

## *Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage.*

*Lect. Fadi Butrus K. Habash \**

تأريخ القبول: ٢٠١٨/٥/٢٩

تأريخ التقديم: ٢٠١٨/٥/٢٠

### **I- Introduction:**

#### **I-1. The Concept of Martyrdom:**

The concept of Martyrdom could be different from the Eastern and Western legacies beside being as an ambiguous term. Therefore, it needs clarification. For this reason, this study selects two poems one from the Eastern Syriac heritage organized by Jacob of Sargu and it is called "Habib the Edessan Martyr", while the second one is from British legacy of John Dryden which is "A Song for St. Cecilia's Day". In spite of the temporal and spatial distance between these two poets but they portrayed the painful conditions of martyrdom vividly besides delineating those miseries and agonies in their poetry clearly. They both work hardly to immortalize those two martyrs, man and woman; as an ideal model for all generations. They pictorialized the savage, fierceness and brutality of the rulers who used different kinds of tormenting to purge physically anyone who may represent a danger for their earthly vanished throne, crowns and glories. However, these Martyrs are casualties of their opinions, thought, faith, and confidence. The pagan and tyrant rulers obliged the martyrs by means of force to worship and venerate them as everlasting gods. The refusal of complying for those unfair orders caused a bitterly physical punishment and end in burning of St. Habib and beheading of St. Cecelia. The hero and heroine of these two poetical poems cheerfully accepted these sentences.

Frankly speaking, it is necessary to know the meaning of Martyrdom as either a religious or political term. It encompasses both physical and wordy oppression and discrimination. Therefore, Donald DeMarco explains in his article this concept from the Catholic Church catechism in the following way:

---

\* Dept. of English/ College of Education for Humanities / University of Mosul .

---" [m]artyrdom is the supreme witness given to the truth of the faith: it means bearing witness even unto death" (CCC 2473). According to St. Gregory of Nazianzus, it is mere rashness to seek death, but it is cowardly to refuse it. In the modern age, G.K. Chesterton has remarked that the Christian "must desire life like water and yet drink death like wine." Christians understand the word comes from the Greek μάρτυς, mártys, signifying a witness who testifies to a fact of which he has knowledge from personal observation". (n.pag.)

There are so many interwoven or intermingled terms such as martyr, sacrifice and redeemer which need elucidation. These terms are shared among the three heavenly religions including Judaism, Christianity and Islam. Hence, it is obligatory revealing this term from other religions' points of view as well. Mahmoud M. Ayoub in chapter 7, "Martyrdom in Christianity and Islam" edited by Irfan A. Omar, claims that:

**The term martyr as used in the New Testament means "witness." A martyr is a witness not to an idea but to an event, to the faith in the crucified and risen Christ. Thus the author of John writes, ". .. that which we have seen with our eyes, which we have looked upon and touched with our hands. . . we proclaim also to you.. ."The first Christian martyr, Stephen, is reported to have seen the heavens open and the Son of God seated on the right hand of God. Neither in the Old nor the New Testament, however, do we see any significant of the concept beyond an almost juridical meaning of witness. (80)**

Moreover, martyrs from Islam and Judaism's points of view add originality to understanding this term from all religions corners. Again, Ayoub defines Martyr from Islam's point of view, arguing that: "The martyrs —"those who are slain in the way of God"— the Quran tells us "are not to be reckoned as dead; rather, they are alive with their Lord sus-tained" (72). While in Judaism martyrdom, he explains: ".... an individual work of piety and resistance to evil. ....The aim of martyrdom in Judaism was essentially to perfect the victim and edify the people(pp.67-68).

So, the other two terms, sacrifice and redeemer are no less important than martyr. The three terms constitute the essence of Martyrdom. Sacrifice is another ambiguous and shadowing term that needs clarification. It is stated that sacrifice is "The offering of a victim by a priest to God alone, in testimony of His being Sovereign Lord of all things" (Bowden.46). On the other hand, redeemer is a name associated with Jesus the Christ who shed His Holy blood for the sake of renouncing humanity from their mortal deadly sins. Charles Buck in Theological Dictionary gives a thorough explanation for the meaning of redeemer and mediator in these words:


**It was necessary that he should be man, ....That he might be related to those he was a Mediator and Redeemer... .That sin might be satisfied for, and reconciliation be made for it, in the same nature which sinned —.It was proper that the Mediator should be capable of obeying the law broken by the sin of man, as a divine person could not be subject to the law, and yield obedience to it,.... It was meet that the Mediator should be man, that he might be capable of suffering death ; for, as God, he could not die, and without shedding of blood there was no remission,.... It was fit he should be man, that he might be a faithful high priest, to sympathize with his people under all their trials, temptations, .... It was fit that he should be a holy and righteous man, free from all sin, original and actual, that he might after himself without spot to God, take away the sins of men, and be an advocate for them,...(88).**

Therefore, Martyrdom embraces within its essence of the three various terms of martyr as witness, sacrifice or sacrificed as an offer of redemption, and finally redeemer or mediator who is a pure man ready to sacrifice and accept to die for others' sake. Redeemer is the man who holds the sins of others through his righteousness and holiness. Redeemer ought to torment in order to fulfill the heavenly obligations and his task as someone chosen by God is to rescue humanity. This goal achieves giving a type of an energy to their faith in the most strenuous difficult periods of persecution, oppression and despotism. Martyrdom has three distinct connotations varied from each other but at the same time has one denotation within this term.

## **I-2. A Short Historical Background For Both Poets:**

Jacob of Sargu (Serugh) was born in 451 A.D. in a village called Kurtam in Suruc of recent Turkey. He was educated in the schools of Edessa. Jacob grew up within a pious religious family and he was fed up with the richness of syriac spiritual teachings during that time. His father was priest therefore, he started to study religion and began organizing poetry very early in his 20's. He wrote religious poetry including Mimre (verse Homilies) which are classified within religious poetic ones. Jacob ordained priest and then was consecrated bishop of Batnan at 519 till his death in November 521. ).(New Catholic Encyclopedia .

(<http://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/jacob-sarug-serugh>. n.pag.)

Suruc and Edessa (Urfa)  location on strategic place between the two rivers, Euphrates and Tigris, the availability agricultural fertile lands, being as a joining area between east and west, besides being the religious and educational center during that era, motivated the greediness of the two great empires; Byzantium and Persian to fight, conquer and then confiscating the will of its people. Since, Edessa was the place of philosophy and Syriac literature, urged the occupation forces to pay their too much attention on this region. Susan Ashbrook Harvey in Asceticism and Society in Crisis: John of Ephesus and the Lives of the Eastern Saints sheds light on that conflict between that two great powers by saying:

**... the eastern provinces of Byzantium, the sixth century was above all a time of suffering. Their lands provided the battleground for war between Byzantium and Persia. Their monasteries and church communities, Monophy- site in faith, endured persecutions by the Chalcedonian government. Famine and plague were chronically ubiquitous. It was a century when tragedy both accountable and capricious was the fabric of daily life (xii-xiii).**

It is known that Edessa King Abgar V wrote many letters for Jesus Christ. During that period, it witnessed many political, religious, philosophical and theological disputes and clashes

regarding the natures of Christ. Frankly, these breaches and meaningless accusation of others of blasphemy and disloyalty, classified believers into either as a Dyophysite" or "Monophysite". ([https://en.wikipedia.org/wiki/Hypostatic\\_union](https://en.wikipedia.org/wiki/Hypostatic_union). n.pag.). In spite of separation of such sterile debates, the poet, Jacob of Sargu remained not involved in any discussions at all. His safety from chase and torture is attributed to his neutrality about and not adopting any topic or thought which stimulated enmity, hatred and persecution among brothers within Christianity. His wisdom as a priest and then bishop obviated the destruction of his region although the fighting between the two great empires extended to extent or spread their control either politically or religiously on the area. It is believed that Jacob of Sargu was totally believed in Christ's one nature (Man and Divine).(New Catholic Encyclopedia. <http://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/jacob-sarug-serugh>. n.pag.).

The English Poet, playwright and critic, John Dryden was born at 1631 and died in 1700. Like Jacob of Sargu; John Dryden's time witnessed severely disputes, ruptures and political breaches represented by the Cromwell's "The Protectorate" movement and then Restoration of Monarchy. His background came from Puritan's family. He was laureate as an appointed poet in 1668 and lost it at the same year because of his conversion to Catholicism. (Glancy.276). Dryden achievements represented in considering him as the "founder of literary criticism", and a formulator of two new poetic styles which are "heroic couplet and satire". He was categorized as a classic writer because of the simplicity of his verse and his recourse to apply the intellectual approach to his poetry and especially in satire (Supardjana.126). Dryden wrote "Song of Saint Cecilia Day"(1687) in the celebration of Alexander's Feast as she was patroness of music and inventor of organ. Margaret Drabble comments: "It describes the miracles and martyrdom of the noble Roman maiden Cecilia and her husband Valerian"(170).

**II- The Hero and Heroine Immortalization Through Martyrdom in Jacob of Sargu and John Dryden Poems:**

A deacon and a pure woman (Habib and Cecilia) martyrdom stories were converted into poetical stories which recite and glorify their memories forever. Immortalizing their memories is seen as a condolence or comfort for believers to face bravely and patiently the various shapes of persecution, discrimination, mistreatment and even torture till the end. Fr. Habib Jajou in his book "Stars from the Church of the East: 'Super-Heroes of God', Part 1" recites the story of deacon Habib the Martyr. This martyr refused to deny his religion in order to worship idols. So, the judge obliged him to abandon his Christianity during the reign of Roman Emperor Lekenous which led a large campaign to force Christians to abandon their faith by means of power and compelling them to worship him as an absolute god. Many Christians refused the emperor's orders and gladly accepted to shed their blood and sacrifice their souls besides putting their bodies to death instead of denying their religion. That period witnessed savagely persecution of Christians. Habib bravely resists both of the judge and emperor. Then, he was burned alive in 2nd of September 309 AD for disobeying the emperor and revealing rebellion against emperor's instructions in addition to rejecting worshiping of emperor as god. Jacob of Sargu recorded this story in the form of a long poem (26).

It is also worthy to mention the poetical story of Cecilia which was recorded poetically by John Dryden in this text. The church celebrates the commemoration of St. Cecilia; the patroness of music and virgin martyr, at 22<sup>nd</sup> of November every year. She was martyred at Rome. According to Anthony D. Ward, Cecilia "...was forced into marriage despite a personal vow to remain a virgin;..."(1). He mentions occurring of strange phenomena during her wedding as a heavenly sign to her oath of virginity and to the type of tortures awaiting her; "...during the wedding ceremony, she was alleged to have heard "heavenly music inside her heart" to console her; after converting her pagan husband, Valerius, and his brother, Tibertius, along with hundreds of Roman citizens, she succumbed to wounds from two failed attempts at execution"(Ward.1). This poem formulates a special love sentiment

and romantic poetic story which is consecrated to human beings vow to stay virgin, chaste, fighting their lurked erotic physical and sensual pleasures just for God's sake.

### III- Techniques Used for Immortalization these two Martyrs:

Since the fundamental basic idea of these two poetical stories is worshipping just God, the Creator and opposing any earthly authority. These poetical stories reveal the two martyrs' refusal of worshipping icons and idols. Here, the poems reflect the Hero and Heroine losing their life for the sake of faith, belief and conviction. It is important to subdivide this study into:

#### III- 1. The Role of Visual and Auditory Imageries in the Two Poem's Realm:

These two poems are completely rich with **visual or auditory** images, which are the essence of a real poetic authentication of these two stories. The images of fire, light, music, mythical people (either real, historical or Biblical ones) enhance the theme of these poetical stories and are vividly portrayed by these two great poets. In this respect, H. James Jensen in A Glossary of John Dryden's Critical Terms speaks about nature, form and types of image. He talks about various points of view on describing or defining image but finally, all it leads to the same result which states that:

**This idea of perfection is an image. In works of literature, the image exists as a description to be conceived by the mind of the reader or auditor. A literary description is a verbal painting, and therefore in the plastic arts the image is the physical object seen by the viewer. Aesthetically, a work of art imitates (images) nature, or is a reflection (image) of nature. "Nature" can mean physical nature or idealized nature as it is interpreted by an artist. ... is the most important meaning of "image." ..... In the plastic arts, the image is the physical object which is seen as the work, as the image. An image is primarily visual, although the other senses can also provide images. Auditory images, for example, are found in Dryden's 1687 "Song for St. Cecilia's Day." (62)**

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

Essentially, such definitions regarding of nature and imagery are reflected in this study two poems. Jacob accumulated visual and auditory imagery altogether in order to create a sacred horrible atmosphere of entire submission to God's will. The weapons of killing, assassination, slaughtering and ending man's life which are used in the battlefield during two armies confrontation, turn to be an image of life's triumph for Habib the Martyr. Swords, lances and spears have dreadful, terrible, repulsive and frightful sounds which leave fear and irresistible death on the humans. Christians believe in everlasting life regardless of losing the soul or even shedding blood. Man will be endowed with eternity at last. Therefore, the poet depicts Habib as a hero in the following lines:

**They looked upon him as upon a  
man entering into battle,  
And around him were spears, and  
lances, and swords, but he  
vanquished them.**

+

**They beheld him going up like a  
champion from the contest,  
And in his triumph chaplets were  
brought to him by those who  
beheld. + (Fr. Habib Jajou, 2<sup>nd</sup> edition, London: 2011, P.11)**

Since the images of sword, lances and spears epitomize the bitter capture and torment of Jesus Christ, His disciples and early Christians who were imprisoned and punished physically or mentally, undergo to bear the torture by means of such instruments. Christ was arrested in an offensive way similar to capturing thieves, killers and robbers while he was praying at Gethsemane. They caught him as a thief with swords, cans, iron fetters, etc. Habib the Martyr reluctantly submitted to his caught. He proved himself as a real Christian hero who never dismays the tyranny and stood fortitude while his arresting till the end. The poet portrays this image in both visual and auditory terms:

**No robber was he, no murderer, no  
thief, no child of night,**



**but all his course was run in open day.**

+

**Wherefore from his flock should the good shepherd flee, and leave his fold to be devoured by robbers?**

+

**Wherefore should the physician flee, who goeth forth to heal diseases, And to cure souls by the blood of the Son of God? + (Ibid,Pp.21-22)**

However, there are too many images for "fire" in Jacob's poem. This fire may refer to the eternal or damnation one in hell where there is a permanent torture for those who disobey God or commit deadly sins. On the other hand, fire could stand for the holy spirit as well as to the fire which purifies and purges souls and bodies from transgressions. Moreover, the significance of fire is shifted from a method of life's taker into a medium of eternal life's giver. It purifies the old body, flesh, and spirits. It lead to coining a new shape which is characterized by immortality and interminability as in:

**Beloved martyr! Exalted is thy beauty, exalted is thy rank: Graceful too thy crown, and mingled thy story with that of the glorious.**

+

**Choice gold art thou, and the fire hath tried thee, and resplendent is thy beauty.**

**And lo! Into the King's crown art thou wrought, along with the victorious.+ (Ibid. P.14)**

Obviously, the martyr has a unique place in paradise as a recompense due to his limitless sacrifice. The poet compares the martyr's excellence, eminence and perfection to that one existed in

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

Kings and Emperors' crowns, exaltation and even their beauty. As a result, the martyr is a chosen person to this sacrifice as the stark and pure gold. Martyr is similar to pure gold in decoration, beautification, and being quintessential. Habib accepts burning him alive. He confronts it as a brave knight. Ironically, the emperor thought that this fire will oblige Habib to revile and repudiate his confidence in Christ and it will force him to worship the emperor as an absolute god, but Habib bears the fires till the end. Jacob mixed the auditory image of "ear of Edessa", "cried aloud" with the visual imagery of "midest of the fire" to indicate the martyr braveness and strength. These following lines describe Habib as a right witness and reflect his fortitude and stability:

**Habib the martyr, in the ear of  
Edessa, thus cried aloud  
Out of the midst of the fire: A man  
I worship not,  
+  
But God, who took a body and  
became man,  
Him do I worship. Thus confessed  
the martyr with uplifted voice.  
+  
From confessors torn with combs,  
burnt, raised up on the block, slain,  
And from a righteous king, did  
Edessa learn the faith, + (27).**

Once more, there are two contradictory images of the "air" in Edessa. The air before Christian Edessa, was polluted and contaminated by the humans and animals' sacrifices served for the pagan idols. Accordingly, the city air was messy, dirty and mingled with adultery, infidelity and debauchery sacrifices or penances. Jacob of Sargu goes on in his poem saying:

**With the fumes of sacrifice had the  
air been polluted,  
And by the burning of this martyr  
was it cleansed.**

+

**The firmament was fetid with the  
exhalations from the altars,  
And there rose up the sweet  
perfume of the martyr, and it grew  
sweet thereby.**

+

.....

**His smoke arose, and it became  
incense to the Godhead,  
And by it was the air purged which  
was tainted by paganism, + (35).**

The imagery of wine substitutes blood and water. It is the liturgical color which refers to Jesus Christ shedding his Holy blood to redeem humanity. Wine symbolizes fertility, sacrifice, resurrection. While water reinforces the second eternal or interminable life. This is an allusion to the phenomena of water and blood's sudden rush or surging whereas Christ was raised on the Cross as a consequence of being stabbed by spear in His side. Jacob describes Habib's mother as Jesus Mother, both ladies have lost their young sons. The poet hints upon them as that fresh wine made of the grapes trees, and usually those trees are blessed and honored. The poet strikingly calls Habib's mother whom she says:

**Bring, oh bring thy sweet fruit to  
the place of the oblation, the fruit  
whose smell is fragrant, that it may  
be incense to the Godhead.**

+

**Fair shoot, thy cluster bring from  
where it is,  
That its wine may be for a libation  
whose taste is sweet. + (20)**

According to Jacob of Sargu, Habib's mother infers to the fertile and fruitful land which brought saints and martyrs to the early Christian Church. The poets reveal the woman accepting the idea of

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

her son's martyrdom with courage. She decorated herself with new bright clothes as if she was attending her son's wedding and not death. This is a clue to his mother's realization that her son is the bridegroom while the church is the bride. The poet proclaims the unselfish love of this mother through insisting to be a witness and observer for this spiritual unity between martyr and the Church, through the unity of soul and body in the following words:

**There went forth with him the  
Church, a bride full of light,  
And her face was beaming on the  
beloved martyr who was united to  
her.**

+

**Then did his mother, because it was  
the marriage-feast for her son,  
Deck herself in garments nobler  
than her wont.**

+

**Since sordid raiment suited not the  
banquet-hall,  
In magnificent attire all white she  
clad herself fight tastefully.  
Hither to the battle came down love  
to fight, in the mother's soul—the  
love of nature, and the love of God.**

+

**She looked upon her son as he went  
forth to be put into the flame,  
And, forasmuch as there was in her  
the love of the Lord, she suffered  
not. + (Ibid,P.32).**

Jacob through wind has portrayed the evilness, uncouth and barbaric savageness of paganism. This wind affected devotees' lives negatively besides preventing the Holy Spirit endowments or blessings too. This evil wind alludes to a halt of preaching in

Christianity. It expands to fight Church and Christians fiercely through those pagan emperors. Such intense illumination of early Christian faith's light lead to the evil forces including the pagan emperors to fight and rebel against Christianity till the immense victory accomplished by means of thousands of Christians martyrs who shed their holy blood as ransom of their confidence and faith. The poet transmits the picture "wind" to formulate his idea in this stanza:

**At the time when the winds of the  
pagans blew, a lamp was he,  
and flamed forth whilst they blew  
upon him, and went not out. +(Ibid, P.15)**

The image of the three creatures, flock (sheep), wolf and beast respectively stand for the following three things: The flock is the people of God and also it symbolizes the sacrifice, the wolf stands for the devil and his tricks while the beast refers to the ordeals and tribulations which examine the people of God during different times and ages by means of famine, persecution, oppression, hatred, worry, hate, killing, death, etc .

**He was to the flock a good  
shepherd whilst he was its overseer,  
and his life laid he down for the  
flock while he tended it.**

+

**He chased away the wolf, and  
drove off from it the beast of prey,  
and he repaired the breaches, and  
gathered the lambs into their folds. + (Ibid, P.17)**

John Dryden's visual and auditory imageries in his poem "A Song for St. Cecilia's Day" are encapsulated in an assortment of nature imageries. Dryden splendidly forced nature imagery to approach closely to the heavenly, divine and deity. The poet intermingles nature's rage, wrath and its various marvels in order to reveal the concealed image of God. Through such phenomena, human beings will realize whether the Almighty God is satisfied with their behaviors or not. It could be a sign or accord of peace

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

between God and man. The "Shell" has such huge numbers of references as an ancient musical instrument. It is associated with the day of doom and resurrection of the dead. M.S. Silk clarifies the concept of shell by saying: "where 'shell' is metonymic for 'lyre' (the original lyre being a tortoise-shell). Alternatively, the most innocently literal use of words can be so structured,...where the hymns are real,...(232)".

The religious imagery is considered as the most well-known one in John Dryden's poem "A Song for St. Cecilia Day". The poet starts his poem with such religious imagery represented by a compatibility, harmonious and amicable picture between heaven and nature by means of impressive, splendid and sorcery imagery of music which keeps this harmony forever:

**From harmony, from heavenly harmony,  
This universal frame began:  
When nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head,  
The tuneful voice was heard from high,  
'Arise, ye more than dead'.  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And Music's power obey. (Edward Chauncey Baldwin and  
Harry G. Paul, Stanza I. P.102)**

Nature works either as a mediator which reflects the beautiful image of God or being a commutator that entraps man to fall in sin or guilt similar to Adam and Eve. The above stanza affirms the outrageous fighting of rebellions group of angels in the heaven against God. That revolt was seized after a long and fierce battles among the angels. The poet embedded nature's four elements here in this stanza which are "cold, hot, moist and dry" in order to signify the lengthy period of revolt and instability accompanied it in heaven and earth as well. Then, the poet moves to mention historical characters in his poem like Orpheus in Stanza VII.

**Orpheus could lead the savage race;  
And trees uprooted left their place,**

**Sequacious of the lyre:**

**But bright Cecilia raised the wonder higher**

**When to her organ vocal breath was given,**

**An angel heard, and straight appeared,**

**Mistaking earth for heaven. (104)**

Here, it deals with a historical character which is Orpheus; this master has mesmerized trees and rocks to walk following him while playing music. Dryden intends to compare between this Greek great musician and Cecilia, in which she overcomes him in music's skills. She touched humans' emotions and obliged them to follow Almighty God. The poet, through intermingling such historical and mythological characters' demonstrates the effect of music ability of purifying and emancipating humans from this temporary earthly life to take them into joyful heavenly one. Orpheus is an allusion to sacrifice as well. Margaret Drabble says:

**a legendary Greek hero, son of Apollo (or according to some authorities of a Thracian king Oeagrus) by the Muse Callipe, was renowned as a musician, a religious leader, and a seer. He was reputed to have made trees and rocks follow his singing, been one of the Argonauts, visited Egypt, and founded mystery cults in several parts of Greece. He was eventually torn to pieces by Maenads (frenzied votesses of Dionysus); and his head and lyre, thrown into the river Hebrus, drifted to Lesbos where the head became an oracle, while Apollo placed the lyre among the stars.....**

**The legend which found most favour in later literature was, oddly, one of which there is no early record: the story of Orpheus going down into hell, persuading Hades to let him have back his wife, Eurydice, and then losing her because he disregarded the instruction not to look back before they reached the light of day. (747)**

Unfortunately Orpheus failed in following the instructions to save his wife from hell. Unlike him, Cecilia was more genuine and courage in expressing feelings, emotions and purposes. She bravely faced torture, threatening and cautioning. She promptly acknowledged losing her most cherished and darlings before executing her. She remained an immaculate, pure, virgin bride with full decency till the end.

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .**  
**Lect. Fadi Butrus K. Habash**

Such immaculateness appears in Cecilia's organ playing, where even the angels are misleading heaven from earth. This is a clue for this woman's purity, beauty, whiteness of ethics and morals. She was able to attract angels and oblige them to listen to her music. Moreover, this magical spell of Cecilia's music inspired angels as well as humans. She creates a kind of harmony and agreement beside spiritual peace between sky and land, heaven and earth, paradise and hell. Jubal is a Biblical character who was mentioned in Old Testament, namely in Genesis 4:21 as "Known as the father of all who play the harp and flute..."([https://en.wikipedia.org/wiki/Jubal\\_\(Bible\).np](https://en.wikipedia.org/wiki/Jubal_(Bible).np)).

The elements of nature are obviously dominate the poem's atmosphere from the early word which epitomizes the creation of universe. Then the poet in the first stanza mentions the four elements of nature which are essential for initiating the life. Dryden says "Then cold, and hot, and moist, and dry, / In order to their stations leap, / And Music's power obey"(Edward Chauncey Baldwin and Harry G. Paul, Stanza I. P.102). These four elements along with the seven stanza denote the four seasons of the year as well as refer to the seven days of the week.

**III- 2. Music as an Emotive and Spiritual Awakening Source:**

Since the two Christian eschatological traditions believe in the day of doom and resurrection, it is not strange to find music and musicality in their liturgy. Church rituals are usually accompanied with a specific kind of music allotted for that specific occasion. Consequently, the music ranges from happy, sorrow, mourning, and even glorifying or celebrating one, etc. The choice of such type of music depends on the occasion itself in addition to the calendar of church rituals as well. Patriarch Ignatius Aphram I in his book summarizes the manipulation of Syriac poetry, its meters and melodies in the following lines:

**Syriac poetry was composed mainly to imprint religious teachings in the minds of the people and bestow upon the different types of prayer an aura of solemnity created by its melody. And when St. Ephraim achieved success through his poetry, he was followed and imitated by the succeeding**



generations. Syriac poetry falls into two classifications, odes and songs. The odes are composed in three types of meter: the heptasyllabic meter, or the Ephraimite, created by St. Ephraim; the pentasyllabic meter or Balaite meter, invented by Mar Balai, bishop of Balsh; and the twelve-syllable meter, or the Sarujite, devised by Jacob of Saruj, bishop of Batnan. ....

... All of these poems are composed in the dodecasyllabic meter which he invented and which came to be known in his name as the Sarujite meter. These maymars (poems) covered commentaries on the most important subjects of the Old and New Testaments. They also treated subjects such as faith, virtue, penance, resurrection, graces for meals, the dead, and praise of the Virgin, the Prophets, the Apostles and the martyrs. (Aphram I. 8-87)

These meters enhance the musicality of the Syriac poetry. There are eight basic melodies which could be subdivided into hundreds. In this current poem of Jacob of Sarug, there are a various set of tunes and melodies which range from sad, happy, glory turns to triumphant ones accompanied by the use of musical instruments. The following diagram shows the main Syriac Seven Melodies, Salma Al-Saeed argues in (p.24 الغناء السرياني من سومر الى زالين)

The Syriac Seven Melodies							
In English	Echato	Kitmo	Ambobo	Beto	Ned Kablet	Nesh Kabary	Kableto
In Arabic	ايشاتو	كيتمو	امبوبو	بيتو	نيد كابلت	نيش كاباري	كابليتو

Table (1) of the Syriac Seven Melodies

Later on, the Syriacs' created an arrangement of musical melodies called "Beth Gazo". Thus, the blending of the Greeks and Syrians tunes leads to the innovation of the "oktoechos" melodies which were used to recite hymns. It is possible to arrange a table containing these melodies as such (<http://www.sama3y.net/forum/showthread.php?t=28455>):

"Beth Gazo" Syriac Musical Melodies								
English	Baya	Hawsano	Ur-ak	Rasd	Ugo	Agam	Sba	Hajo
Arabic	بيتا او البياتي	الحسيني	اوروك	راست	اوجو	عجم	صبا	حجازي

Table (2) shows the Syriac Musical Melodies of "Beth Gazo"

The liturgical music classifies reciters into two choruses (groups) in which they reciprocally reply to each other during the prayer:

**The Syrians and Greeks used eight melodies which they called "okteochos" among which were the "warm," the "cold", the "humid" and the "dry" tunes.\* These melodies included the joyful, the grieving, the humbling, the stimulating and the active. Of these, two counterpart melodies were selected for chanting each week. For instance, the first melody corresponded with the fifth, etc. They also prescribed for each feast or well known festival season or event a special melody which perfectly applied to the occasion.**

**For these melodies they chose pleasant and mellow voices and arranged the singers in two choirs which chanted antiphonally. These highly organized choirs were conducted by a priest or deacon skilled in the art of melody, rhythm and harmony"(Barsoum. 17).**

Fundamentally, the eastern Syriac music is a vocalic one and it depends mainly on chanting. It is established on the clergymen, deacons and the people's skillful participation in the liturgical ceremonies to praise God. They form two groups one ask and another replies and a role switching occurs with melody or tone change. It starts with mono syllabic melody till arriving the dodecasyllabic one unlike the English which is mainly iambic pentameter all thorough. But this does not prevent using musical instruments for specific prayers or hymns, such as psalms. The Syriac ecclesiastical (church) prayers and even its poetry took the form of responsorial, antiphonal, and sometimes the unison shape. The two poets adopted **Pythagorean's** ideas to formulate the relation among numbers and music. Through this way, a kind of unison and conformity will achieve harmony of the celestial spheres. Pythagoras believes in music's ability to drive freely in the universe spheres and turns to touch and affect humans' passions and emotions. George Frederick Handel adopts Aristotle's conception of "*Pythagoras* in the *Metaphysica*" by saying:

since. . . they [Pythagoras and his followers] saw that the modifications and the ratios of the musical scales were expressible in numbers;—since, then, all other things seemed in their whole nature to be modelled in numbers, and numbers seemed to be the first things in the whole of nature, they supposed the elements of numbers to be the elements of all things, and the whole heaven to be a scale and a number. . . . (<https://harpers.org/blog/2007/11/a-song-for-st-cecili-as-day/>.n.pag.)

Margret Menenhall contends that Pythagoras classified music into three types according to its establishment as : Firstly: "*musica instrumentalis*" which is produced by playing musical instruments; Secondly: "*musica humana*", usually it is unheard one and produced through the work of human organism as a matter of a harmony between soul and body; Finally: "*musica mundane*" resulted from spheres and it is "known as the music of the spheres" (3)

**The poet Jacob** begins his poem with vivid, victorious and happy tone since he has been asked by Habib the martyr to draw his image. This homily (Maymar) is defined as " a religious discourse that is intended primarily for spiritual edification rather than doctrinal instruction; a sermon"(<https://www.orsozoxi.net/archives/3832>).

The poet planned to employ numbers in his poem. He is using meters starting with one, two, three, and even the dodecasyllabic meter in his poetry. He goes further in using repetition of words and phrases in order to create the angelic, horrifies, holly and religious atmosphere. It is noticed that there exist four voices in his poem which are; The poet's voice, The Martyr Habib's Voice, The Emperor's voice and finally, the voice of the people either those who were supporting Habib or those who were mocking and ridiculing him:

**Comrade of conquerors, lo! He  
beckoneth to me out of the burning,  
That, as for the glory of his Lord, I  
should sing concerning him. + ( Fr. Habib Jajou,London:2011,  
P.2)**

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .**  
**Lect. Fadi Butrus K. Habash**

In Judaism and Christianity, the musical instruments used in producing the religious hymn, odes and songs are classified into three types. These instruments are made of copper, wood and bones as mentioned in the Holy Bible (الملك داؤود وشغفه بالموسيقى), <https://wol.jw.org/ar/wol/d/r39/lp-a/2009891>, Pp.12-30),and (McCorkle, n.pag). It is possible to sum up them in this table:

The Musical Instruments According to the Material Made		
Copper Instruments	Wood Instruments	Bones Instruments
trumpet, big and small dulcimer, Crotales (melodic cymbals), Finger Cymbals, bells, etc	lyre, harp, the small drum (tambour), lute, flute, wooden clappers, reed pipe or oboe, etc	horn or shofar, Rhythm bones,

**Table (3) Religious Instruments used by Judaism and Christians’ Liturgical Rituals**

As Jacob of Sargu was entitled as the "harp of holy spirit" because of being master of the Syriac poetry especially his memers (homilies). He was versant in utilizing musical instruments in the prayers and memers reciting too. The poet employs a metaphorical use of the musical instruments in his poetry, instead of mentioning flute, the poet metaphorically says "When the winds of the pagans blew" to show the amount of enlightened and ignited faith of the martyr. The following lines indicate the poet’s use of flute metaphorically:

**At the time when the winds of the pagans blew, a lamp was he, and flamed forth whilst they blew upon him, and went not out.+ (Fr. Habib Jajou,London:2011, P.15)**

The poet used death’s musical metaphors with various purposes. Death has two connotations in the poem context; either stands for life or it refers to the permanent death and entire destruction. He delineates death in musical metaphor to comprise everlasting and

perpetual life together through the sound of fire and its light along with the sword's voice as in:

**He taught them to run to meet death,**

**Without being afraid either of sword or of fire. + (17-18)**

And this wonderful image of hope is composed to incarnate inserting musical metaphor and death to formulate a picture of a brave man ready in waiting his destiny with dismay through saying "great heart". He is portrayed as a brave soldier:

**A fearless countenance did the brave man carry with him, and a great heart, and to meet death he ran, rejoicing, for Jesus sake. + (22)**

This musical metaphor reaches climax of self-deny and sacrifice when the martyr pays no attention to life and its attractions. He has courage and walk with self-confidence knowing that he will die but he has to fulfill the duties and obligations as a true conformer or believer. This is alluded to in the following extract:

**In the pathway of death had he set his face to walk, And what could he desire to find in it but sufferings? + (24)**

This musical metaphor indicates an eternal life. That is a life in which neither torture nor persecution is available. It is an ideal perfect life in the presence of Almighty God and His angles, a life all people dream to praise, pray and enchant for His glory. Jacob of Sargu mirrors the Martyr Habib dying happily like his Master Jesus the Christ. Therefore, the martyr chooses the way of his Lord and Master death. The poet summarizes it in such way:

**And he accepted rejoicing the sufferings which he had to bear: For he knew that at their termination he should find death.**

+

**And he was not afraid, either of**

**death or of sufferings:**

**For with that wine of the**

**crucifixion his heart was drunk. + (25)**

On the other hand, the poet employed the musical metaphor to portray pagans and deniers of Christ's death as a permanent one because of worshiping human beings and idols. There is neither reconciliation nor salvation for idolaters because only Christ's Holy blood is the cure for them. He depicts this type of everlasting torture of blasphemous people in these lines:

**He who hateth the truth pursued**

**after him to put him to death,**

**That he might make his voice to**

**cease from the teaching of the house of God. +(Ibid, P.18)**

The poet and through the martyr reflects the quantity of satanic hatred towards the church and Christianity. In this musical metaphor, the poet showed the devilish contract with the pagan rulers to fight the church and Christian faith everywhere in the world. It is considered the eternal battle from the time of creation till the day of doom. Therefore, death punishment is enacted to deter the early Christians and to oblige them to worship idols and the emperor as a god. The poet states:

**And because the diadem was**

**interwoven with paganism, decreed  
death,**

**Against Habib, because he was full**

**of faith. + (Ibid, P.19)**

But, the poet proceeds in using the musical metaphor to involve within it the "air". He thinks that pagan offerings and devilish sacrifices lead to air pollution. Therefore it should be cleaned through the holiness incense. According to the poet, Habib is similar to that tiny piece of incense put by priest over the burned coals to purify and odor the church as a Christian ritual. He goes on by stating:

**The sweet root was thrown into the  
fire, upon the coals,**

**And it turned to incense, and**

**cleansed the air from pollution.**

+

**With the fumes of sacrifice had the  
air been polluted,  
And by the burning of this martyr  
was it cleansed. + (Ibid, P.35)**

Habib's martyrdom was the pure sacrifice and wonderful fragrance which satisfies the attendance of Almighty God. Through Habib's martyrdom the whole empire including Edessa were purified from the pagan idols and satanic bloody penances. Habib redeemed his nation for its sins, guiltiness and transactions. The poet mentions this in this extract:

**His smoke arose, and it became  
incense to the Godhead,  
And by it was the air purged which  
was tainted by paganism, + (Ibid, P.36)**

The swords' sounds are used to parallel the copper musical instruments in Jacob's poem. They are employed to produce fear, horror and scary fate beside indicating terrible battle. Habib as a brave soldier inside the battlefield is surrounded by different kinds of mortal weapons but he fought courageously. The poet argues:

**Against sword and against fire did  
he wrestle,  
With love hot as the flame, and was  
not afraid.**

+

**Like a two-edged brand, keen was  
His faith,  
and against error did he contend. + (16)**

In spite of this tumultuous war, the tortured martyr confirmed his constancy and fastness inside the fireplace or stove tossed in. The pagans were puzzled by this man's deeply rooted faith, because he did not surrender even when he was burning inside fire. Ironically and sarcastically, the sound of fire along with the sound of swords created terror on the side of the executioner and not the executed one. Even the ruler was confused because of the steadiness of Habib till the end preferring death to escaping to testify his God. This is summarized in this part of the poem:

**And the pagan trembled, and**

amazement seized him, and he recogniz at him,  
at the man who was not afraid,  
either of sword or of fire.+ (Ibid, P. 22)

Moreover, Jacob of Sargu refers to war implicitly through using musical metaphor to express the state of terror and then to create a visual and auditory image of trumpet in this poem:

**They looked upon him as he  
vanquished principalities and  
powers,  
Which all made war with him, and  
he put them to shame. + (Ibid, Pp.31-32)**

Finally, the following table contains the musical instruments used as an implied metaphorical, emotional, situational, contextual and various kinds of feelings which are reflected in this poem:

No	The Musical Instrument	Emotion and Context	Purpose
1-	flute	Zealousness	Enlighten and ignited believers faith
2-	lyre	Sadness	Mournful
3-	Crotales, Finger Cymbals, and bells	War	Turmoil
4-	harp	Smoothness	Incense submitted to God
5-	lute	Innocence	Pastoral and saintly life
6-	drum	Danger	Fear, horror, and instability

**Table (4) The Musical Instruments used in Jacob of Sargu's poem "Habib the Edessan Martyr".**

**John Dryden** used ode form in his poetry, he adapted the Cowleyan ode which is "... stanzas or verse paragraphs are irregular in rhyme, line length and number of lines. It is named after Abraham Cowley (1618-67) ..." (Cuddon.190). Therefore, ode is defined as:

**(Gk 'song') A lyric poem, usually of some length. The main features are an elaborate stanza-structure, a marked formality and stateliness in tone and style (which make it ceremonious), and lofty sentiments and thoughts. In short, an ode is rather a grand Poem; a full-dress poem. However, this said, we can**



**distinguish two basic kinds: the public and the private. The public is used for ceremonial occasions, like funerals, birthdays, state events; the private often celebrates rather intense, personal, and subjective occasions; it is inclined to be meditative, reflective.(608)**

Unlike Jacob of Sargu, Dryden finds in repetition, either of complete line of verse or individual words as a musical appropriate occasion to create horror, holiness and heavenly atmospheres. Reading the poem, it reveals the richness of musical instruments used and mentioned by the poet like: "corded shell, trumpet's loud clangor, thund'ring drum. The soft complaining flute, the warbling lute, Sharp violins proclaim, The sacred organ's praise?, Sequacious of the lyre:"(Stanzas, II,III,IV,V,VI). Subsequently, it is obligatory considering this poem as a complete musical portrait because it contains different kinds of musical instruments manipulated in its realm for the sake of enhancing an angelical or heavenly atmosphere to its earthly realm.

Therefore, Brett Rutherford looks into John Dryden's poem as a concomitant or as a "meeting of poetry and music in the realm of sublime"(n.pag.). The music tends to be the lively active heart or the pivotal center in the poem's realm from the very early moment of creation till death. The first stanza talks about the creation, harmony in the spheres, the angles rebellions, man fallen in the mortal sin and his dismissing from paradise. All this action is expressed vividly in a very tightly interwoven image by using words wealthy with Biblical meanings and stories. The poet begins his poem in such way:

**From harmony, from Heav'nly harmony  
This universal frame began.  
When Nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head,  
The tuneful voice was heard from high,  
Arise ye more than dead.  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And music's pow'r obey.**

**From harmony, from Heav'nly harmony**

**This universal frame began:**

**From harmony to harmony**

**Through all the compass of the notes it ran,**

**The diapason closing full in man. (Edward Chauncey Baldwin and Harry G. Paul, Stanza I, P. 102)**

This musical representation was connected perfectly with complete tones and melodies. The tones and melodies tend to be joyful and celebrating firstly as a result of creation but no longer such pleasure conditions continue, due to the rebellion of a group of angels and then the man's disobeying God as well. Stephen M. Klugewicz describes this music as an essential element of creation through which the chaos leaves an influential horrible effect on the globe. He goes further in elucidating this disorder, chaos and confusion during creation in such way:

**Dryden's poem would be set to music by the German-born (but Anglicized) composer, Georg Friedrich Händel, in 1739.....Rebel began his "new symphony" as a dance suite, to which he appended a revolutionary six-minute movement, called "Chaos," which employs the technique of musical dissonance (until then nearly unknown in music) to depict the disorder that preceded creation....**

**The introduction to this Symphony is Chaos itself; that confusion which reigned among the Elements before the moment when, subject to immutable laws, they assumed their prescribed places within the natural order. ....**

**The bass expresses Earth by tied notes which are played jerkily. The flutes, with their rising and falling line, imitate the flow and murmur of Water. Air is depicted by pauses followed by cadenzas on the small flutes, and finally the violins, with their liveliness and brilliance represent the activity of Fire. These characteristics may be recognized, separate or intermingled, in whole or in part, in the diverse reprises that I have called Chaos, and which mark the efforts of the Elements to get free of each other. At the 7th appearance of Chaos these efforts diminish as order begins to assert itself."(n.pag.)**

This chaos leads finally to order and good looking creation. The poet joins each element with a specific musical instrument to add its impact on the side of the poem. The poet summoned the story of creation from the Holy Bible to reduce it within one stanza to begin his poem with.

John Dryden also manipulated musical metaphorical language in his poetry in general and this poem in particular. He used "*metonymic*" language for "'lyre' (the original lyre being a tortoise-shell)" in the following line: "When Jubal struck the corded Shell,". This is used as a dead metaphor in this place and it serves the meaning of limitation (Silk. 232). Ruth Glancy confirms the poem's richness of musical instruments as it was written to be a celebrative one. She states:

**The poem is both musically lyrical in rhythm and complex in metaphor, blending the poetic and the musical. The sounds of the poem imitate the instrument (the "double double double beat/Of the thundering drum" and the "soft complaining flute"), but the creation of mankind brings woes into the world, which are also represented by the instruments. The trumpet calls us to war "with shrill notes of anger/, And mortal alarms." The drum tells us that retreat is hopeless. The "dy-ing notes" of the flute speak a dirge to "hopeless lovers." Violins, in contrast, proclaim a wilder misery of unrequited love: (154).**

Hence, the poet in stanza seven shows Cecilia as a pure enchanted virgin girl who enjoyed with her music all the universe. She overcomes in her playing and music the great ancient Greek musician Timotheus who reduces rage and play on emotions by the spiritual powers given to him. Cecilia attracted an angel by her playing expecting or misleading his way to heaven through Cecilia's musical sorcery. Glancy Ruth argues:

**In stanza seven, Dryden's tribute to Saint Cecilia emerges. Timotheus with his flute and lyre "could swell the soul to rage, or kindle soft de-sire," but he is eclipsed by "divine" Cecilia, a Christian rather than a pagan, who invented the organ and "from her sacred store" added a spiritual dimension to Timotheus's power to influence the emotions: "Heraised a mortal to the skies;/She drew an angel down (155).**

The nature of music and its tools determine the emotional feelings and human beings reactions to such occasions. The sixth stanza joins the voice of organ to love and heaven too. Because both are holy and sacred:

**But oh! what art can teach  
 What human voice can reach  
 The sacred organ's praise?  
 Notes inspiring holy love,  
 Notes that wing their Heav'nly ways  
 To mend the choirs above. (Edward Chauncey Baldwin and Harry G. Paul, Stanza VI, P.103)**

This discrepancy in the feelings and emotions encompasses shifting peace and love into savagery and barbarism as in stanza seven. But, the music makes hard-hearted hearts to be soft and full of sympathy:

**Orpheus could lead the savage race;  
 And trees unrooted left their place;  
 Sequacious of the lyre:  
 But bright Cecilia rais'd the wonder high'r;  
 When to her organ, vocal breath was giv'n,  
 An angel heard, and straight appear'd  
 Mistaking earth for Heav'n.(Ibid, Stanza VII, P.104)**

Finally, it is possible to summon up the type of the musical instrument and their emotional, situational and contextual investigations along with the purposes used to in the following table:

No	The Musical Instrument	Emotion and Context	Purpose
1-	Tuneful voice	Reconciliation	Warning
2-	Chorded shell (lyre)	Humans destiny	Creation and divinity
3-	Trumpet	War	Last Judgment, Day of Doom
4-	Flute	Love	Water, air
5-	Lute	Wishes	Haunting, pastoral atmosphere
6-	Violins	War, disdainful dame's passion	Fire
7-	Lyre	Sadness	Mournful
8-	Organ	Worship and peace	A bridge

**Table (5) shows the musical instruments used by John Dryden's poem ""A Song for St. Cecilia's Day".**

It is necessary to mention that the poets find in the use of repetition and intermingling of the mythological, historical and Biblical characters a chance to achieve their goals in pictorializing a heavenly image on earth by means of the excessive use of visual and auditory images while writing their poems.

### **III-3- The Secret of Incorporating of Youth and Martyrdom:**

These two poetical poems revolve around the stories of martyrdom of a young virgin man and a young maiden woman. Usually, in Christianity the youth is accompanied to martyrdom and rarely find a bias to this truth. Christians were influenced by pagan and early or ancient mythologies in which the sacrifices should be virgin or firstly ripped or picked for the various kinds of corpses because it will give pleasure to god and deities too. They fit the categorization of Abel's story of sacrifice whose blood was shed by his brother's envoy as God was pleased to Abel's offerings as Walter Wilson describes in A Dictionary of Bible Types:

**He is a type of the true believer in regard to salvation. He felt his guilt, he realized his insufficiency to pay the price. He obtained an innocent lamb. He offered this lamb as a sacrifice, killing it and burning it upon the altar whereby he proved his faith in the animal who died for him, and shed his blood for him. This is the path the true believer takes today. As a sinner he feels his need as Abel did. He goes to the innocent and holy Lamb of God, Jesus Christ, by faith. He kneels a suppliant for mercy at Calvary, where the blood was shed. He believes the Word of God that the "blood of Jesus Christ, His Son, cleanseth us from all sin" ( <620107>1 John 1:7). He trusts his soul and life to the living Lamb on the Throne of God who makes the death of Calvary and the shed blood effective for the one who believes. (9)**

Those stories indicate the eastern dominant influence on the minds of poets in east and west during that period or era. The east was in state of ebb and tide and unprecedented military competition between the two great powers; Byzantium and Persia. Those powers never stopped in their intervention in all scopes of the easterners' life including religious concepts. Cecilia, the young noblewoman from Rome who decided to live in celibacy was condemned to be

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

burnt alive but after a full day in fire she was not dead. Then, three attempts of execution were failed, she was bleeding till death but she refused to deny her faith(<https://www.sharefaith.com/blog/2016/01/20-christian-woman-died-martyrs/>, n.pag.).

Both poets derived their ideas of introducing their hero and heroine as young innocent victims constructing their principles from the Holy Bible. They were similar to Jesus Christ in bearing different kinds of pains and torture till the last drop of their blood. They fit martyrdom as Church martyrs because both of them, obeyed to the last, refused denying their faith, were young, fit being chaste bride and bridegroom for the Church according to the Holy Bible. Finally, they were the seed of love, humility, sacrifice, spreading and proclaiming the Word of God among the pagan nations. They were a kind of reconciliation for the early Christians for fortitude and constancy.

**IV- Conclusion**

This paper arrives to certain conclusions which are a summary for the similarities and differences between the poetry of Jacob of Sargu and John Dryden through launching the issues of martyrdom in the Syriac and British poetical traditions.

Firstly, in spite of the very long historical period and distance in which both poets lived but still they share similar quarrels or disputes in which a huge number of innocent people were victims of those religious debates and unconvinced to be obliged to show their dissatisfaction or resentment towards the authorities. Jacob of Sargue was not involved in such religious disputes. Unlike him, John Dryden was a supporter and implicated in those religious and political issues. Those problems brought a nightmare as well as too many troubles for John Dryden.

Secondly, the two poems and in spite of the distance of time and place showed resemblances concerning torture, agony and even the poets lives' were subject to the ups and downs of those critical periods.

Thirdly, the visual and auditory imageries are achieved through the musical pictures and many other natural or artificial pictures that appeared in both poems. Therefore, the music and

recitation methods may be similar or different in a way or another. The poets in these two poems used totally different musical instruments to glorify God and these two martyrs as witness for their faith but on the other hand, they showed dissimilarities in using chorus, organs and direct musical metaphors. Unlike Dryden, Jacob of Sargu depends on two groups or reciters as one group asks and the other group replies or answer, it is similar to arguing method. Also, Jacob of Sargu used implied and indirect musical metaphors without mentioning these tools directly in his poem. This may be as a return to Jacob's glorification of God and Martyrs while Dryden through musical instruments and Martyrs glorifies the name of God.

Finally, Jacob of Sargu and John Dryden were successful in portraying the life and martyrdom of these two young hero and heroin in making them as Edessa (Eastern) and Rome (Western) iconic symbols will be mentioned their stories for generations. Hence, the poetry through music has immortalized their historical stories. In fact, poetry is the easy medium to engrave their names in such unforgettable poems. Poetry turned here to be the method in which humanity is difficult to forget historical stories of those two saints in which till today the Churches in East and West still celebrating their memories.

### **Works Cited**

- Ayoub, Mahmoud M. Muslim View of Christianity: Essays on Dialogue. Edited by Irfan A. Omar. New Delhi: Logos Press, 2009.
- Baldwin, Edward Chauncey and Harry G. Paul. English Poems. New York: American Book Company.1908.
- Barsoum, Patriarch Ignatius Aphram I. The History of Syriac Literature and Sciences tr. Matti Mousa. Pueblo: Passeggiata Press, 2000.
- Bowden, Charles Henry. Catholic Dictionary. New York: The Paulist Press,1940.
- Buck, Charles. Theological Dictionary. Vol. II. Philadelphia: W. W. Woodward, 1807.
- Cuddon, J. A. The Penguin Dictionary of Literary Terms and Literary Theory. Revised by C. E. Preston. London: Penguin Books, 1999.

**Martyrdom Stories in the Syriac and British Poetical Traditions and Heritage .** **Lect. Fadi Butrus K. Habash**

DeMarco, Donald. "The Meaning of Martyrdom for Christians and Muslims".

Lay Witness Magazine Issue of July/August 2002.

<http://www.cuf.org/2002/07/of-neighbors-and-infidels-the-meaning-of->

[martyrdom-for-christians-and-muslims/#](http://www.cuf.org/2002/07/of-neighbors-and-infidels-the-meaning-of-martyrdom-for-christians-and-muslims/#). Accessed 10/10/2017.

Drabble, Margaret. The Oxford Companion To English Literature. Sixth Edition. Oxford: Oxford University Press, 2000.

Glancy, Ruth. Thematic Guide to British Poetry. London: Greenwood Press, 1948.

Jajou, Fr Habib. Habib the Edessan Martyr. Composed by Mar Jacob. London:

Chaldean Catholic Church, 2011.

----- . Stars from the Church of the East: 'Super-Heroes of God', Part 1.

London: Chaldean Catholic Church, 2012.

Handel, George Frederick. "An Ode for St Cecilia's Day HWV 76 (1739)".

<https://harpers.org/blog/2007/11/a-song-for-st-ceciliass-day/>

Accessed

05/02/2018.

Harvey, Susan Ashbrook. Asceticism and Society in Crisis: John of Ephesus

and the Lives of the Eastern Saints. Berkeley: University of California, 1990.

Jensen, H. James. A Glossary of John Dryden's Critical Terms. Minneapolis:

University of Minnesota Press, 1969.

Klugewicz, Stephen M. "The Music of Chaos and Creation: Rebel's "Elements"".

<http://www.theimaginativeconservative.org/2015/09/the-music-of-chaos-and->

[creation-rebel-elements.html](http://www.theimaginativeconservative.org/2015/09/the-music-of-chaos-and-creation-rebel-elements.html). Accessed 22/02/2018.

McCorkle, Dennis F. "The Musical Instruments in the Bible".

<http://www.musicofthebible.com/instruments.htm>. Accessed 17/01/2018.

Menenhall, Margret. "The Music of the Spheres": Musical Theory and Alchemical Image. *Mythological Studies Journal*, Vol.4 (2013), pp.

1-11.



New Catholic Encyclopedia. Copyright 2003 The Gale Group Inc.

<http://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/jacob-sarug-serugh>. Accessed 20/01/2018.

Rutherford, Brett. Across the Sublime Divide: Dryden and Handel's Ode for St.

Cecilia's

Day.

[https://www.poetspress.org/Dryden\\_and\\_Handel.html](https://www.poetspress.org/Dryden_and_Handel.html)

Silk, M.S. Interaction in Poetic Imagery with special reference to early Greek

poetry. Cambridge: Cambridge University Press, 1974.

Supardjana, Joseph. "John Dryden and His Satire MacFlecknoe". JIBS (Jurnal

Ilmu Bahasa dan Sastra) Vol. 1/ Nomor 2/ July - December

2001.

Ward, Anthony D. Comparative and Interpretive Analysis of Four Musical

Settings of John Dryden's "A Song For Saint Cecilia's Day".

Kansas

City: University of Missouri. Master of Music Thesis, 2015.

[https://www.academia.edu/11932762/Comparative\\_and\\_Interpretive\\_Analysis\\_of\\_Four\\_Musical\\_Settings\\_of\\_John\\_Drydens\\_A\\_Song\\_for\\_Saint\\_Cecilia\\_s\\_Day\\_](https://www.academia.edu/11932762/Comparative_and_Interpretive_Analysis_of_Four_Musical_Settings_of_John_Drydens_A_Song_for_Saint_Cecilia_s_Day_). Accessed 02/10/2017.

Wilson, Walter. A Dictionary of Bible Types.

<http://207.44.232.113/~bible/reference/dbt/dbt01.html>

[27/06/2004

11:13:34 p.m.]. Accessed 25/02/2018.

[https://en.wikipedia.org/wiki/Hypostatic\\_union](https://en.wikipedia.org/wiki/Hypostatic_union). Accessed 10/01/2018.

<http://www.sama3y.net/forum/showthread.php?t=28455>. Accessed 23/11/2017.

<https://www.orsozoxi.net/archives/3832>. Accessed 18/12/2017.

[https://en.wikipedia.org/wiki/Jubal\\_\(Bible\)](https://en.wikipedia.org/wiki/Jubal_(Bible)). Accessed 07/03/2018.

<https://www.sharefaith.com/blog/2016/01/20-christian-woman-died-martyrs/>. Accessed 04/04/2018.

#### المصادر العربية:

الغناء السرياني من سومر الى زالين، سلمى السعيد، جريدة قاسيون، العدد ٧٧٨، الأحد، ٠٢ تشرين ١/أكتوبر ٢٠١٦، ١٤:٠٩

الملك داوود وشغفه بالموسيقى، مكتبة برج المراقبة الالكترونية، ٢٠٠٩،

<https://wol.jw.org/ar/wol/d/r39/lp-a/2009891>

**Abstract:**

This paper examines the concept of Martyrdom as a global issue. Poetry is used to transmit and vend stories of very early Christian martyrs from 2<sup>nd</sup> and 4<sup>th</sup> Centuries. Also, it expects to reveal similarities and differences beside incarnating two various poetical traditions. This work is divided into four sections .

The first section is an endeavor to clarify the concept of martyrdom as well as conceding a short historical introduction for the two poets' background. The second part underscores an exhaustive investigation for the two poems which are: "Habib the Edessan Martyr" of Jacob of Sargu and John Dryden's poem "A Song for St. Cecilia's Day" respectively. While, the third one tackles the techniques utilized by the two poets in their poems in order to immortalize and canonize the two martyrs who paid their lives as a ransom for their belief and faith. Finally, the last part deals with the findings of this study, determining if there are any similarity or difference in these two poems of this current study.

**Keywords:** Martyrdom. Poetical story, Habib, Cecilia, Syraic, British, Jacob of Sargu, John Dryden

**قصص الشهادة في الموروثين والتقليدين الشعريين السرياني والانكليزي**

**م. فادي بطرس كرومي حبش**

**المستخلص:**

يتناول هذا البحث مفهوم الشهادة كقضية عالمية يتشارك بها الشرق والغرب على حد سواء. في هذه الاثناء، يستخدم الشعر كوسيلة لنقل واذاعة قصص الشهداء المسيحيين الاوائل من القرنين الثاني والرابع الميلادي. وكذلك، يهدف الى ايجاد اوجه التشابه والاختلاف بين القصتين الشعريتين والتين تجسدان تقليدين شعريين مختلفين تماما. هذا العمل مقسم الى اربعة اقسام كالآتي: القسم الاول: هو محاولة لشرح مفهوم الاستشهاد (الشهادة) بالإضافة الى مقدمة قصيرة عن الخلفية التاريخية للشاعرين في هذه الدراسة. القسم الثاني يحاول التركيز على تحليل شامل لقصيدتين وهما: "حبيب : شهيد من الرها" و " قصيدة مغناة في عيد القديسة سيسيليا" على التوالي. بينما القسم الثالث يتناول التقنيات المستخدمة في كلتا القصيدتين من اجل تخليد وتقديس الشهيدين الذين دفعا حياتهما عربونا لإيمانهما واعتقادهما. واخيرا، القسم الرابع، يتناول استنتاجات هذه الدراسة ويظهر فيما اذا كان هنالك اي نوع من اوجه الشبه او الاختلاف في كلتا القصيدتين المختارتين في هذه الدراسة.