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Material and Spiritual Structural Summit Sami Awdal's Poem "My Heart"

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Abstract

The structure of the text proves its globalization in today's literature, as its templates and linguistic cords fall into place. The present research revolves around sets of structures—a kind of structuralism—intellectual, spiritual and material structuralism that expands and deepens the scope of research. The intellectual structure at the moment of scrutiny falls into a circle of thought and closed discourse in which the philosophy revolves around each of the neutral ideas that reach the mind of the reader. And the horizons of the idea expand so that it is possible to reach the top of the structure from the prefix and the leading sentence to the last morpheme, from which the resonance of all the discourse units is created. The units struggle for the ability to coexist and the survival of the significance of ideas in that structure. The spiritual structuralism of a cognitive circle turns into a structure with hieroglyphs and imagery, in which the genius of the text writer appears in his choice of words and luminous ideas. Then the intellectual and spiritual cognitive discourse mix so that within a kind of carrier of the ideas of the heavenly text, we create a symbol from which is read national intellectual cognitive knowledge.

Keywords: The Heavenly Text, Central Kurdish Poet, Sami Awdal, Intellectual Structuralism,

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Introduction

This research attempts to illustrate the structuralism of the poet Sami Awdal known as "Sāmī (1910-1985 Koysinjag, Erbil Governate, Iraq); his poetry reveals the special world of his philosophy and critical viewpoint. The simple material foundation deepens, and there is also a spiritual deepening of the spirit and strength within the material foundation (Babayiğit, 2021a). Extracting the essence of the poem, we search for the history of our humanity: the eternal existence of the desire for freedom; the natural roots of purification; and endless perseverance and creation of conditions for continuity. On the other hand, the poet reveals his own thoughts on the matter. The research is in two parts. PART 1 delves into the theory and direction of the poet's constructivism—the expression of the foundations. This includes the spiritual, material and intellectual, thus revealing the philosophical paths of the poem: reference to the hidden philosophies whose ideas are the bracelet of each line; the greatness of poetry and the reflection of literature's testimony of the situation of the nation at the time; the change in the silence and stagnation of thoughts; and then the events. PART 2 reveals the spiritual, material and intellectual dimensions of the poem as opposed to the accuracy of the words and the poet's skillful play with them. The poetic depiction of excellent poetry can be compared to the calm and silence of a painting moving towards a voice and crying out into a field.

The Textual Foundation:

The literary foundation is like the foundation of a building and institution that extends from the smallest known linguistic part, or the finest sculpture of phonemes, to the complete body of the text when the parts adapt to formation. The body may be a living or cognitive or linguistic statement (Babayiğit, 2021b; Demiral, Babayiğit, & Koçak, 2023; Fadhl, 1998: 121; Karacan & Babayiğit, 2017). This structure can be through all the foundations, material, which is the body of the text, discourses, thought and knowledge, the spiritual foundation of the text, until it reaches the peak of the structure, which is the text itself.

The Intellectual Foundation:

Thought in the beginnings of existence, balanced decision-making and action, especially by the Greeks as an integral force in the ancient and modern existence of humanity is attributed high importance when philosophy shapes the view of existence by presenting important facts needy of investigation with a view to proving and establishing. When thought comes into being, a foundation must be established for that thought. The intellectual foundation has become the basis, the framework, the engine of determining and stabilizing policies, attitudes and general paths of individuals and societies (Al-Qadwa, 2018). It has since reached the point where it is able to solve all the problems that appear in human and literary subjects and are revealed within the framework of literary theory, itself a set of strongly interconnected ideas along

with a theory of knowledge or a particular philosophy. It pays attention to the research, emergence, nature and function of literature in these areas (Al-Mazi, 2002: 12). Thus, knowledge or philosophy is one of the foundations by which thought is expressed.

The first technique of intellectual ability is positive dialogue with the self or the use of positive words. Talking to yourself has a significant impact on thoughts and feelings (Traicy, 2018: 107). As Maxim Gorky says: It is not enough to present what exists but there must be thought about the applicant and what might be (Mahdawi, 2018). Therefore, Eco says that the reader must always suspect that there may be a hidden meaning in the lines of any text (Aswad, 2006: 38). In this way, the reader's mind must be stimulated to think as far as possible. So, if we take a situation in a text or in the mind of a thinker, it cannot necessarily be considered correct; however, the door is opened to farther horizons. This includes deeper analysis and more philosophical interpretation. At the same time, we find innovation. That is not to say that innovation halts confrontation of criticism. Innovation itself is desirable, without any new foundation replacing the first invented garden. According to such discussions, the doors of optimism are opened to the maximum.

1.1 To study a literary text, we should consider two things:

- Conveyors, external circumstances.
- Literary studies.

1.2 Knowing the characteristics of the time of the text and the characteristics of the environment:

- Intellectual foundation.
- Considering the author's life.
- Emotional experience.

2.1 Knowing the occasion of the text, the motivation: psychological, social, humanitarian, national.

- Artistic basis (Hassun, 2014).

3.1 At the same time, to study the intellectual foundation of a literary text, we must consider identifying the general idea, the main idea in the text. This helps in—

- Identifying the opening word and opening sentence.
- The field of terms. This involves finding a number of expressions belonging to the text's subject.
- Initial questions that guide us towards thought.
- Showing a general sentence that includes the meaning of all texts and pieces (Hassun, 2014).

- Then, every discourse will be reflective according to the act of expression; enunciation will speak of itself in the simplicity and complexity of discourse. The aesthetic power of poetic language rich on "metaphor" ceases.

Revealing the intellectual foundation in Sāmī's poem "My Heart"

The intellectual foundation is related to the characteristics of the period. That is, the period in which the poet lived, facing many changes at the level of the global and regional in Kurdish Iraq. Even in the City of Koya at the center of the science of the Shari'a and cultural richness, he stood at the center of the emergence of Communist thought.

- A Kurdish and oriental environment combined glorious mountains, plains, and civilization, from the beginning of mystical and spiritual lessons until later periods with organizations struggling for their existence in Koya. Thus, the motivation preoccupying his private life—as mentioned in sources such as his poetry and details of his life—mentioned in this article. However, he did not give up on this life and his situation. In his poems he is against subjugation and oppression.
- The occasion of the poem. Whereas, the motives may be psychological, social, humanitarian and national, it is worth mentioning that all the motives expressed in the poem are behind his birth as a poet. His becoming a poet happened when he listened to the height of his mind and feelings built into a mystical struggle and love—in the midst of the trickery and threats of an enemy. After demanding and burning to become ashes, his psychology hopes for the survival and purity of the nation. The social implications, the human and national aspects of his distancing are reflected in the spirituality of the poem.

As far as the literary aspect of the text is concerned, the intellectual foundation is solid, and the foundation is stable. The linguistic parts have been selected in context of a continuous beginning and end chain, despite the ups and downs of the psychological and social typology of these words (Al-Kubisi, 2009: 65). They help to achieve the discovery of the sensory experience that gives the text a hidden beauty. The text goes from the beautiful to the sublime, whereas most texts go from the beautiful to the ugly or vice versa.

The beauty in the poem "My Heart" brings us close to the foundation of art. The poem, as a material thing, an intellectual and spiritual painting, gives the reader a sense of intellectual beauty and opens up the reader's mind and imagination. Identification with the general idea of the text leads us to redefine the opening words and specifically the opening sentence. "My heart" and "My heart if it is like a lamp and puts oil in it" means a "burning heart." About my heart, if it does not mean the whole body because it is

set in Koya, then the heart also receives the beauty of thought because it has been scientifically proven that the human heart is not just the ordinary pump of the past, but the place of thought, interpretation and expression of aesthetic thoughts. The opening sentence does not mention the opposite, which would distort the original melody or the foundation of the mindset: From the heart to the lamp, to the light, to the burning "that chain doesn't rot and takes us into the field"—"the mindset" being a term that consists of a number of expressions that go back to the subject of the text, such as: "My heart in the heat. . . lamp. . . oil. . . fire. . . lamp. . . ashes. . . let me burn."

Negative and Positive Expressions

1.1 Negative expressions:

Fire. . . enemy. . . beat my flesh and bones. . . salt. . . poor. . . fear. . . dark. . . leave me alone. . . let me burn and become dust and ashes. . . drowned in blood. Bad human thought. . . dirty substances. . . disease. . . death. Hungry and naked and swallowed up and suffering.

1.2 Positive expressions: My heart. . . light. . . lighting. . . I come to the field. . . without fear. . . I want freedom. . . My poor soul and body do not work like a lamp. He will never die because he has courage. Good people. . . Qurbani people. . . free country. . . independent nation.

Negative Expressions:

. . . became drowned in pessimism and ashes for the sake of positive expressions and optimism became a lamp. Let's explain it in terms of physics: a negative impulse instead of positive leads to the lighting of an Edison lamp.



An opening question that guides us towards thought.

I will come out without fear. I want rule and freedom.

If I don't burn and drown,

How can my poor people succeed?

On that dark night of fear, I will not burn like a lamp,

How do you see the poor moving forward?

Let him come to the field and shed blood to get his rights,

To know he's drowned in blood,

Who has eaten his rights.

2.1 Spiritual Foundation:

The foundation of the soul does not mean the body, but rather the refinement and elevation. As for the question of whether the soul was created or existed?—This issue has shocked the whole world. Many human societies and thinkers erred in regard to it, until Allah Himself conveyed it to the prophets. Most are of the opinion that it is updated, manufactured, mature and educated, and managed; whereas some understand it is old and spontaneous. According to al-Jawziyah, new generations are constantly born with new souls, animals and birds. They have continuity, each being given a special soul, immaculate and new.

The old and the new depend on the fate of each soul.

2.2 Spiritual Foundation in Literary Texts:

The soul has always been a source of debate among thinkers; some say it is a light from Allah's light and a life from His life. This is evidenced by the Prophet's (peace and blessings of Allah be upon him) saying: Therefore, the basis of the light of the issue will be reflected in the mind of the material body, which is then transmitted through human ideas and opinions. Referring to Literary Theory by Renee Willick and Austin Warren, theoretical problems can be solved only by returning to a philosophical basis (Willick, 1992:9). In those times, mental and realistic understanding came into practice when "constructivist knowledge emphasized that the universe is a real reality; when that has happened, one will understand it. Constructivism therefore moved towards a comprehensive path of 'inclusive' integration that would treat the foundation of literary texts throughout the views of the world as a whole" (Al-Ruwayli, 2000: 33).

We show that we open the door to analysis in the living heart of the text.

When the reader reads a literary work and understands it, it suits him. That means the horizon of his expectations and the literary works agree (Aswad, 2011: 102).

The bright horizon of this discussion is to reveal the immortal spirituality of the poet that he has mixed with his poetic texts in such a way that neither time nor intellectual progress can intervene. His text

remains immortal and expresses the hidden wounds of a wounded nation, not of an individual or a particular generation. The strength of his spirituality has made a poet from a city like Koya a resistant and courageous person. One might ask whether or not such an individual with such a high degree of spirituality will change?

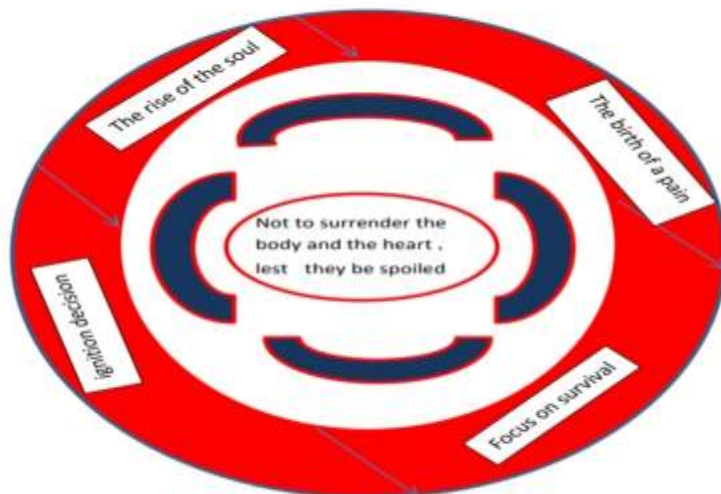
Tobin developed a theory called the Theory of Reaction and Resistance. He says that every great civilization began with a small group of people who eventually found themselves in external confrontation. As a rule, resistance was against enemy forces that insisted on destructive work (Tracy, 2018: 163). Therefore, the rising of the sun of Kurdish freedom and the principle of resistance used for the design of the double fingerprint of the possibility of continuation and rebirth. He has a unique spirituality.

The emergence of civilization could not be far off!

Such an encouraging text is the essence of encouragement in the memory of the nation and will have a fiery effect. Every individual, including the failures, will find the essence of optimism and hope for a great future, and the nation itself will find itself.

The poem, because it contains events that evoke both compassion and fear, results in purification (Aristotle, 2004: 27). And as Bruce Barton put it: "Except for those who are brave and believe that there is something bigger in their hearts than the situation, no one else has been able to achieve unique achievements" (Tracy, 2018: 5). The truth of dominating the self and the spiritual innermost in a literary text, and trying to do so to practice revolution and revival of a nation, is not exclusively a self-interest in which everyone understands that the reality he builds is an absolute reality, while he only holds the hermeneutics of that reality (Zaglu, L: 2023). The hermeneutics will remain as an immortal and unique painting of the slogan of that moment and beyond. There remains a need to re-construct history, since there are multi-layered texts that have been covered over. It is hardly adequate to work on such texts in their own times or in later academic studies, saying: All finished! And carry on. . . Indeed, such texts should remain always as bright slogans. They are like burning fires and contain light. On the other hand, focus on the kinds of discourses they contain, in addition to the encouragement and benefits they convey, giving again and again a more glorious birth. Each discourse advocates a part of another discourse, provides a way to convey it. It will revive again, a rebirth (Zghlul, 2023). The uniqueness, as already mentioned is that the discourse of the earlier situation is not tied to the current time or interest. Either he achieved the framework of a circular pattern in which the elements sing a hymn to each other, or not.

The Starting Circle, the Cycle of Sacrifice and the Hope of Survival



2.3 A comparison of the spiritual dimensions of My Heart and references in our heavenly religion

The light of My Heart cf. Surah an-Nūr 24:35: Allah is the Light of the heavens and the earth. His light is like a niche in which there is a lamp, the lamp is in a crystal, and the crystal is like a shining star, lit from 'the oil of' a blessed olive tree, 'located' neither to the east nor the west, whose oil would almost glow, even without being touched by fire. Light upon light! Allah guides whoever He wills to His light. And Allah sets forth parables for humanity. For Allah has 'perfect' knowledge of all things (**Quran.com**, <https://quran.com/en/an-nur/35-45>).

If we look at the interpretation and the poem *My Heart*, there are similarities: Allah is the light. . . i.e., a source or place of light. There is a flame that does not catch fire. Bright light on bright light, Allah guides whom He wills to see it. Allah is aware of all things.

My heart

The heart itself is the main source of light. Every heart can be illuminated by divine light.

cf. The *Isra'iliyyat* (also Imam Ihya' al-Ghazali, suspended in terms of isnad) from a saying of Allah to Dā'ūd: "O David, there are some of My servants whom I love. . . I shall put light in their hearts (Sadr, Net).

There will be a time when the light will live among you, so always be in the light of that light, so that darkness does not overcome you. For he that walketh in darkness knoweth not whither he goeth. Bring practical faith in the light. "Those who are in darkness go to every light that shines. That is wrong, because sometimes the monster deceives people and appears as an angel of light, which leads you to destruction."

*Like the sailors who sailed the seas in the dark in ancient times,
They welcomed every light that came from them.
A fire lit on the stone towers of England,
And they sought refuge from the storms.*

But sometimes the fires were fierce, so before reaching the bright rocky shores, the ships were wrecked and their cargo stolen. Therefore, in this world full of treachery, we must be careful not to be distracted by false lights that may lead the ship to our spiritual destruction. See the New Testament, 2 Corinthians 11:13: "The wicked are in spiritual darkness." Also: Timothy 1:19; 15:1 and Job 24:15.

*The heart in my heart is the source of the light of the Creator.
If it is like a lamp,
Add oil.
Let the enemy's fire come to my soul,
Like a lamp,
Burn me
Burning. Here
We can say the light holds its eternal light.
To further explain the manifestation of its extreme power/
It resembles a lamp, something else instead of burning oil used oil.*

The time of use in Koya and the Kurdish region, or another purpose for the same equation of oil—smelling and struggling towards Kirkuk! The oil may be sacred to the sky and to the earth and to the heart of our poet. But in the next description we cannot delay further to take a stand against the fire's aggression! What belongs to the enemy? Where in the soul does the question arise whether fire strengthens the soul or makes it aggressive? Does the fire declare its challenge so that it can endure or make someone believe that he can endure it? Does the soul catch fire and burn?

Accordingly, the quranic verse: If they do not do it and they will not do it, then fear the fire whose fuel is people and stones prepared for the unbelievers (Al Baqara: 24). That is, fire can be the fuel of man and the

soul of man, along with stone, because it is harder and stronger. However, the stone is not an earthly stone. It can be compared to hardness elsewhere: Then your hearts hardened after that, and they were like stones. Or worse? Indeed, there are stones from which rivers gush forth that when cleaved, water comes forth. And indeed, there is what descends from the fear of Allah. Allah is not oblivious to what you do (Al Baqara: 74). This question, like some Platonic questions, remains unanswered! However, there are also signs of mental burns, burns for the soul. If they believe that the soul is like a computer programming the human body, then only the mental catches fire, the body is destroyed, and the soul is immortal.

Like a lamp

Another question is how a fire from the enemy can be a lamp, how a fire burns: "On that dark night of fear, how can I not burn like a lamp." On the other hand: "Therefore, the light that is to remove fear and welfare of the nation, cannot come from the enemy." If we come to the subject of both the human good and the war of the human structure, or if we go to the destiny for the aggression of human beings—the burn is in contrast to the burn that illumines the way. However, let us not forget that the source of the raw material of aggression today has been fire.

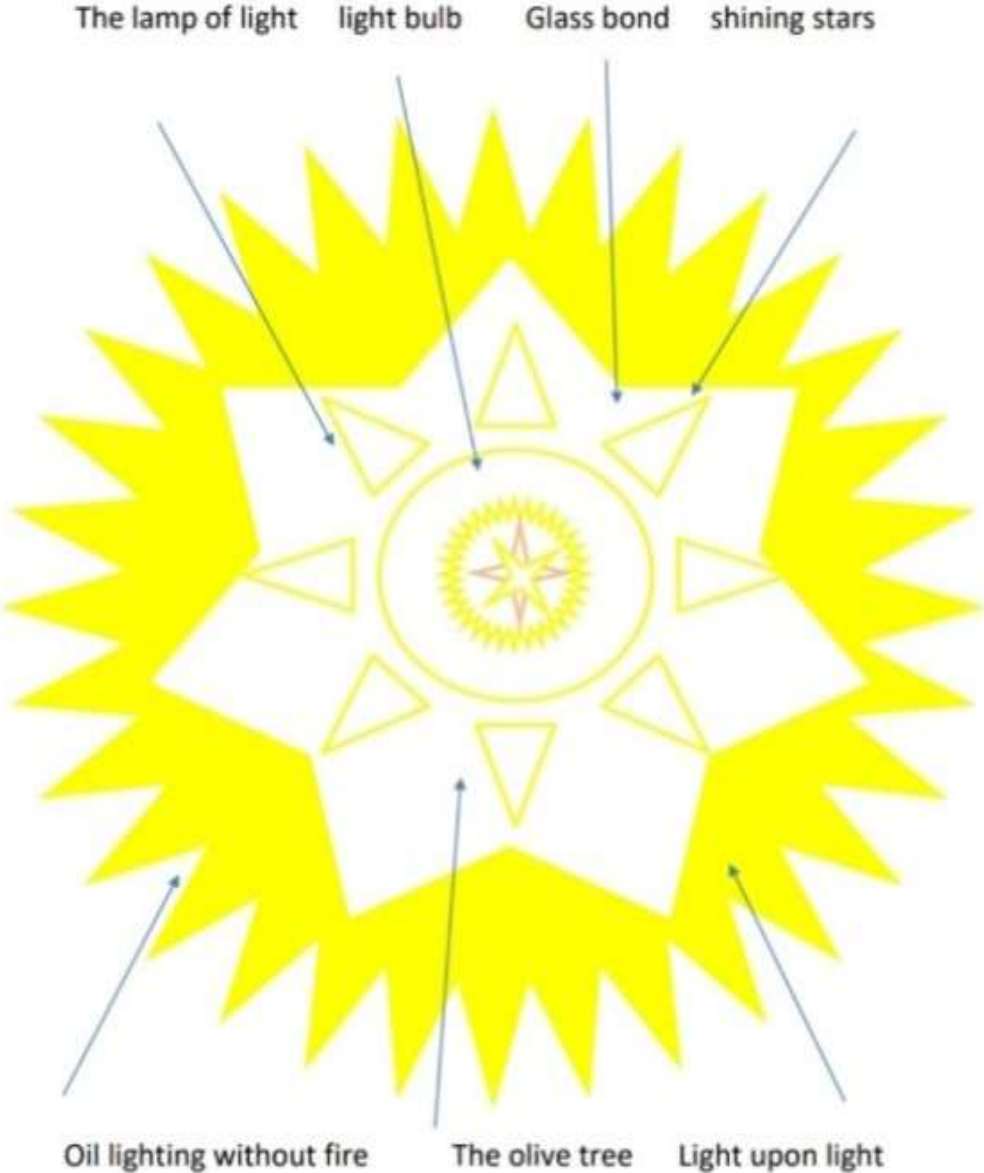
In the verse: "Let me burn, I will become dust and ashes," we will reach a burning or a destructive fire. But ultimately, the meaning of the genetic nucleus is immortality in a vast paradise: "Inside it, there is Mercy. No punishment/ Or its manifestation." So, what we see with the naked eye is not pain, but in reality it is joy and compassion. The bright lamp of the poet's heart, the light of the burning of the earth, the eternity of the earth, the benefactor of aggression until extermination, the aggression of his enemy. It destroys by burning and destroys him, and the force he intended. He sacrificed himself until he became ash. And then returned to the immortality of eternal life in Paradise. "The divine lights" mentioned differ and are opposites: because of my heart, the stoning of the enemy, and the light of the lamp, and immortality. Initially, these are seen as ordinary visions and the depicted visions are necessary at the moment of the enemy's fire. In the second place, they enter the poet's soul. And thirdly, at the end of the story, Paradise requires a vision of reason, whether it be naked reason or reason arising from the depths of the heart. However, the light is partially shown, and not with its real power. For example, we have seen fire. But for such a strong light, for example, moonlight and stronger than that of the sun, let us go back to a scientific description of the radiation from the sky outside the olive tree. Reflection on the light flowing through it depicts a brighter light than a lamp in a glass. Does the glass bond light for the sewing star? The sacred radiation of the oil, which is not the ray of the West, with all its talismans, colors, sparkle and romantic harmony on the one hand. Not like the dawn of the East, the morning light and its radiance on the other hand. Both with all their mental and intellectual reflections that the dawn of the morning and the removal of the curtain of the night like famous examples from poetry: "My breath removed her hair"—

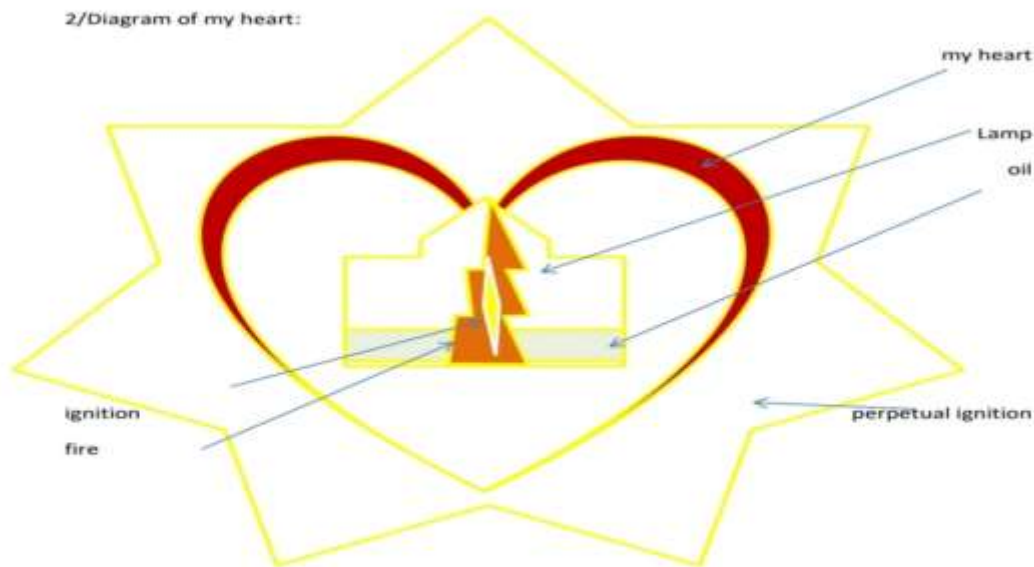
Nali. And in his interpretation of the verse: "and the night when it is cloudy and the morning when it breathes" (Great Mullah of Koya, Kurdish Poets). Beauty with description to which it is not entitled. On the other hand, the hope for what the sunset gives is no less. Because again, the foundation is waiting for the return of that light, except two degrees before dawn, the mystical comings of the night, and even if it is a deep sleep, light is waiting for it again, The first spiritual foundation is the divine light. The heavens along with the heavens and the small earth with their greatness. But it is so important that it is mentioned. Every brick of that foundation is connected to the sky. Even the olive oil speaks only of heavenly light. The East and West are not mentioned, but the holy olive tree is. The light is still high and does not mix with anything except that Allah, the owner of the light, wants to guide people to see their spiritual light. One might say that the characteristics of wavy electromagnetic light plants in the sky such as a bright lamp illumined by a group of lights; but the human eye has a wavelength of 400 nm to 700 nm, so it cannot be seen unless it is like that (al-Abed: 2017). The domain of the visible: There is information that a NASA proxy proved that fluorescent light can be seen in the outer sky, especially on the star Earth, rising from plants, especially olive trees: Therefore, according to Joanna Joyner: "The Earth always shines like a bright star in the sky, not like the sun or an electric lamp." However, the scientific accuracy of this information has not been established.

The second foundation, "My heart from heaven and spirituality," is the heart beginning to burn—the hand of war mixed with matter via fire for a temporary state. The enemy is temporary from the very existence of the human being who is another human being. But the hope and the burning we mentioned, the burning of the lamp, the body yields the ultimate result: eternal existence of angels. This means ascension, but not just to heaven. Rather, to the gardens of paradise and earthly isolation. The last of both are towards happiness and the height of charity.

Here are two charts that highlight the similarities and differences:

1/ Divine Light Diagram:





This is seen in other similar texts: “Whoever does not give up the misery brought about by poverty and the hardships of death. . . Because of their unique strength of conscience and indifference, it is obvious what misery and fierce enemies his nation faced during his poetic life. “Sami should be useful and not just sit and receive his salary. . . Sami refused to be just a breadwinner and a deputy” (Jawad Hamad: 140). Sami Awdal: “I am the servant of the Holy Lord, the connection of knowledge and religion of light. Poverty and death threaten me, and I am not afraid (Ma’rūf, 2017:89). In these selected lines, we interpret the same discourse—people whose minds are filled with filth. From My Heart, as the poet says, “they are selfish,” so he attributes the evil of the times to them, bringing about another discourse. The last evil of any era is the evil of the history of a country:

A dog is born of a dog and guards people for bread.

So is man without faith.

They are no different in their characteristics:

The wheel and the country will be evil for them (Ma’rūf, 2017:28)

Again:

Like the speech of my heart seen before and after itself.

That is, to protect the nation from evil thoughts, (to profit from what remains of life) before it reaches the point of My Heart's desire for death. In a life of freedom that is what remains for him, the background of the poet himself, his city and society. "Thus, it was normal to work with an illiterate, not a sensitive person and a poet. That is what contains all the conditions for change of thought and belief" (Sāmī). He considered himself the leader and poet of the poor and oppressed (Jawad Hamad, 2015:139).

Photo of my people with events

I must take it and put it in front of his eyes

To see his before and after

Benefit from the rest of your life

(Ma'rūf 2017:15)

Here we come to open the blind knot that scholars and writers have pointed out regarding the strength of the poesy, the art and composition of My Heart. They thought he was influenced by another poet whom he did not acknowledge. There is no denying the wisdom of the poem. And when we look at his other poems, we find the same thoughts. So, it could not be quotation from another text. Sami Awdal is the main composer of the text.

A Sampling from the poem My Heart

My heart is like a lamp, and they put oil in it,

Let the fire of the enemy come to my soul, laugh at me,

Like a lamp beat my flesh and bones.

Add the salt one by one.

I'll come to the field without fear,

I want freedom.

If I don't burn and drown,

How do my poor people succeed?

I enter the heart of the poor side by side like a brother.

My soul and body do not work, for a righteous nation.

On that dark night, I didn't burn like a lamp.

Now do you see the poor moving forward!

Leave me alone, let me burn.

I'll become dust and ashes.

I'll become dust and ashes. Let my poor progress!

Let me burn so that my young people can understand.

Let them come to the field and shed blood to get their rights,

To know they're drowned in blood—

Who has eaten right,

Let him shed blood for the truth, and let the enemy go forth,

Until he disappears from the nation.

Wrong human thought,

Not to stay in the brain,

To become a stinking substance,

A good nation become sick,

In a state of death.

Is it pleasing to die for nothing but empty and dangerous disasters!

Not stay alive hungry, naked, gulping and suffering,

Sami, be a victim of your people, never to live with that humiliation,

Whoever dies for the sake of the country and the nation?

He will never die because he has courage.

Sacrifice yourself for your people; it is obligatory to sacrifice for them—

The country of the free, an independent nation.

Interpretation:

2/2. Revealing the three dimensions, material, spiritual and intellectual:

Voice driven through the heart is the point of burning fuel. The body is free, the focus, the heart—if it is the physical heart. The fire of the enemy will come to my soul, and it will reach the boundaries of the soul because no hand can reach a soul that is in the body. But it reaches the mind. The poet says that when it reaches the soul, it should be lit like a torch. The enemy can do what he will but cannot accomplish his incorruptible hostility. Whatever, the end result will be his own breakdown. And, even if it penetrates to his soul like fire, the farthest and last possibility of acceptance that man is able. The last evil is positive for the poet because the last is the one that will burn like a lamp. Therefore, even the last suffering and oppression of the enemy does not gratify him. On the other hand, he points out that the poet's heart is not a burning flame if it has always been a source of light. And only the fuel should be prepared. Again, if the fire of the enemy reaches him, he will become a lamp! Thus, the existence of two tools of light, revolution

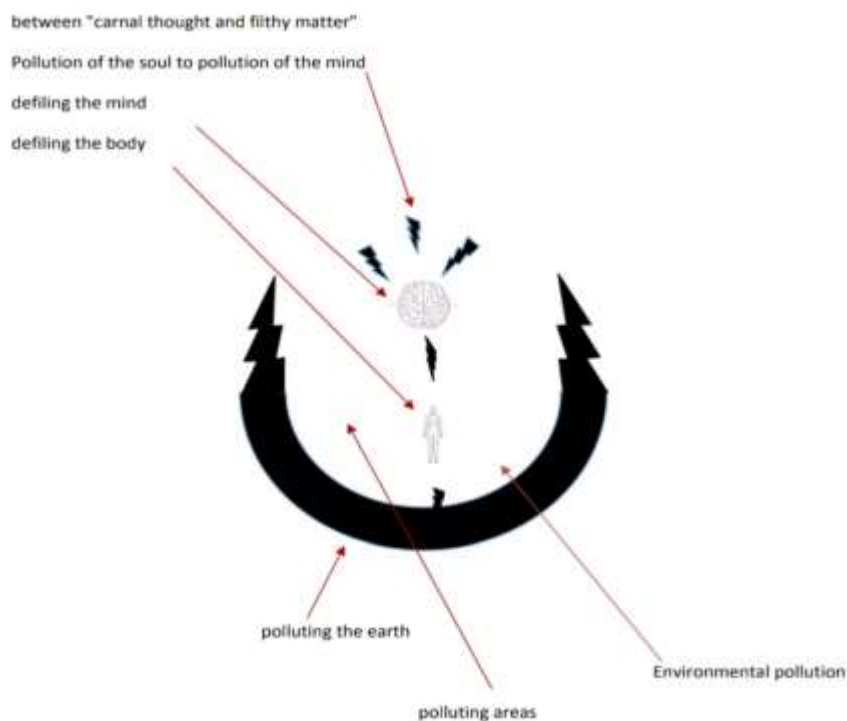
and hope. Interpreted scientifically, the heart means the poet: body, heart; soul and burning. The mind suffers from the burn, or away from the pain, the sense of revolution and perseverance is more enlightening: "He has likened his heart to a lamp in the same way that oil is poured into it, and his soul to a lamp in that it has the characteristic of being lit. Except that against me and the enemy, it is also in irresistible opposition to the enemy's actions and desires. Burning the body to turn on the light, when it is clear that man is composed of body, soul and mind, many prove only body and soul, as we have already mentioned—"They have only the body" (Nietzsche, German philosopher).

The best explanation for the existence of the mind is to compare the human body to a programmed computer. Only one person can work on it. Where does the human mind go? Who opens up its emirate, whether towards charity or aggression (Abdul Daim al-Khail: Miracle). The second line of the source text takes us back to another image, the naked body. But the Haka, the war dance, delivers an image; when responding to a beating, the flesh and bones are like a body, and then far from being the last degree of hurting the other person and enjoying it, sadism is added. Then the absence of a sense of fear comes to the fore even more. It leads us to the possibility of a dilemma whether it means the body or the mind and soul. Later the desire for freedom will be judged and become more stable. The third half of the line shows the initial result of the second line about burning and not burning. The result of the second line is drowning. But for what the drowning! Perhaps the eating of fire and the chain of the first line. Or is there another meaning regarding the completion of the soul—after the flesh and bones are beaten and salted. How can the poor now succeed! The enemy has deprived them of their freedom and sustenance. Hence from going to the heart of the poor, the spiritual journey follows the brotherhood of the poor, clearly because of the soul and the body. The poet is in luck for the sake of his rights-deprived nation. His path is part of the night, a night full of fear and darkness.

But how did the poet light his body and soul and become the lamp of hope that dispels the lives of the poor from fear and darkness! This brings us to the burning of the lamp: First, ignite / second, not burning. Burning is the third way. If it doesn't burn like a lamp, how does a foolish community move forward? Then the fourth burning. This time he asks to be allowed to burn of his own free will. He wants to burn, insisting on becoming dust and ashes. Through repetition, he emphasizes: "The nation was worked for its development. . progress. . understanding." Then, after he arrives, he does not stop, but asks for understanding at the fifth burning. This is similar to the "Poetry of the Great Mullah of Koya" meaning that it is in a class that does not only need adults and goes beyond that: "They must come to the field to receive and be educated in truth. That is to say, he stops burning because he stops talking about himself and reaps the consequences. When the turn of the nation arrives to work and struggle, that means to shed blood. Then the group of poor fools who shed blood say the line after him is drowned in blood. Therefore,

unity is an essential, a collective sacrifice and martyrdom. Who is the rightful owner? He says, "Let him shed blood in the name of the truth against his enemy." This is a beautiful reference to the awareness that the more blood is shed for the sake of the truth, the more there is hope for the enemy to come out. There is even hope that the enemy will come out as soon as possible. The poet skillfully leads us to the formation of the foundation of a successful text for then the enemy is driven out. But that does not stop. It comes to a deeper presence after the disappearance of the enemy's body and the violence, "although this time the evil human thought" in the nation is eradicated. That is the purpose behind it, which he reveals in the next line. It becomes the intellectual foundation, not sticky as when the glue looks like a foul substance. A pure mind is required, a mind away from unoriginal thought, because the nation has a bloody past and has struggled with this dirty substance. And he is right. Now there should be no intellectual misconceptions in his mind. This is the peak of building the individual in his nation. After being defiled, he gradually becomes sick and then comes to the state of death. The poet says that the thoughts of the enemy enter the human mind and become foul substances, Then they make the body dirty and sick and then to death. Of course, society will be polluted and destroyed. It pollutes the environment. When it dies, it pollutes the earth? It also harms the earth alive and dead On the one hand, it is alive to war and destruction, On the other hand, after the death of the decomposition of an unclean body, the nature of the earth becomes degraded.

As shown in the following Diagram:



(samarart.net) and(deminasi.net)

That is, he does not die once. "There is a disease in their hearts and Allah has increased their disease" (Al-Baqarah: 10). When their hearts were sick, they became sicker. However, he is against the end of humiliation and his cry for the continuation of life tries to revive the minds of generations because of the poisoning left by the enemy. With the same intensity, he demands that the powerlessness stop, even if he goes to his death. The Messenger of Allah, Muhammad, may Allah's prayers and peace be upon him, said: "None of you should wish for death because of the harm that befell him. If he must wish, then let him say: O Allah, keep me alive as long as life is good for me, and let me die if death is good for me" (Al-Bukhari, 2023). Life has no meaning because of his deal with malicious enemies. If he thinks that his body and mind are sick, he is defiled and he is in a state of death. Then he should die because death is more appropriate for him than an empty life. That is, there is no meaning left for him to live when it has been washed away from all human principles and replaced by aggression and injustice. After talking about the emptiness of such a life at the hands of the enemy's dirty thoughts, he calls it dangerous.

dirty thoughts → making sick → die.

Therefore, he sees death as better than humiliation. Here the peak of the soul and the mind meet, because when it comes to the disappearance of the glory of your body, you have not reached it. Let the soul prove its freedom, courage and bravery. He should remain at the peak of holiness if he is on the way to death. Because it remains after death and is eternal and does not perish. Especially if he is martyred. No pain. No headache! He proudly considers himself to be a victim of his people and will not live in humiliation. An example of this is the hadith "Their souls are birds" (Jawad, 2015:22). That is, their existence by sacrifice being and martyrdom and their dwelling around the throne of the Lord. He sacrifices again, this time after completely humiliated due to the spiritual and mental misery of the enemy. It is obligatory. He must sacrifice without regret even if it is against his will, for the independence and freedom of the nation. We go back to the material foundation, which expresses a picture of material existence. His body,

His Heart, the poet's heart, exists. It is a lamp. His body has a material existence. He creates. . .

He makes his poem more beautiful and glorious by actualizing it or hoping to. Man, who has the most beautiful foundation of all creatures, will be something higher that is a lamp. As a person has a soul, and the soul has light, the result is a heart of light. Therefore, the spiritual light creates a bright light and under the throne in the shape of a green bird of light. He then asks for it to be turned on. He asks for a higher lamp, the lamp of light. a lit lamp. So a pure body that exists is a preparation for Jra and then another enlightening existence that is the lamp of light. Thus, in the shape of words, he describes the material being and uses an appropriately chosen meaning. And he also assigns other meanings to words, in accord with the social agreement of fellow speakers, whose body is burning and dedicated to the nation and future.

His body is a tool ← → The lamp is a tool

Light gives certain distance, a wider distance that gives light to the nation. After the act of burning and becoming ashes, another being remains. One being is preserved from the ashes and lives again, the existence of a particle. A human-like structure is rebuilt even though the particle is small in small part. The result has an immortal foundation and will remain immortal: body contribution for understanding and maturity is no longer, that is, material existence for the sake of another existence, time upholding it; bloodshed, another existence—they wanted for the sake of material truth, for the sake of the soul; nation, the foundation of society. Spiritual ascension and disappearance of ordinary material. The survival of the

material and spiritual foundation. Burning of the body towards the exaltation of the soul. Possible physical damage and collapse. Dirty thoughts regarding death, preservation of material existence. But this time, they acknowledge the normality of the body. Because when it remains, it exists. When they become birds of paradise, the birds exist. And again, there is sacrifice and disappearance.

Later

Its existence was maintained and stabilized: **Country Plus Nation**

Eternal existence: from Adam.

Result

1. The material, intellectual and spiritual foundations are stable throughout the text in such a way that the discourses in all three foundations complement each other and give the text immortality. The artistic style and the combination of linguistic fields of expression, which are the basis of thought, have given the most beautiful static image to the form of the poem.

2. Despite the fact that we say against means the opposite But the collection of these contradictions , so beautiful and in the field of meaning, On the one hand, he has explained the meaning and on the other hand, he has been able to reveal truth and falsehood ,Through the fact that their roles and characteristics are very clearly defined. On the other hand, the negativity of expression and the positivity of expression give optimism to the text in an enlightening combination.

3. In its spiritual foundation, by approaching and comparing the text of the heavenly books, the talismans of the text of my heart reveal themselves from the hidden mysterious images, whether by vision or consciousness, or by the position of the author's mind. The magical power of the and The poet's faithful accuracy and expertise who "studied in light of the Heavenly ideas A piece of the mixture of the light of God's thought and the religious schools and mosques" light of God's servant's thought in a glass frame of light, enlightenment, fire, burning and purification Light signifies bright flaming meanings and A light of the composition of the light gives the divine lamp and the lamp of the poet's heart.

4. Opening the knot of the possibility of taking the poetry of my heart from the poetry of another poet or the high thoughts of his works. we come to the conclusion that the poet's genius and

mastery of heavenly texts and earthly, philosophies have led him to his own inventive thought for in the other poems of the poet the same essence of the noble text is to be found.

5. The above conclusions about the invention of Sami Awdal, which is not only a literary subject It encourages the liberation of the but also a piece of political, psychological and social therapy. individual and society with such accuracy that it can depict the aggression and oppression of the enemy through words and scientifically by exposing the thought of becoming a foul substance and transferring it from the self to the body and there for the environment and then for the earth. The poem can shine like a slogan, not only should it be a symbol of pride for the Kurdish nation, but it should also give it a new worldview, more than what has been said and researched.

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Note- Body and brain/ image in: Diagram /between "carnal thought and filthy matter" :Retrieved from (<https://www.samarart.net/post/the-basics-of-drawing-the-human-body>) and (<https://lazcy.deminasi.com/>).