/the female is neither a misbegotten creature thought of pejoratively, nor a serf living in 'Harem' deprived of freedom or a victim of a strong ruler; nor is the lover a beast, or a victimizer or a lord looked to so arrogantly; nor is Love a sin, a crime, a taboo or a conspiracy! The Cosmos in ESMM is tinged with *love* that is expressed in many ways or 'techniques' among which the Lover/Eros offers a miscellany to choose or fluctuate either one. For the convenience of this study, these 'techniques' are termed as (a) '*Techniques of Form*' and (b) '*Techniques of Content*'; now to the First Type- it includes six items:

- (1) Direct Address, i. e. 'Apostrophe' ,
- (2) Narration,
- (3) 'Apostrophe' and Narration
- (4) Dialogue or Conversation
- (5) Question-Answer Interview
- (6) Narration and Question

So, '*love*' is shown in an 'apostrophe', i.e., a direct discourse to the Beloved by using the pronouns '*You/ Your*' or it may come via using the Arabic term for the 'Beloved': '*Habibti*'. There are 14 apostrophes, all in all. They run in **Song Nos.1, 5, 6, 7, 8, 11, 13, 18, 19, 20, 21, 22, 26 and 43**. Below are two examples illustrating the use of '*Habibti*'- twice and '*your*'-thrice as 'Apostrophes' while the metaphors are linked to domains of '*shipping*', '*floating*', '*breathing*', '*lips*', '*fire*', '*liquids*', '*drinking*', '*dancing*', '*sight*', '*light*', '*trees*', '*fruits*', '*sound*' and '*religion*'. This is shown in the two **Songs Nos.8 and 21**, respectively:

### **Song No.8**

*Habibti*

*I am a boat floating in the water of your breaths*

*And your lips are burnt wine with the fire of dream*

*Drinking me....*

(ESMM, 2014: 8)

### **Song No.21**

*Habibti*

*When I see you dancing*

*In the dormant word in my imagination*

*The branches of light become fruitful*

*With the voice of God*

*In the soul....*

(ESMM, 2014: 21)

'Love' may figure out in a form of 'narration', as the Lover/*Eros* tells a story to his readers about his beloved. The narration occurs in 21 songs in the ESMM. They flow in **Song Nos. 2, 3, 4, 9, 10, 16, 16, 23, 24, 25, 27, 31, 32, 33, 35, 36, 38, 40, 41, 42** and **44**. Below **Song No. 4** is shown as an example in which the metaphors used refer to domains of 'silence', 'sound', 'smells', 'religion', 'utensils', 'speech', 'sight', 'drinking', 'body' and 'light':

#### **Song No.4**

*When the echo of silence mingles with the scent of God*

*In the cup of my imagination*

*I see the words sip the sacred charm*

*From the fingers of light*

(ESMM, 2014: 4)

Sometimes, 'love' is tackled as a mixture or blending two techniques: 'apostrophe'-using the word '*Habibti*' or the pronoun '*you*' together with the narration. And both appear side by side in a lot of Songs. They are seven in number. They are in **Song Nos.17, 28, 29, 30, 34, 37** and **45**. Below **Song No. 28** is shown as an example in which the metaphors are related to different domains of '*sleeping*', '*flower*', '*waking-up*', '*miracles*', '*birth*' and '*sea and sky*' :

#### **Song No.28**

*Habibti*

*A woman sleeps in the narcissus flower*

*When she wakes up*



*I become a magician*

*Bringing the sea and the sky together in one bed....!*

(ESMM, 2014: 28)

Sometimes, Love is expressed in a form of 'dialogue' or 'conversation'. The metaphors used are related to the domains of 'flowering', 'creation', 'birth', 'speech', 'insects', 'dreams', 'smells', 'wish', 'water', 'rain' 'body limb' and 'reasoning'. There is only **Song No. 14** in which this form figures out as such, though.

**Song No.14**

*The flower of creation says to the butterfly of dream:*

*I will be a lake of nectar for you"-"*

*The butterfly answers:*

*-" Nay, I want you to be an ode that rains l*

*To moisturize the lips of my voice..! "*

(ESMM, 2014: 14)

Sometimes, Love comes in a form of a question-answer interview in addition to the Apostrophe that is used at the outset. The metaphors used are related to domains of 'speech', 'loss', 'sorrow', 'female', 'passion', 'light', 'sky', 'dropping', 'sight', 'religion', 'memory', and 'reasoning' as in **Song No.12** below:

**Song No. 12**

*Lost word in the tears of sky that is covered by your voice*

*Embraces a woman who asks:*

*"Is there any one sitting in the light that falls-*

*From the eyes of God..?"*

*The tears answer to her question:*

*-" Yes, our memories...."*

(ESMM, 2014: 12)

Sometimes, *Love* is expressed in a form beginning with 'narration'; and then ending with a 'question'. The metaphors used are related to domains of 'dressing', 'passion', 'body', 'tools', 'raining', 'wind', 'sound', 'mirror', 'reasoning', and 'time', as in **Song No.15** below:

**Song No.15**

*She hangs the dresses of her desire in the closet of my body*

*And the rain wears the mirrors of my voice*

*The tempest begins to question:*

*Will the spring come early*

*Or I will remain in eternal winter..?*

(ESMM, 2014:15)

Some other times, *Love* is expressed through the use of 'metonymy' which is "a figure of speech in which the name of an attribute or a thing is substituted for another thing" (Cuddon, 1998: 510). *Eros* addresses his beloved indirectly by substituting his normal address '*Habibti*' with other metonymies. The metonymies are 12 in number. They also are related to different domains of '*insects*', '*speech*', '*body*', '*love*', '*light*', '*planets*', '*flowers*', '*fantasy*', '*medicines*', '*liquids*', '*nymphs & Jinnis*', '*woman*', '*music*', '*water*', '*drinks*', '*light & crystal*', '*milking*', '*infancy*' etc... as shown, for example, below.

**Song No.3,**

*Blue butterfly*

*Stuck in my breaths*

*Startles my words with her charm*

(ESMM, 2014:3)

**Song No.17**

*The Sun says to the lotus flower:*

*The delirium of the heavens is still dripping out of your eyes.*

(ESMM, 2014:17)

**Song No. 27**

*A nymph bathes in my chalice*

*As soon as I sip the first sip*

*I see myself in an endless dream*

(ESMM, 2014:27)

To sum up the significance of what lies behind having the first type of techniques, i.e., Apostrophe etc.... Here below our findings of Frequencies and Percentages vis-a-viz the Form Techniques Used in ESMM will be shown in **Table 2:**

**Table (2): Frequencies and Percentages vis-a-viz the Form Techniques Used in ESMM**

No.	Technique Used	Frequency	Percentage
1	Apostrophe	14	31.111
2	Narration	21	46.666
3	Apostrophe & Narration	7	15.555
4	Dialogue	1	2.222
5	Question-Answer Interview	1	2.222
6	Narration & Question	1	2.222
Total		45	100%

**The Table 2** shows that *No.2- 'Narration'* takes the highest percentage which is 46.666%. The percentage would be, of course, a little bit higher if *the two 'Narrations' within items No. 3 and No.6.* are considered. This is to impress that *Eros/the Lover* is seeking a Beloved/*Habibiti* who is not nearby at the time; rather she is far way or absent. Hence, he keeps referring to her through using the pronoun 'she' /'her' with present singular verbs having the 's' of the 3<sup>rd</sup> Person or through the use of metonymies with present singular verbs (See **Table 4** below). This is to impress that his '*Habibti*' is not within the reach. While the 14 Apostrophes rate 31.111% which is also high in the ESMM but it may signify that *Eros* remains addressing his Beloved in this direct way although he is fully aware that a face-to-face meeting is impossible for the time being, because she is not here with him in real time. She is under the hold of '*Caesar's iron grip*' and could be '*crucified*' (ESMM, 2014:31). The Apostrophes are used to declare *Eros's* pining for his Beloved first; And, second, he has never forgotten her despite the distances and gaps between them. Third, he will be in wait for the due '*era of seasons*' (ESMM, 2014: 45) to fulfill that goal which seems '*Traveling*', i.e., not to be realized in the very near future as he rounds his Collection with *Song No.45* averring that this 'exhausted' or 'fatigued' hope '*has come to an end*' just to show his optimism of the good-will people of the world to listen to his message. This is quite clear through the different metaphors of '*light*', '*time*', '*destiny*', '*passion*', '*wording*', and '*travelling*' as shown below:

**Song No.45**

*The season of light has come*

*Thus the era of seasons has come to an end*

*And you, my love*

*Remain the only muse*

*Traveling in all seasons ....!*

(ESMM, 2014: 45)

However, he is not pessimist of seeing her as we will see later at the Final Section. In the same vein run the other four percentages; the third percentage which amounts 15.555% indicates the 'absence' of the 'Beloved' as well because this category includes both 'Apostrophe' and 'Narration', justified earlier. The Fourth percentage that amounts 2.222% refers to a 'wish-thinking' dialogue *Eros/The Lover* wishes to make with his remote Beloved. The percentage is very low to indicate the impossibility of holding such a dialogue for the time being with the beloved. The Fifth percentage 2.222% is, again, very low because it refers to the impossibility to make an 'interview' with the Beloved for the same reasons said earlier. And this is true also with the percentage of the sixth item which is 2.222% . The percentages of the frequencies of the techniques of Form in ESMM indicate the 'absence' of the Beloved and the 'remoteness' between the two lovers. Still, the study may provide other indications embedded in the ESMM referring to 'actual facts' concerning 'latent problems' between the Lovers. The indications the study could see so far, are four in number. *The first indications* are concerned with *Eros's* disclosure of his misery which is debunked via employing a cluster of metaphors which I will term them as *the 'metaphorical cluster of trouble and misery'*, if so to say- they manifest various semantic domains such as- *wounds, screams, silence, fire, burning, tears, eyes, thirst, water, wind, winter, cold, mud, tyranny, victim, and crucifixion* as shown in brief below:

- 'Yell' and 'Wounds': In **Song No.6**, Eros mentions that his Beloved 'yells' and her 'words' are 'wounded', and both her screams and wounded words still echo in his memory:  
"The shadow of your voice yells in the wounded words" (ESMM, 2014: 6)
- 'Silence' and 'Rebellion': In **Song No. 6** (ESMM, 2014: 6) again, Eros uses 'the rebellious silence' referring to a certain force imposing 'silence' that she denies!
- 'Tears': In **Song No. 7**, Eros describes his imagination as brimmed with "tears" (ESMM, 2014: 7)

- 'Burnt Wine': In **Song No.8**, Eros witnessed that the lips of his beloved as such! (ESMM, 2014: 7).
- 'Tears' and 'Willows': In **Song No. 9**, Eros notices God's '*tears*' and the *Willow Trees*" in the Temple of his Beloved (ESMM, 2014: 9).
- 'Vain' and 'Tears' in **Song No.10** (ESMM, 2014: 10).
- 'Lost Words' and 'Coverd Tears' in **Song No.12**. (ESMM, 2014: 12).
- 'Snowstorms' in **Song No.13** (ESMM, 2014: 13).
- 'Eternal Winter' in **Song No.15** (ESMM, 2014: 15).
- '[A Gap] 'Between His Muse and His Voice' in **Song No.16** (ESMM, 2014: 16).
- 'Delirium' and 'Your Eyes' in **Song 17**. (ESMM, 2014: 17).
- 'My Thirst' in **Song No. 19** (ESMM, 2014: 19).
- 'Dormant Word' in **Song 21** (ESMM, 2014: 21).
- 'My Wounded Voice' in **Song No.23** (ESMM, 2014: 23).
- 'Lost' in **Song No.27** (ESMM, 2014: 27).
- 'Caesar' and 'Crucifixion' in **Song No.31** (ESMM, 2014: 31).
- 'Mud of Words' in **Song No. 35** (ESMM, 2014: 35).
- 'Tears' in **Song No.36** (ESMM, 2014: 36).
- 'The Thirsty fingertips' in **Song No. 37** (ESMM, 2014: 37).
- 'The Burnt Light' in **Song No. 39** (ESMM, 2014: 39).
- [No End Visible to Her Misery] in **Song No 45**, Eros expresses his feelings that:

*the era of seasons has come to an end  
And you, my Love,  
Remain the only muse  
Travelling in all seasons...!* (ESMM, 2014: 45).

While *the second indications* that are embedded in the ESMM and that refer to the problems between the two Lovers can be sought for via the use of the metonymy of 'someone who is absent'; someone which the ESMM remains referring to as an '*absent lady*', a '*butterfly*' or a '*nymph*' or a '*lake*' or '*music*' etc.... We listen to *Eros* addressing an 'Absent Addressee' and using 'present simple tense verb' with the 's' of the 3<sup>rd</sup> person singular as shown below in **Table 3**:

**Table (3): The Metonymies indicating the Absent 'Addressee' in ESMM**

	Song No.	Metonymies	Pr.S. T.Verbs Related
1	3	Butterfly	[is] stuck
2	12	Lost Word	embraces
3	17	Lotus Flower	[says]
4	19	Mysterious Dream	floats

5	27	A Nymph	bathes
6	31	The Sun	Is crucified
7	33	A woman	travels
8	35	The mother	Is lost
9	36	Mysterious music	flows
10	37	Magical lake	sleeps
11	39	A gypsy woman	baptizes
12	41	Crystalline woman	breastfeeds

Still, there are *third indications* related to the problems between the two Lovers and the gap between them that obliges *Eros* /the Lover to address her *in absentia* through the use of the pronoun 'she/her' with present simple singular verbs as shown in **Table 4** below:

**Table (4): The 3<sup>rd</sup>- P. Female Pron. Addressing the Beloved in Absentia in ESMM**

	Song No.	Pronoun 'She/her'	Pr.S. T.Verbs Related
1	2	She + her	sees
2	15	She + her	hangs
3	28	She + her	Wakes up
4	33	She	scatters
5	35	She	dips

As for *the Fourth indication*, we should remember the full title of the Collection through which this study in hand attempts to dig deep into the concept of the sublime love; the title is *Eros Sings in My Memory*; which means that *Eros* keeps singing all these 45 Songs IN HIS MEMORY, not AT LARGE nor BEFORE his Beloved, face to face! He is totally shun to reach his Beloved as there are many barriers impeding him to meet her in person and see her by sight and touch her by hand! Hence, he 'meets' her in his memory in some dramatic scenes, paradoxically *in absentia*, not in real time – his addresses come to us through different metaphors related to different domains such as 'drama or theatre', 'nature', 'fruits'. 'dancing', 'memory', 'fantasy', 'dreams', 'Jinni', 'trees', 'colour', 'passion', 'religion', 'drinks', 'travelling', 'light', 'revelation', 'body limbs' and 'rain' as shown below in different songs:

- i. “*the stage on which the sky dances naked in imagination*” as in **Song 16** (ESMM, 2014:16)
- ii. “*Memories are the vineyards from which the beloved brings the blue grape bunches of love to her lover so that the soul would squeeze them as divine wine that makes the imagination of Jinn drunk*” as in **Song 30** (ESMM, 2014:30).
- iii. “*memories emigrate somewhere that makes the mysterious dream float in a sky more translucent than imagination*” as in **Song 19** (ESMM, 2014:19).
- iv. “*the memories of both lovers are sitting in the light that falls from the eyes of God*” as in **Song 12** (ESMM, 2014:12).
- v. “*The memory of the lover is [the locale] where Eros sings revealing...the secrets of creation as the Beloved’s lips touch the twigs of rain*” as in **Song 26** (ESMM, 2014:26).

In such a fabulous memory, the Lover's voice emerges through metaphors of 'cloud', 'rain', 'honey', 'heaven', 'religion', 'creation', 'speech', 'body', 'birth', 'insect', 'songs', 'liquids', 'cleaning' and 'passion':

- vi. “*a cloud pregnant with honey in the hand of God/ Reciting the spells of creation*” as in **Song 13** (ESMM, 2014:13).
- vii. Words “*are startled by a butterfly stuck in [his] breaths*” as in **Song 3** (ESMM, 2014:3).
- viii. “*his ode is washed with the milk of desire which is the ecstasy of creation*” as in **Song 3** (ESMM, 2014:3).

Understanding the barriers that hurdle *Eros*/the Lover from meeting his beloved, face to face, will help us understand the message *Eros*/the poet/the lover will send to the whole world to support him in reaching a solution out of this impasse. Also, this will help us grasp the reasons behind his ascending to Heaven, taking this long journey to see God at *Sidrat Al-Muntaha* as in **Song No. 25** below. But we will leave this point for the time being, and complete Type Two of Techniques used namely: *Techniques of Content* which include 'Centos' and 'Intertextuality':

- *Cento*:

The term 'Cento' refers to any "poem made up of passages, lines, or key words from one or more authors; it is a *patchwork* of quotations; it could be regarded as '*literary collage*'; or a '*pastiche*' in the sense of being a mixture of being of poetic expressions. Nowadays, it has become 'an allusive postmodernist, intertextual form...as in John Ashbery, Charles Tomlinson, T. S. Eliot and Marriane Moore" (Drury, 2005: 55). In ESMM, many Songs make use of the 'Cento-technique' creatively. The Centos in his hand are transferred into

iridescent mosaic of fine lyric poems in which the segments of supposed *Collages* are interfused to the lees. In addition, the Centos are grafted with still more elements- mythical and historical names or symbols with the aim of igniting new innuendoes and allusions that would harmoniously flow with currents of message(s) the poet wants his readers to sip from. There are such names like: 'Narcissus', 'Lotus', 'Jinn', 'Caesar', 'Christ', and 'Isis', each is allusive and suggestive. Each throws its own innuendo to a certain issue; below the relevant ESMM Songs regarded 'Centos' are displayed:

-The Cento in **Song No.15** is related to one line from Shelley's 'Ode to the West Wind', V:

*The tempest begins to question:*

***Will the spring come early***

*Or I will remain in eternal winter..?*

(ESMM, 2014: 15)

-The Cento in **Song No.17** is related to a key loan in *Lotus Fable* as found in both the *Ancient Egyptian* and *Hinduist mythologies*:

*The Sun says to **the Lotus flower**:*

*The delirium of the heavens is still dripping out of your eyes*

*And your deep glimpses drinking the light of my secrets*

*All that remains in this bewitched orbit is*

*Our dance with the sea....*

(ESMM, 2014:17)

-The Cento in **Song No. 28** is related to a key loan in *Narcissus Fable* and his metamorphosis:

*Habibti*

*A woman sleeps in the **Narcissus flower***

*When she wakes up*

*I become a magician*

*Bringing the sea and the sky together in one bed....!*

(ESMM, 2014:28)

-The Cento in **Song No. 30** is related to a key loan in *Baachae Fable* in Greaco-Roman mythology:

***From the vineyards of memories***

*You bring the blue grape bunches of love to me*

*The soul squeezes them divine wine*

*It makes the imagination of jinn drunk....*

(ESMM, 2014:30)



-The Cento in **Song No.41** is related to a key loan from the *mythical birth* of *Roman and Romus* in the *Roman mythology* :

*Crystalline woman*

**Breastfeeds** the chicks of word **the milk** of my voice

*Digs in the memory of water*

*Searching for the roots of creation*

(ESMM, 2014:41)

-The Cento in **Song No.31** is related to a key loan- *Caesar*, derived from Thomas Wyatt's *The Hind* and the goddess Isis from the *Egyptian Fable of Isis* collaged with *Christ's Biblical Fable of Crucifixion*:

*Caesar* is still distributing death and spoils

And the sun is **crucified** on the door temple

*Isis* is trying to bring it back to life to evolve in the orbit of word....

(ESMM, 2014:31)

The term '*Caesar*' is integrated into *The Hind*, a poem written by the Renaissance English poet Thomas Wyatt (Muir, 1963) in which he employs the allegory of 'hunting a hind' to conceal his secret love story with Anne Bolyne, the then nurse to Queen Catherine de Aragon whom King Henry VIII wished to divorce in order to get married to the brunette Anne but he was confronted with an angry refusal of the British Archbishop of Canterbury- Thomas a Beckett and the Pope of Vatican at the time- the objection that forced the King to take radical decisions- to divorce his Queen, to marry the Nurse, to erect 'the Anglican Church' and declare himself its Supreme Head and assassinate the Archbishop; the period that was later termed as the Religious Schism together with some contemporary historical factors in Europe (Muir, 1963). In the ESMM, the poet Munir Mezyed retains the same description of King Henry VIII as the '*Caesar*' of *The Hind* as metonymy to refer to as 'the hunter, the usurper, the despot and the tyrant' in the Couplet of the sestet below:

Who list her hunt, I put him out of doubt,  
As well as I may spend his time in vain.  
And graven with diamonds in letters plain:  
There is written, her fair neck round about:  
'*Noli me tangere*, for Caesar's I am,  
And wild for to hold though I seem tame.'

(Wyatt's *Hynd* as quoted in Muir, 1963)

In addition, the poet Mezyed associates the same '*Caesar*': the 'British Usurper with the unrelated fable of *Christ's Crucifixion* just in order to insinuate the idea that his own Beloved was not only hunt and kidnapped but also sacrificed in cold blood and in a very soft way unseen and unfelt without leaving any trace of the 'crime' committed by the *Current Caesar* who is still '*distributing death*' everywhere and '*spoils*' things

nowadays. Moreover, the poet Mezyed, in between the lines, alludes to a historical fact that, at a particular time, in the past, at the spot of the *Golgotha*- 'the Place of a Skull', 'the Jews' were in charge of implementing a *bloody Crucifixion* of the Christ, aided by the Super Power of the then times: the Romans. But the poet changes the identities of both the victim and of the Authority: so instead of 'Christ', he inserts, in the second line of the **Song No. 31** itself, the name of the Arabian goddess *the Sun*, i.e., 'Shamus'- whose name means 'the Shining'; the 'Goddess of Light' in the *Himyarite Kingdom* of the Southern Arabia. And then in a third change, he conjures the Egyptian goddess- 'Isis', to resuscitate or redeem, not 'Christ', but the 'Sun' in a wonderful and sophisticated *literary collage*, as it is brimful of anachronism, associating two sides: *the British Authority*, not the Romans, (and this is the second 'altered' identity), and *the Jews*, (being responsible for crucifying the historical Christ, many centuries ago), as one side, with the other side running in parallel unnoticed but paradoxically enough, debunking a daily attempt stealthily happening in modern times, in ever-lasting torture, to crucify the poet's Beloved, i.e., *the Sun*, before every body's eyes- an association that extends to embroil an Egyptian party within what it seems as the 'Absolute Crime' of the Modern Age, just to stir a lot of big question marks about the 'real' identity of the poet's Beloved and his far-reaching intentions! However, this topic will be left to the final section to be further illuminated, but not before dealing with 'intertextuality':

- *Intertextuality*:

It denotes to a 'technique' that traces whatever 'texts that are echoed within one text' having exerted influence on a writer's work to the extent that their different "discourses are transposed into [the writer's particular text] - so that meanings ... are overlaid with [the writer's] meanings" (Cuddon, 1998: 424).

In the ESMM, the intertextuality may echo various texts such as: *the Biblical Story of the Deluge*, *Prophet Mohammad's Ascension to Heaven*, *Hunt Goddess Diana* while bathing naked and the *Balcony Scene* in *Romeo and Juliet* of Shakespeare. This is clear in various Songs in ESMM. Below, the Songs relevant to 'intertextuality' are displayed as in:

-**Song No. 5** intertextualized with the *Biblical Story of Noah's Deluge*:

*When your lips think of the rain  
I rain heavily  
Till my water covers the universe completely....*

(ESMM, 2014: 5)

-**Song No.27** intertextualized with the *Mythical Fable of Diana's bathing* naked:

*A nymph bathes in my chalice  
As soon as I sip the first sip  
I see myself in an endless dream.....*

(ESMM, 2014: 27)

-**Song No. 32** intertextualized with the *Balcony Scene* in *Romeo and Juliet*:

*In the balconies of the soul  
The sky prays ...  
When it slips into my voice  
It becomes a singing dream  
On the sad branches of light ....!*

(ESMM, 2014: 32)

**-Songs No. 23 and Song No. 25** intertextualized with Prophet Mohammad's (PBUH) *Ascension to Heaven*:

**Song 23:**

*In the temple of words  
I pray  
Thus I behold God in the horizon of my imagination  
Embracing my wounded voice ....*

(ESMM, 2014: 23)

**And Song 25 :**

*In the seventh day  
When God rested from all his work that he had done in creation  
He sat down on Sidrat Al-Muntah  
Amusing himself by reading my poems  
That beat with the soul of water....*

(ESMM, 2014: 25)

The word '*Sidrat-Al-Muntaha*', i.e., 'the Big Tree of the Absolute Reach' [my translation] signifies a celestial journey done by the Poet/Eros to some place in Heaven beyond which there is no destination nor places to step forth or to see. The term is used once. It shows the Quranic Story of the journey of the Prophet Mohammad (PBUH) to Heaven in person.

The term *Sidrat Al-Muntaha* is a loan word from the *Quranic Surat Al-Najm*, LIII (The Star), **Verse No.14** below:

*"While he was in the highest part of the Horizon (7), Then he approached and came closer (8), And was at a distance of but two bow-lengths or even nearer (9), So did 'God' convey the inspiration to his Servant - conveyed what He meant to convey (10), The Prophet (mind's) and heart in no way falsified that which he saw (11). Will ye then dispute with him concerning what he saw (12)? For indeed he saw him at a second descent (13), near Sidrat Al-Muntaha [the '**Big Tree of Absolute Reach**'], beyond which none may pass (14), near it is the Garden of Abode (15)". [The bold is My translation.]*

(Holy Quran, LIII:7-15)

As seen, the poet resorts to intertextuality with the very known Quranic story that covers in details what it is believed to be the '*Al-Isr'aa and Al-Mi'raaj*' Journey: the Ascension of Prophet Mohammad (PBUH) to Heaven at one night, where he reaches a very 'close point' to *Allah*; that sublime place- '*Sidrat-Al-Muntaha*' definitely could be the 'Abode of Peace and Love, Eternality and Glory, Mercy and Compassion', where Prophet Mohammad (PBUH) speaks to God 'directly' and takes his Instructions to his believers through the interview; also, it represents a very sacred and tabooed peak that none of Angels (even the Holy Spirit: *Gabriel*)- is admitted to reach or step in, save Prophet *Mohammad*, the messenger of *Allah* who does it. In the ESMM, Eros (being identified as the poet and the Lover) has reached '*Sidrat-Al-Muntaha*' according to the poet's vast mythopoeia. But what are the ingredients of the ESMM mythopoeia thronging his huge galaxy? The answer, partly, lies in this long list; the inhabitants are the paraphernalia of all clusters constituting various metaphors in the ESMM as in the list below:

*temples, clouds, snow storms, lights, rains, dreams, roses, lotus, willows, milks, wings, mirrors, butterflies, boats, closets, gypsies, dawns, imagination, soul, heaven, prayers, desires, the voice of the beloved, passion, eyes, lips, blue Eden, grass, fingers, body, heaven, sun, death, Caesar, spoils, baptizing, fire, water, air, nectar, words, creation, words, tears, odes, breasts, thirst, hunger, rivers, breaths, lakes, seas, memories, emigration, farms, floods, dewdrops, foams, nymphs, sips, poetry, kisses, twigs, branches, trees, secrets, monks, embrace, dance, spring, winter, hymns, singing, wounds, the unseen, birth, habibti, swimming, dissolve, melting, nightingales, dryness, wetness, moisturize, sleep, human, femininity, seeds, cups, crystal, breastfeed, Isis, orbit, mud, chicks, mother, parentage, playful, forests, music, tones, drops, drip, night, travel, magic, read, threads, nests, Sidrat Al-Muntaha, the ambrosia, meditation, flutter, silence, pleasure, voice, yell, roof, ecstasy etc....*

The list may go on and on. But these are only the vocabulary of his poems! They are words, just words! So, what is missing? The missing is the life in the poems. The missing is the Poetic Voice. This is the second part of the answer. The missing is the amount of imagination capsulating these words. The missing is the kith and kin relating one another- the multifarious worlds among metaphors enlivening the poems. Here lie the verbal metamorphoses beyond the creative cuisine of metaphors which the poet in ESMM brews his 45 Songs as Sacred Hymns composed in the mental space of the poet's/Lover's impossible world before they are metamorphosed into just words juttod on paper!

Still, there is something else missing- a reader does not confront gods or half-gods, goddesses or deities such as Uranus, Hera, Hydra, Io, Cacus, Bacchus, Zeus, Adonis, Jupiter, Heracles, Apollo, Venus, Titans, Demons, Gorgons, Dido, Diana, Hecate etc... among the inhabitants in this ESMM in the manner they are crowded in the classic mythologies.

To Mezyed, this is neither a defect nor a demerit or a problem in the way it would have been if Homer, Hesiod, or Ovid had passed these deities over unnoticed.

To classic scripts, myths do not process without the stereotyped ingredients- the divinities and their plots and the folklores behind; a myth is not a myth if it ignores totally the mythical celebrities while to Mezyed, their absence is a defiance, a merit and a work of genius! Why? Because he would resort to create his own myth without them, without their connotations, without the nuances of their presence, without their intrigues and shameful deeds, tastes, values and ethics to a 21st-century man who is neither at loggerheads with the waves of feminism, gender trends, postmodernism, pragmatics, stylistics, linguistics, globalization, nor with modernism, surrealism, expressionism, Christianity, Hinduism, Hellenisms and Islam etc.... He would erect his own myth with all lofty awareness of and mastery over his poetic tools, devising his own distinct metaphors and living in the worlds metaphor can afford- the worlds of metamorphoses aiming at serving one cause- the concept of the Sublime Love that is seen through the eyes of the poet as an eye-witness of the Pre-creation, Creation and Post-Creation Worlds; through the eyes of a Lover, through the eyes of a narrator, a text-writer, a one-man chorus singer, a prayer reciter, a modern *Eros*, a traveler in time and very close to God! These roles are among other metamorphoses the use of metaphors offers the poet to do, to affect, to enact, to perform, to create and to love and love and love!

Mezyed in ESMM has revolutionized the concept of *Eros*, part and parcel, and positioned himself in a great challenge vis-à-vis old-established Erotic notions once voiced, reshaped or remodeled after the myths of classic times written by the classic pillars of the Greek and Roman poets; a great challenge to the genre of poetry to create a new sublime language with new creative experiences, images, and semantic domains. With the ESMM, a new book on the art of Love is written; it is the *Spiritual Kama Sutra* and the *Verbal Metamorphoses*!

*Eros* in the ESMM becomes neutralized, or let us say in other words, *Eros* is *de-Europeanized* and *de-Orientalized*, he is no longer to represent neither Europe nor Orient, but himself.

He assigns himself as a *New Eros* or a New Lover holding a new vista for a new world- a world devoid of differences, or struggles or violence. The *New Eros* is

presented in ESMM as the Common Denominator between cultural heritages of the Ancient Worlds- the Greek, the Roman, the Egyptian, the Babylonian, the Phoenician.

### **Towards Conclusion**

So far, after this long expedition into the recesses of a rather very much allusive text that takes our full time to excavate the archeology of the Longinusian Sublime, layer after layer, as we attempt to trace Love metaphors despite their different domains and at the same time spotting light on the barriers that hinder the lover from meeting his beloved in addition to our pondering over the *techniques of form*: the apostrophe, narration etc..., together with *the techniques of Content*: Centos and intertextuality as well as asseverating the modifications the poet makes to accommodate the Classical Myths to Oriental myths of Creation with some Islamic seasoning in his own mythopoeia in which he blends all myths in one bundle and identifies himself as *Eros* who presides over the Classical and Oriental mythical habitats; as he strives to work simultaneously being a peace-maker denying violence and effacing misunderstandings etc.... We have reached near the Final Line of this study by bringing 'all' the threads of the mythopoeia together into one sheaf. But in fact, the Final Line is still ahead before us because these threads of the poet's mythopoeia have not been festooned into one braid 100% adequate to expose the concept of the Sublime for everybody to detect and see easily. However, this will not be realized unless we recognize the archeological layers of the mythopoeia itself in whole and have the complete hidden parts of the mythopoeiatic iceberg up to the surface to see how profound these intentionally-concealed parts have gone submerged, unseen and unnoticed so far.

The First Layer in the geology of the text reveals a built-in trinity, in the ESMM, of three hypostases going under one nomination- the poet, Eros and the Lover. The trinity is conducive to the sacredness and religiosity of the triad itself and to its relatedness with Classical and Christian Beliefs; the kind of relationship that would comprehensively brim the atmosphere of the whole 45 Songs with hues of reverence and intimacy, sublimity and eloquence among other things. While the Second Layer debunks streams of a long extraordinary journey or expedition taken by the above-named triad, aiming to meet 'the Absolute God'- the Sublime; the Glorified, the Omniscient and the Omnipresent as well. Such a journey is launched from Earth, as its starting point to its destination not only to Heaven or Paradise or Hell but more farther -- to be as close as possible to *Allah*, the Sole and only God (in *Islam*), to reach the nearest point to *Allah*. The destination's name which the triad uses in the ESMM is the same one used by the *Glorious Quran*- it is called *Sidrat Al-Muntaha* (The Big Tree of the Absolute Reach). This item discloses a much determined intertextuality running in ESMM with the Prophet's *Israa'* (Ascension) story. The journey to this remotest celestial region is implemented in a way unmatched and unprecedented by any human being before- save *Prophet Mohammad* (PBUH). It was an act of a divine miracle, indeed! While the journey in ESMM should have to start from **Song No.1** till the Final

Destination- **Song No.41**; and then would descend down to the End-line in **Song No.45** while, in parallel, Prophet Mohammad returns home according to *Holy Quran*. But the ESMM does not openly reveal the minutia - what happens next? The proceedings of (the Triad's Celestial Ascension) to (that Big Tree of the Absolute Reach) and then (the triad's subsequent descent to Earth). The minutia is hidden. The details of the journey itself are intended to remain off the 'immediate' record, on purpose, 'unseen' and unnoticed by a casual eye but for a close reading this item makes a difference... This study has unearthed what is 'earthed' so far concerning the outset and end of the journey. Now, the Second Layer in the archeology of the Text has become very obvious!

The Third Layer has detected that the ESMM flows in a poetic and prosaic form. It includes both genres related to what is known as the prose-poem, i.e., *prosimetrum* which goes back in history to the first trials of human being to write poetry. It shows combinations of both prose and poetry.

The Fourth Layer indicates a narrative sense here employed in the ESMM. The Triad tells his story of a missing Beloved using the stream of consciousness technique and narrative monologues as well to express the suffering.

The Fifth Layer unearths the image of the Beloved as she is depicted in the ESMM; the image of the Beloved is idealized in a style bringing to mind the idealization of the Lady in the Medieval Courtly Love Tradition. She is represented as a sacred nymph or angel living on earth etc... sought for and wanted by hook or crook. The Sixth Layer finds the Triad's concern to show his integration of the desire to meet his Beloved with the longing of the Soul to imbibe the Divine Splendors.

The Seventh Layer explores that all the 45 songs chanted by the Triad are lyrics about passion, love and suffering in the wake of the loss of the Beloved and her remoteness etc.... These songs may be considered a medley of a '*Canzone*', '*Canzonet*' and '*Canto*'. A *Canzone* is "an Italian and Provencal form of lyric...in a stanza form and without a refrain...written in three main styles: tragic, comic and elegiac. The '*Canzonet*' is be a diminutive *Canzone* referred to when the theme is light-hearted or when it is a song or a madrigal" while the '*Canto*' is defined as "a narrative poem usually found in Dante's *The Divine Comedy* and other works" (Cuddon, 1998:109).

The Eighth Layer reveals the poet's deliberate Concealment of the story related to his relationship with his Beloved. It shows that there are barriers and obstacles hindering the Lover to meet, see and enjoy his Beloved.

These hidden layers constitute the large amount of the mythopoeia which the study at the outset launches with...But let us construct the mythopoeia in a story-like frame. And see what it tells us! It tells a story of the poet and his Beloved. He narrates his tale in different ways: sometimes he uses poetic and prosaic monologues or stream of consciousness, sometimes, he employs apostrophes; sometimes, he uses metonymies,

some other times he depends on imaginary dialogue or give-and-take repartee of question and answer. He resorts to techniques of Intertextuality and Centos in narration. He has idealized his Beloved in a courtly-love tradition portraying her as a sublime celestial Lady or a nymph. He identifies himself with the Graeco-Roman Eros who accommodates himself to Eastern habitat dwelling in Phoenician, or Egyptian or Babylonian regions, all the same, as he displays himself like a New *Eros* belonging to the whole Humanity, on the one hand. On the other hand, he keeps narrating his story via mythopoeia and informing the readers about his separation with or loss of his Beloved due to *forces majeures* beyond control of any one of them. He chants his love through 45 Canzonets he writes. He contemplates to find some solution for the compulsory separation between the two. Being a lover, Eros and the poet- three in one, he inspires the integration of his love with the longing of his soul for the divine splendors. This is why he aims to present his case- the never-ending troubles and hurdles facing his relationship with his Idealized Lady, not before any traditional or international tribunal as ICC<sup>2</sup>, or UN Security Council, but before *Allah- the Only One God in Islam*, being *the Absolute Judge*. Accordingly, the poet/the Lover/Eros launches his journey to nearest point where he can achieve his goal- *the Sidrat Al-Muntaha* borrowing Prophet Mohammad's Story of Ascension to Heaven. But here the poet/the lover/Eros does not expect a miraculous solution to happen concerning their problems though, because he has already written these 45 Songs in which he has already proposed a sublime solution for all problems facing mankind on Earth. It is Love. The poet/the Lover/Eros wants 'God' or *Allah* to be his eye-witness that he will be His messenger to Humanity to promulgate Love as the Panacea for all evils of the soul. In this way, he will win back his Beloved. Now, regardless to the message the New Eros/the poet/the New Prophet conveys to Mankind, let pay attention to the structure of the mythopoeia. What do we see? What do we discover through our digging deep into the layers of this long expedition? Or let us say in a different way, what would these layers reveal for a text-archeologist as this study aims to be? The mythopoeia, through all these layers, unearths a hidden deep frame-work which generally underpins the ESMM, constitutes its 'narrative' grids, maps out its launch, its trajectory and its destination, and provides for the layers the unnoticed hierarchy of still a larger construction the ESMM adopts, fosters and runs into its sinews and nerves but not seen without taking a Jules-Verne-like Journey into the Centre of the ESMM with an accurate probe and a highly-resolution camera to excavate its recesses. So, in that profound bottom, we detect another sub-text whose vision-in-the-mirror the same if not identical, though invisible to sight at the surface. There is embedded a story of a lover in search for his remote Beloved and takes his trip to meet the Absolute, tells his narrative in a form of prosaic and poetic monologues running into 43 Canzonis, following the courtly-love tradition in portraying an Idealized Image or apotheosis of his Beloved who we discover her sudden loss and the poet's lamentation! This is Dante's

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*La Vita Nuova* (The New Life). The ESMM builds its structure on Dante's love story with Beatrice in an undercurrent intertextuality and parallelism even in the 'writing things out of the memory' just like how poet Mezyed performs in the ESMM- he jots down the chronicles of his Beloved *Habibti* from his Memory in a similar way to how Dante records at the beginning of his New Life, depending on 'memory':

*In that part of the book of my memory before the which is little that can be read, there is a rubric, saying, "Here beginneth the New Life". Under such a rubric I find written many things; and among them the words which I purpose to copy into this little book; if not all of them, at the least their substance (Dante, 1981:547).*

"Such is the intent of Dante's first work, plainly expressed at the opening lines. *La Vita Nuova* is the autobiography of a young man, as reflected in the ....*canzoni* he has written so far. *La Vita Nuova* revolves around Beatrice. She was not only Dante's Beatrice; she was also a real woman....The book ends on a 'wonderful vision' of her of 'such time as I discourse more worthily' of her, and on the hope 'yet to write concerning her what has not been written of any woman....And the *canzoni* are among the purest and firmest of Western poetry" (Paolo Milano, 1981:xviii). If everything flows into intertextuality, what about Mezyed's Beloved? Is she dead? How did he lose her? And where is she now? And who controls her now? Why does the poet keep on addressing her using Arabic word "Habibti" ? Does the Arabic term '*Habibti*' stand for a real person, in flesh and blood, like Dante's Beatrice or does the poet mean something else, a symbol, a non-human emblem elevated to be the poet's Beloved? Before we answer these questions, let us consider the significance of having two Arabic words here in ESMM. '*Habibti*' is repeated seven times in seven Songs, once per a Song. They are used as an 'apostrophe' each time. They figure out in **Songs 8, 21, 26, 28, 29, 34 and 43**. The second word is *Sidrat Al-Muntaha*. Still, one wonders what functions the two Arabic terms do stand for in ESMM and what allusions they may hint at or connote, especially to a Muslim and Arab and Palestinian poet, namely- Munir Mezyed who so far lives in exile, away from his homeland: **Palestine!** This is the point. Palestine is the Poet's Beatrice. And the ESMM is Mezyed's *La Vita Nuova*, measure by measure! The Arab poet has previously in **Song No.31** alluded to the 'Absolute Crime of the Modern times', that his Beloved/'*Habibti*/' Beatrice/Palestine is 'hunted' by the Caesar, now the Caesar is not King VIII of Thomas Wyatt's Poem but the British *Arthur James Balfour* and with him, the Modern 'kidnappers', or 'occupiers' come who are the Israelis. As such, the whole story of Palestine and its occupied land may drag in train. And it is well-known to everybody, just like the 'Sun' the poet Mezyed refers to as being crucified day by day and as 'Caesar distributes death' everywhere and spoils things as well in **Song No. 31**. The loss of the poet's *Habibti* starts with *Balfour Declaration*, (November 2, 1917) that announces the British support for "the establishment in Palestine of a

national home for the Jewish people”. It was made in a letter from *Arthur James Balfour*, the British Foreign Secretary, to *Lionel Walter Rothschild*, a leader of British Jewry (*Encyclopedia Britannica*). And the 'national home for the Jewish people' was realized in 1948 despite Arabs Resistance at the time, historically speaking, but in the ESMM, and the resistance is represented through what the Poet Mezyed, in the above-mentioned **Song No.31**, imagines the Ancient Egyptian Goddess Isis's attempt to redeem the 'Sun' from a next Crucifixion, as if the poet's land Palestine is repeatedly crucified, day after day.

Although there is no mention of the identity of the Beloved in the ESMM, it is quite known for those who are well-versed in Mezyed's poetry; he devotes almost many poems chanting for his lost homeland- **Palestine!** Palestine represents to all peace-lovers in the world 'the heart of all problems and wars in the Middle East'; a disputable cause that has not been solved yet, despite the long passage of time and horrible suffering of all peoples in the region. This is why the poet, at the '*Sidrat-Al-Muntaha*' thinks of a solution for ending wars and misunderstandings and conflicts among the parties living in the Middle-East- and above all between Arabs and Israelis; the conflicts that bring Europe, as well, to be in touch and involved with the belligerent clashes by one way or another; the poet's solution is embodied through the identification of himself with the *New Eros* who, in ESMM mythopoeia, will unite all nations in the region under his banner of Love as the '**Blender**' that would 'blend' or connect not only Arabs and Muslims but also non-Arab and non-Muslim nations and parties, in the East and West together. This is the *New Eros* who is introduced in the ESMM as the *New Messenger of God* who steps into '*Sidrat-Al-Muntaha*', where his soul and body have already been purified from 'evil, hatred, or deception etc.... It is to this place, the Poet comes in person bringing his *Songs* as they are, in the ESMM, to God, to see and read; in other words, he presents his message to God and wants God to be his First Reader and Eye-Witness as well: just to prove to everyone who might suspect his intentions that he is *True to his words*, not a liar nor an imposter. He is ready to be *Allah's* harbinger to spread Love on Earth once more as other Prophets of ancient times did once in the past. However, the *New Eros* is no longer regarded as the '*classic god of Love*'; because his identity has been changed, according to the poet's mythopoeia to become the '*Messenger of Love*', sent to mankind, supported by God, and intertextualized with the Prophet Mohammad's role. **This modification is the Fourth One** on the character of the '*Classic Eros*' done by the Poet Mezyed in the ESMM. Such a modification is required- first, to go in line with the poet's religious belief as a true Muslim who believes in 'One *Allah* and that there is no other god but *Allah*' while the Classic Mythology is polytheistic. Second, it comes compatible with that 'sacred message' the *New Eros* in ESMM wants to convey.

## **Conclusion**

The ESMM proposes the solution of modern cruelties, violence, hatred and clashes, in Asia, in Arab Homeland, in Africa and in Europe, through fostering *Love* as the roadmap to all contemporary problems in all aspects of modern life. The ESMM refuses Samuel Huntington's *Clash of Civilizations*, and brings to foreground '*Love among Civilizations*', instead. So if Mr. Huntington is regarded as "**the Clasher of Civilizations**", if so to say, the *New Eros/the Poet* Mezyed, in ESMM, is "**the Blender of Civilizations**"- all peoples, once belonging to the cultural heritages of the Ancient Worlds- the Greek, the Romans, the Egyptians, the Babylonians, the Phoenicians and now with some different titles- the EECs<sup>3</sup> and Arab Countries in Africa and Asia, living and dwelling on both sides of Mediterranean basin, may settle their problems and differences through adopting a *New Faith* which poet Mezyed is the Sole Harbinger and Prophet; it is the faith of the *New Eros*. And this is *the Concept of the Sublime Love* concealed rather in deep layers of the ESMM, through various clusters of different metaphors and techniques and cannot be reached at without this long expedition. And here lies the message that runs deep in the ESMM: it is only through the *Sublime Love* all clashes among peoples of Modern times in particular may be thrown into oblivion if the West and East would be united in one tradition of mutual Love.

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