



Jerusalem Rock: The Myth of Existence and The Universal Discourse

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ABSTRACT

This research paper is concerned with the myth, in what is circulated of creation news and the longing for immortality, the person tries to deny the impotence by entering into the world of reason and the desire for knowledge or by restricting his presence in the temples. These meanings are the backgrounds of writing myths in literature for realistic knowledge and truth in relation to the place, its steadfastness as symbol of existence and continuity. If the myth is part of a person's confusion about death then it remains one of the reasons for resurrection and inspiration for knowledge through fortune-telling and the mediators of the unseen worlds in the world of matter. It is the case of the "Rock of Jerusalem" novel in the literary genre as established by the Palestinian writer Marwan al-Allan; multiple voices are in narration announcing the promised return, which limits the concept of time and its three dimensions, so they become shadows in faith or mother, God and the Holy Spirit? The concept of triangulation has an axis, which is the sacred rock. Anxiety is one of the mirrors of history, wars of survival in the biography of "Salem", the axis or the deviation to the centrality of civilization in the landmark when nature is transformed into culture or the vision in the fortune-telling becomes a reality seen as a will of gods, glory of the knowers, or a response to the distinction of the Ego and its supremacy in action and existence.

Keywords: Myth, Creed, History, Novel, Symbol, Marwan al- Allan

INTRODUCTION

"Jerusalem Rock" (*Ṣakhrāh Ūrshalīm*) by the Palestinian poet, painter, writer and critic Marwan al-Allan, a novel or literary writing that combines many cultural references, namely history, religion, civilization and myth in a sacred symbol that justifies the struggles of life in the human relationship with time and place and the concept of heroism and glory and their search for them in the field of fertility or annihilation and immortality through sacrifice or justifying what cannot be justified except by digging into the successive recounts about the origin/ first ancestor, the sacred symbol, the reason for staying in place and continuing in time; it is the myth, when it is rationalized in discourse and self-concerns, it searches for the reality of history and geography, both of which have no features except for the imagined beliefs and legacy of successive civilizations. That is what preoccupied Marwan al-Allan's thought and created it with a literary dye in his novel on the origins of growing up and behind the flock, its axis is the place and the Holy Spirit, even if it is from the remains of the dead and the traces of passers-by. The obsession with the textual product and its criticism is not the definition or the republishing of what the previous researchers spoke about, but the purpose is to research this interdependence

that the Palestinian writer established between history and geography, myth and religion, literature and superstition, so the novel was vain the fabric of the text and its echo in the confusion of existence and the guarantee of survival; binaries are the knots in the structure and the ambiguities in presenting the subject. He searches for its tributaries, and finds nothing in it except the maturity of the human experience. He wants to see himself in the material subject, but he finds it only in the narrative imagination as discourse and in the revelations of the unseen, its signs are manifested in fortune-telling and divination, based on which personalities in individual and number may be the greatest sign in drawing the place and marking it with the history of civilization or watering it with the sacred blood as an offering that obscures consciousness and replaces the unconscious, as if it is the absolute of existence or presenting oneself to gods that may guard the place in the superstitious imagination, but they complicate the bonds of the psychological aspect in the mirrors of creative writing. In turn, the meaning becomes problematic in the various eras of thought and its major developments and stages in terms of:

- The concept of myth and its forms
- The legend between the origin in the reference and the tributary in creating the news
- The sacred symbol is an entity and group belief
- The status of history in myth, religion and its concept among the vanished peoples reflected in the narrative imagination, so the text remains in the dialectic of truth and the journey of searching for it.

JERUSALEM ROCK: MYTHICAL SANCTUARY AND RELIGIOUS REASON

The mythical and the religious when they meet in symbols and rituals in a world that is perceived and not seen, just like the narration in the text and in the imaginary, he weaves the features of culture in absolute existence and non-existence, one of which comes with the features of the other, confirming and negating it, or the mythical between the reference and “narrative questions” and the Arab-Palestinian creativity as it forms a “human identity” whose features cannot be manifested except by waging an existential struggle between the arrivals to the place desiring it with “fire and iron”[170- 172] and among the rest, if it is not a reality, then by remaining a sacred symbol, despite the pluralism and diaspora so that there are no limits except for what changes the manifestations of structures in the tributary and the source of knowledge and its expression in literature, but through what differs from it in the biography of humans and the modalities of existence that legitimize its phenomena and the impulses of power, or as says Nidal al-Shamali:

“There is a kind of symbolic tyranny of a universal/ collective metaphorical nature, i.e. a cultural pun that constitutes the collective implicit pronoun, and the symbolic tyranny plays the role of the active engine in the cultural mind of the nation.”[254]

It is writing in myth and literature through and about history. Expressions and symbols that link what is written in beliefs with means of thinking and speech that depict imagination as if it was reality or desire to know through ages and civilizations.[141] As a result, the text -whatever its identity may be from this trinity-exercises its seduction and attraction in the discourse. [119] The myth of the sacred symbol is narrated as a religious history or as a religion. It is a collective belief in the ancient concept of the nation through the spiritual leader and the reference of the unseen knowledge that defines the purpose and guides it as the end and direction to the

“Jerusalem Rock” or the sacred space for miracles and rituals that are practiced either in order to establish the family within the framework of the practice of sacred sex, or when it turns into a defiler in the duality of existence, and between them there is no continuity for one side except with the annihilation of the other, invoking the ancestors’s recounts turns into a belief in the myth of resurrection and continuity. Those beliefs become concepts and images of the values they surround themselves with. It is a human motive behind the conflict between objectivity and subjectivity, the interest in understanding both sides and their relationship to the outside world, and the attempt to overcome the alienation that results from looking at a person separate from his environment and from others, and this involves personal feelings and intuition. The rock and the cave, or the solitude desired by Salem, in which he finds himself and his being, he turns into the metaphysical world like a spectrum or part of what is behind the veils, he lost himself in the world of matter, and it returned to him in the world of spirits, and the place turned into cruelty and badness. The biography in literary writing becomes a fog, to be replaced by the narration of antiquity in the writings of ideas or their silence, for there is nothing but a dream of the promised.[164] The novel as it alienates the reality in the mythical and the religious and adopts them as a construct and a subject at the same time, and the reality as it transcends the limits of time and is bound by the place so there is no event except in it and with it, and the novel when it transcends the concept of genre to simulate the symbolic formation of storytelling, so the symbol is the experience in rituals, forms of consciousness and the unconscious, and their extensions on the aesthetic levels in the narrative and cultural construction in the universality of discourse when the told story flows over its “space, time, personalities, and psychological and social states”[122- 123] and searches for logic for it in the external world of meaning and criticism. Myth and values from the perspective of man as part of his environment, not separate from it, and between being an attempt to build a new world in an individual and then collective orientation based on religion and history, and between becoming a cultural form that calls for understanding, as seen by George Lakoff and Mark Johnson :

“Metaphors that structure the ordinary conceptual system of our culture, which is reflected in our every day language. We would now like to turn to metaphors that are outside our conventional conceptual system, metaphors that are imaginative and creative. Such metaphors are capable of giving us a new understanding of our pasts, to our daily activity, and to what we know and believe.”[139]

Saying and there is no evidence except in claiming entitlement to the place and considering it the source of life and the origin of existence. The rock is the beginner, the mother, death in the end, departure between nothingness, and the possibilities of self-continuity in its germination. A collision between the concept of emptiness or the illusion of that and the astonishment of influence and domination and the beginning of awareness in the subconscious or between instinct and established laws and other issues that have no keys for the closed ones.

MYTH BETWEEN HISTORY AND IMAGINATION

Marwan al-Allan created history within the artistic form, and made the legend embedded in both, so the references overlapped except by describing literature as self-reading and raising the problems of searching for identity, so history ceases to be part of the anthropology of written knowledge to mimic the collective imagination in myth within the possible of existence and the impossible in interpretation and fiction. A past literary text is a specific symbolic

representation because it refers to something else, to a complex, subjective, social, and linguistic representation belonging to the past ; it is refreshed with every reading that takes place, and creates presence and significance, like the content of a memory that floats without anything falling out of it.[62]

Narration and imagination, death and fate, the search for truth through a departure from time and through it, and ending in the sacred place to reach the goal of knowing the secrets. The trigger is the existence of moments in which the priest or through him the leader is cut off from the substance of existence to be included in its source and essence, "or permanence and total connection." [72] Everything was shrouded in mystery, including the symbol and the struggle in it to win sacred power. It derives from the ruins of the past and the remains of the ancients, and death when it becomes a reason for life and continuity and a metaphor for the blessed strength and unity between man and nature, which was demonstrated by Marwan al-Allan in describing the leader of "Āmūr" dying with a stab from his sword in the hand Priestess "Rāfi'a" says :

"Blood spilled on the rock and ran down its surface, then it slid down to the edge. It was a lot of warm blood..." [100]

It is the myth of the fall, and in its essence is the unification between the human and the non-human world [32]. In the novel "Jerusalem Rock" "the historical event is not timed in the specific sense of the word", because successive nations or tribes over the place repeat the event with the power of rituals that differ in their formulas and agree in their methods and axes, as if these nations want to define and establish their existence in a way that allows them security and power, and both of them are associated with remembrance, memory, and understanding the secrets of things and their origins, which turn into illusions. In the doctrine of soothsaying collapses in front of the power of politics and sex. Hoping that means change, the cultural and social will replace the occult : "how does it disappear where do we find it, and when does it return." [17] This is what Faisal al-Darraj expresses by saying:

"The narrative discourse denounces a murderous power, and reminds of human beings-victims who lost their ancient time and fell into the void. The discourse oscillates between denouncing a party that is still alive and loyalty to the departed. Loyalty arrives between the departed and "those who remain" dreaming of a valuable time in which birth-death will resume its natural cycle. He mentions the dead and their absent faces, while dreaming of a longed-for time, honoring their reality (...): The dead had their desires, initiatives, heroism, and love for life. They were human beings (...), and the dead of the present are only the living of the past, and the living of the present are only the dead of the future. Loyalty goes to the values that were, and aspires to the values that will be. Memory begins, in this sense, with what does not die, with what departed and future generations dispute, and with what makes the past generations present and active in the present generations. Something close to the call to rebirth, as approved by a qualitative written memory that wipes the dust from the virtues of the departed, and awakens in the living virtues known to others." [242]

Power and appearance suggest its greatness, a feminizing formula in the rock, the mother, the dark sheep, or the singular, and the creation of plurality in the myth turns into a belief that

torments "Salem" and wretches him between dreaming and waking, the misery of reality, and reshaping it in the symbol:

"Al-kaḥla is not for slaughter, my lady..? Whoever slaughters al-kaḥla makes a grave mistake.. Sheep do not produce al-kaḥla until after more than three or four generations, and they are prepared for childbearing, each pregnancy of it comes to us with two or three heads.. Therefore, it is not customary to slaughter al-kaḥla. It is placed in our homes with our children and never remain alone for fear of wolves.. What should I do now without it?" [13]

Literary writing, description, narration, and self-obsessions between nature and myth, or the intersections of discourses in sex, being, and re-emergence through "the supernatural beings and the founding heroes of civilization, or the first fathers." [167] Human actions in their social dimension and their rotation between the mind/ awareness and the mind/ restraint, rituals and worlds of the unseen, their models in the novel "Jerusalem Rock" may refer to the first essence, "Salem," but they distance themselves from him to narrate the journey of existence and non-existence. The story simulates history and reality, but it does not reach the extent of both of them, as projects of study and anxiety continue to besiege the meaning in the absolute, produced by myth, and the narration does not accommodate it except in the tributaries of text production, and both of them reflect the cultural acquisition of individuals or groups "for the need (...) and the continuity in a state of being able to survive under very harsh material conditions." [36] The peoples that Marwan al-Allan talked about are mirrors from history or something similar to history in the narration of the event, peoples who live in a material struggle whose backgrounds are doctrinal and psychological, and it is a struggle that has shades in different times, especially when it revolves around the sacred symbol that is synonymous with identity and origin that does not accept alternatives or reconciliations even if this symbol relates to human existence and cultural heritage. [61- 62]

HUMAN STATUS IN THE UNIVERSE: NECESSITY AND CHOICE

"Jerusalem Rock" or spiritual enlightenment in the world of darkness, in a figurative sense, when the self narrows in the prison of life and society, so it starts looking for its purity and actual existence in the pursuit of unity. It is Salem's affair in his departure from his people and his adoption of the rock and its cave as a place of residence, and in a real meaning that the priests see in an overflow that does not appear to others. Knowledge and awareness of the events of future seen as reality of tragedies, death and destruction, but it is also the herald of another life and a resurrection that is heralded and only fantasies are seen from it that include the "real" in the fictional event as well as the mythical in a fantastic world, as indicated by "Rāfi'a" in the arrival of successive peoples and their departure or deportation from the position of the rock and the curse of the gods or limits of existence. In this duality, morals become a reason or justification for them in maneuvers that derive their features from the universal law, and from it the succession of night and day in truth and metaphor. Alternation in time and epochs, and the dissolution of the self in nature or in the sacred symbol, so that it disappears in its depth or remains on its surface. [59] Existence is like nothingness or aversion, from which Marwan al-Allan takes symbols of objective experience to transform them into cultural symbols. The human experience is expressed through myth, as they intersect in several binaries that represent poles of existence and beginnings, such as:

“Those of birth/death, father/mother-earth, male/female sections of a clan or settlement, a simple dual social structure of leaders and followers (...) or culture versus nature, primitiveness versus civilization, and so on.

Mythology sees the functioning of the universe and human society in a coherent, orderly, harmonious way and an underlying force between humans, gods, and the universe.”[31]

The sacred symbol and the dimensions of being and the absolute, but when it parallels the process of time and different beliefs, it becomes part of a tangible reality and refers to the worldly place in which religious realities meet from a historical-cultural perspective.[19- 20] The rock and the cave, the temple and the sacred fire, height and elevation, the axis and the extension, the birth of the world in the priesthood to secret the mysteries of the unseen and the similar between the human in the experience and the formation of the signified and the universal in the concept and symbol, and the meaningful stories in the myths have their shadows on the narrative construction in the "Jerusalem Rock" through simulation. While the structure of the myth is “logical” in finding the links between dualities and poles, the fabric of the novel is built on the constant in the myth to turn it into the issue of origins and human and cultural nature. The myth and the ancient peoples seem like a cultural fact that arises in the metaphysical time. Marwan al- Allan follows it, as if it were the biography of the lives of individuals, tribes and peoples who are divided in belief and united by the sacred symbol: the rock of Jerusalem or the rock of the ancestors, the origins of continuity and resurrection, or as if it corresponds in the narration with what was stated in the book of Mercia Eliade “ Aspects of the myth”:

“The myth tells a sacred story; it recounts an event that took place in primordial time, the fabulous time of "beginnings." In other words, the myth tells how, thanks to the exploits of the Supernatural Beings, a reality came into existence, whether it was the total reality, the Cosmos, or only a fragment.”[16- 17]

The incident in the novel has an axis (Salem), poles (the bodies of the dead buried in the cave of the rock, or rather their bones), and it has tributaries that flow from it or return to it (the various peoples that succeeded in the holy place), so existence was only through annihilation under various pretexts and by different means: Rituals and offerings, intensity and courage, and forbidden sex transformed into the illusion of sanctification; among its manifestations is the forced marriage of the priestess “Rāfi’a” to the priest of “Kan’ān”. It was practiced in the natural world, but in reality it is located between two unseen worlds: the world of the gods and the world of Satan or hell. The sedition of passion became the calamity, followed by the curse that afflicted the residents and all the arrivals,[167] the tendencies of goodness and evil are a legendary. Text is imagination, reality, culture, religious action and critical position in connotation and implicit, because the time in this novel, in whatever way you turned it appears linear, but it “was in an inconsistent way.”[113- 114]

SYMBOL: WRITING OF HISTORY OR INSCRIPTIONS ON THE SURFACE OF THE MEMORY

This novel was built on myth and the beginnings of self-searching and rooting it in the depth of history associated with nature, shrouded in mystery except in those “laws” that limit both. [163-164] It is derived from fortune-telling and divination according to the following triangle:

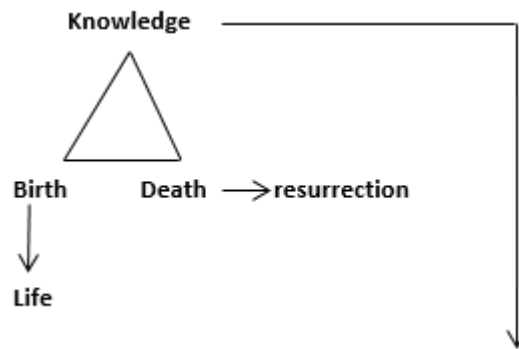


Figure1. Converted knowledge into inscriptions or signs of historical writing.

“No one remembers the Venerable (Rāfi’a). No one knows who is "Salem", this whose name the city owned. No one knew about a child disappeared and would return at the end of time. People were preoccupied with worshipping the new god. And visiting the temple was a source of pride and joy for the visitors who spend hours contemplating the inscriptions and symbols of the empire on the walls of the temple of King “Āshūr”. Rather, people would come specially to see the inscriptions and discuss their meanings and indications. And the priests would give explanations to the people about the meanings of the symbols placed on the walls.” [149]

Inscriptions and sculptures reflect two natures: the case of them is to highlight strength and distinction, and the following is part of the assumption of continuity in place and through time and an image of admirable works, which is the product of vast imagination and representational art that reflects the privacy of peoples as they seek to reproduce their models in the privacy of the self and the view of the other[34], civilization replaces nature and memory replaces intermediaries that possess, specialize and seize knowledge, or as Bilal Musa Bilal al-Ali says: “The temple was considered in ancient civilizations the source of divine power and secret, the sacred houses of the gods, the center of the world and the microcosm of the universe in its various dimensions, mythological symbols that express religious belief were also inscribed. We also find that the priests of those temples have become influential on their own and claim to possess the secrets of the pagan religion, its symbols and purposes, to the exclusion of others from the people, and the symbols and religious writings have an apparent meaning for the general public and another inner meaning that is only understood by the elite and priests.” [95] History in its extensions becomes the reality of material existence, not the expected perspective. It is a modification of the concept of eternity, immortality, and the aesthetics of art in immortalizing gestures and symbols, or myth and the foundations of fictional construction and cultural and civilizational reference throughout history in beginnings that the novelist limits and reality may not agree with except in what the phenomenon is a search for the beginnings in the place and the possession of the sacred symbol or the “Jerusalem Rock”. An addition to the name and a confusion whose shadows do not end in this succession between peoples and tribes, and each searches in what has the origin, so the reliance is on divination and fortune-telling to tell the unseen. [294- 206]

“It was not for the souls that settled in the interior of the rock to wander in space again... The sacred rock will protect them. The soul that enters the rock does not come out of it except with another life.”[107]

The narrative of the discourse when it sculpts a text that combines arts centered on linguistic cultural interaction and juxtaposition in the storyteller or literature as it reformulates history or imagines it, creating a new thought whose subject is awareness that precedes science, and knowledge that is based on the soul and conscience before the empirical mind, and in the words of Jaafar Ibn al-Hajj al-Soulami :

“The possibility of intervention of non-history in history and the myth in the mind.”[51]
 Myth and its shadows in literary writing move the memory and search for history or the modalities of making it by transforming the ontology into an aesthetic vision that roots a form of culture.[336] It also raises the question of existence: Is it coercion or choice, and the fall and the tragic situation due to human action, the curse of the gods, or the authority of fate? The novelist Marwan al-Allan searches for the complex of place in time and the causes of history in proving identity and belonging, supporting them with universal human signs that transcend race and religion. All this is portrayed by criticism and denunciation. They may not be explicitly manifested, but have shadows and effects on personalities and the controversy of two material powers, the sword and the moral, or divination and fortune-telling in death, with it as a rite of passage towards a different pattern of existence related to symbols of new birth or rebirth: “Rāfi’a” and “Hu”: the thought in the self, and among its definitions are what Mircea Eliade mentions:

“The heavenly God sees everything and therefore knows everything, this knowledge of a supernatural level is in itself a power. For the Polynesians, Ihu is the absolute, eternal and all-knowing God. He has greatness and power, he is the origin of everything, the source of sacred knowledge and the knowledge of mysteries and mysteries.” Say the same thing about the more developed religions, for intelligence, omniscience and wisdom are not only descriptions of the heavenly gods, but rather abilities that man considers himself obligated to have and to possess. “The heavenly God sees everything, and therefore knows everything. And this knowledge of a supernatural level is in itself a power. For the Polynesians, Ihu is the absolute, eternal and all-knowing God. He has greatness and power, he is the origin of everything, the source of sacred knowledge and the knowledge of mysteries.” Say the same thing about the more developed religions, for intelligence, omniscience and wisdom are not only descriptions of the heavenly gods, but rather abilities that man considers himself obligated to have and to possess.”[209-210]

Memory in the novel "Jerusalem Rock" has two meanings : the first of which is remembrance between power and oblivion when the present and fear of the future dominate what used to represent an actual existence such as “Salem”, or moral authority as “Rāfi’a”, the second is when the moment of the present extends to the past, deriving its value from it and justifying continuity in time and space. It is the matter of myth between nature and beyond, or between the material of architecture and construction and the signs of “man’s immortality on earth” and the talismans and letters of mortal humans to the gods to bless his act and his building. [74- 76]

THE INTERSECTION OF THE FICTIONAL AND THE RELIGIOUS

The religious text controls the novelist in terms of the vocabulary used and the journey of existence that the various characters went through, individually and in groups, as belief and communication with the gods - whether they are illusions or possibilities - are taken as a way to achieve reassurance and live with the circumstances that arise; The religious text directs

action not to change fate, but rather as a possibility of proving it and in recognition of the supernatural powersp. Language is the circuit of discovering secrets, and its symbols are the way to disseminate it or as Abd el-Hadi Abd el-Rahman says:

“Language is the bridge of connection and communication. (...) As a tool that separates two extremes, its ability to unite with man and things remains always open, a capacity that can never be closed, otherwise life would end.”[53]

Language, creed, and the tragedy of the annihilation of the self to achieve the vision: “Rāfi’a” that lifts it to be “Hu” and the promised resurrection, and the intersection of the fictional text with the religious, but both of them tell the beginnings in the miraculous symbol of the gods and their relationship to prophecy, and between them is human, neither he is on earth nor in heaven; He is the pronoun and the naming in the Holy Spirit:

“- He is (Hu) the face of the beautiful moon

The priestess said and closed her eyes ... She did not give her child a name ... It was (Hu) the expression she wanted for him ...

This story was later told by the women who witnessed the incident. One of them added that she heard the child (Hu) whispering to her in a sound language, saying : I am the promise and the sign... She did not understand what he said, but she transmitted the text as she heard it from him.” [81]

There is no sacred text, only the power of the unseen, which the priest turns into talismans, so that he may be able to confront the stranger. The doctrinal conflict is the background of the existential struggle and the realization of the prophecy of the future or divinity between myth, demigods, religion and the experience of Sufism :

“The religious text does not take its value in the future as a human text, language, or only as a mere literary work, but it touches with it another spirit, which is the faith, the spirit of belief, that saturates the text with psychological and emotional connotations, symbols, fantasies, and value meanings that lie in the historical memory of the people.”[58]

The discourse indicates consistency in themes and pictorial scenes, and as for the news, there is no narrative in it except for the margin. When contradictions overflow in the actions of the characters, they are marked with a mythical character, as they transcend their humanity to have a position between heaven and earth, and although they agree on the concepts of worship and approaching the gods, they differ in the gods themselves, their manifestations, and the methods of continuity between preserving the "virgin" place or transforming it into symbols of culture and civilization. However, the writer puts it in the cycle of history within successive stages, and perhaps this justifies the absence of features of time except in what is holistic, because the mythical time is shaped in the time of event and narration as well. It is natural that the circles of the absolute narrow when the novelist's discourse focuses on the event in its relationship to the place, so the reference characteristic is excluded and only what explains the event and arouses interest in it is selected.[9]

The language of the novel is complete in its generic categories as a tradition and a process in the fictional and critical time. As for the language of religion or belief, it is variable and transformed since it is a hostage to the psychological and the immediate of the event. The sacred rock is nothing but an axis for the incomplete material stability, even as if belief is an illusion or a fantasy, like the presence of gods in myth, literature, and drawing between the mind and the formation of narratives in truth and reality, or their differences in modalities and interpretations, or "the transition from semiology to ideology." [247] Mirrors of moving through time in the same place: The rock in general and the cave in detail, an echo of the text's texture and its filling that gives the illusion of inclusion in the aesthetic of the pronunciation and the rhythms of the voices and their dialogues, and that is nothing but a meaning that has been obscured and an intention has been implied, so there is no clarity except what is considered history or its echo, or as Roland Barthes says:

"If the myth undertakes to "transmit" a deliberate concept, it will find nothing but betrayal in the language, because the language can only erase the concept if it covers it, exposes it, or if it declares it. And the formation of a second semiological system allows the myth to get out of this impasse : if it is embarrassed to reveal the concept or to liquidate it, it resorts to its normalization." [248]

Many paradoxes originate in nature in the stability of some of its elements or the rock. Culture transforms everything into a symbolic abstraction in drawing and marking through speech, or language in its universal human dimension transcends existence in its first moments to the hidden purposes of myth and text.

AUTHORSHIP AND CRITICISM

Results

- The writer and the characters/mirrors and the journey of searching for the truth, the truth of origin, place and belonging, and shedding light on things and their shadows that float in human thought. As for the "Jerusalem Rock", it remains the dream or the secrets of the unspoken in reality and history.
- The power is in the divine creation and in it man excels and emulates his creation, finding only echoes and reversion to the religious symbol, so the barriers between man and nature are eliminated, and confusion remains in the boundaries separating the two rivers, especially since they have many points of commonality and convergence.
- The boundaries of culture, its manifestations and its origins, and its relationship to time and reason, whichever is proven or denied, and the opinion in its tributaries between what comes casually in time and then turns into a belief that is established in the world of spirit and conscience, and the human value in the dialectic of life and death.
- "Jerusalem Rock" or the metaphor of formation in knowledge and its limits, power and its manifestations, and the extension of influence and its capabilities. It is the rhetoric of the novel in a manner and without an example, but it has borders that are almost all of it. It is the narration of the formation of the self and civilization in the literary text through the sacred in the unseen, the material and psychological impact.

Discussion

Myth and Literature, Exchange of Sites or Historical Classification in Genus, but how can we find the limits of beginnings and characteristics of codification subsequent to the origins of oral and written and related to the experience of life and the search for the meaning of existence? The novel is successive news and separates each other by reason or purpose, and the person remains with both of them looking for distinction that may keep him for a while, but the narrative imagination, whatever its form, is not a reflection of knowledge, but it is an artistic re-creation of tributaries that are themselves the precursors of time and the border frameworks that are intended specifically for history. Here, the problem of the subjective and the objective, and the conformity of the content to the formula of his story or his simulation: misleading in self-indulgence and disingenuousness in conveying the news, which calls for a second problem: is history the reality, and if so, why the difference in naming and establishing experience? Perhaps some clarity is evident in the expansion of the circle of the novel in terms of origins and its type, and the borders of the novel and its codification in the narration.

CONCLUSION

Marwan al-Allan researched the myth of the place "Jerusalem Rock", but the symbolic dimension is multiplied by the multiplicity of the holy cities through the ages and civilizations, and perhaps this is due to man's feeling since his creation of his weakness and his need for a miraculous power with which he seeks help and to which he returns until he gets out of the circle of confusion regarding the events in reality and the phenomena of nature. He tries to understand it or realize the secret of it through knowledge, and he has no way to do so except through the religious symbol and the sacred place in which the rituals of approaching the gods are practiced in the beginnings of awareness, fragility of thinking and the absence of logic, except in the doctrine of fortune-telling and divination, which also justifies reformulating the forms of existence by seeking help. The symbol of life/ water and the symbol of constancy/ rock a background to the re-creation in the novel "Jerusalem Rock" and the sacred symbol; the novel and the flexibility of its expansion to other literary genres, in line with history and the reconfiguration of the self-doctrine in the collective consciousness.

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