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### EROTIC POETRY (SENSORY) AND ITS AESTHETIC FORMATIONS IN THE PASSIONATE LOVE OF YAHYA AL-SAMAWI

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#### ABSTRACT

Yahiya Abbas Abboud al-Hasanawi, famous for (Yahiya al-Samawi), was born in the city of Samawah, Iraq, on the 16th of March 1949 CE, and is a contemporary Iraqi poet and writer who is one of the distinguished poets of the modern era. He contributed creatively to the three forms of ancient heritage-splitting poetry, modern activism and the modernist prose poem, and in supplementing and enriching the structure of the Arab poetic map in the modern poem in general, and the Iraqi in particular and renewing it with his creative cultural creative talent and his distinct expressive style. He was a brilliant intellectual poet, educated, ambitious, and bold in his poetry, and devoted a great deal of his attention and self-care, and his creative effort in his sober poetic speeches for the cause of (women), the symbol of love for the homeland, the land and life. This feeling led him to enter the midst of her visible, visible and invisible image. , And described it as a sensual, aesthetic, and accurate description that draws attention to it through his intellectual imagination in an oppositional duality between the art of the (erotic) creative, aesthetic, sensual sacred, and the technique of (Strepties), which is a cheap and defiled vulgarity that was dealt with before him by the ancient Arab poets, Kamru al-Qais, and Abu Nabi Nizar Qabbani, Saadi Youssef, Hussain Mardan al-Iraqi, and the writer Abdo Wazen the Lebanese \_ to elevate the eroticism of poetry from the culture of the old emptied sexual pleasure vessel to the creativity of the aesthetic desire for physical love of human spiritual value. And this is based on the principle of the religious norm of Illuminati Naqlid al-Qudsi, which believes in Gentleness The divine love and his psychological torments that God is beautiful and benevolent loves beauty, happiness, and the true truth of his cosmic creatures and his existential deities on earth ,

and the intentionality that the heavenly negates in the pure creative poetics of Ayrotic aims with clear manifestation through the keys of this intense title threshold that represents the richness of the text. On the rhetoric of artistic displacement and the dramatic paradox, to embracing the consciousness of the reader and the recipient, charging his psychological readiness, opening his imaginary imagination, and integrating his intellectual and cultural awareness on the spiritual and artistic acceptance of the sensual aesthetic aesthetics in the texts of his speech, which took care of the duality of interaction between (woman and homeland), where he was most caring for In it the poet becomes a home, and the country is a sweetheart.

## **1.Introduction**

Since the beginning of the seventh decade of his past age, the poet Yahiya the Heavenly has awakened and guided his consciousness into an important artistic truth. It differentiates between a poet and another in the poetic discourse, for he is well aware that there is a wide, clear and great difference between a (traditional textual poet), who uses the poetic text of the employed text as a creative art for the discourse of the deliberative saying, and another (intellectual poet, an educated , legitimate production) Think of a cultural art aesthetic, based in which intellectually creative discourse conscious and different in essence do the stylistic expressive artistic vision of a poet stylistically scripturalism in his thought, culture and the benefits of creative artistic renewal in modern Arabic poetry. That is why the heavenly, with his perceptive conscious thought and his leaping steps, sought to build and furnish his aesthetic cultural project that raises the symbolism of women in its spinning formations, and his lovers (the sense is spiritual), in which he transforms the image of an abstract, organic, sensual love into a moving, transcendent soul, and transforms the body into a transcendent, moving spirit. One of the manifestations of the creative, customary love identifies the image of a creature with the Creator and Creator. That sacred spiritual identification, in which modern poetry is shaped by Eroticism into a sublime, intellectual, philosophical, and spiritual form of aesthetics and its human art, far from sensuality. Through his intellectual workshop, the poet Yahiya Al-Samawi painted true creative poetic, abstract and sensual paintings different from the pure beauty of the erotic women's lovers, which were not pure, and the scenes and scenes of these images were derived from the abundant shades of nature, its elements, colors, shapes, vividness, brilliance and violence (Ahmad, 1993). This is confirmed by the simplicity of the color representations of the formations of those tyrannical images, which covered large areas of the space of his sensual lovers, which focused on the woman in his poetry as an ideal spiritual lover rather than a low lover, since it represents a symbolic equivalent of an objective, patriotic, human, and culturally based study. The sensual, erotic, poetic poem produced by the intellectual act of the heavenly one, is nothing but a textual poetic discourse directed, with its intellectual and cultural connotations, to the being of the sacred adored woman, not the socially and legally defiled, and full of beauty of her sensual image that interacts with her intellectually and culturally, and identifies with the beauty of her soul. And the woman in his poetry represented a major and renewed field of his poetic glossary of love (Muhammad, 2010), and his intellectual and

ideological stance towards women was clear from his poetic beginnings, and it increased maturity and firmness, brightness and beauty in his other poetic productions, so love is no longer just for him a female woman (The homeland) is only a given, but love has become for him a unified merger between two (the woman and the homeland). And the poetic text of the sublime is an artistic abstract plastic work in its sensual and spiritual forms, which stems from the core of his emotional self-experience, and the appearance of his emotional capacity that expressed and expresses his intellectual and cultural views in forums divisions Rayya Arab and Iraqi and international , and despite the aesthetics of that composition mock artistic poetry adoration in "the aesthetic Algosaith\_and Alsmao\_ is not limited to the plastic side, but on the semantic side, side rhythmic tone dialing flowing with the idea or significance of semantic , which contained" (Issam, 2010 ). As well as the compositional aspect of the aesthetics of the poetic sentence.

### **Literature Review**

#### **1. The aesthetic spiritual formations of female lovers In the poetics of Ayrotic(Erotic Sensory)**

Most of Yahya's productions and poems, but almost all of them include an artistic model of the holy woman of all kinds, that is, the woman he looked at in his modern flirtatious lovers is not only a spiritual, sacred view, but rather an aesthetic value view entitled the chief goodness and happiness. For these and other reasons, this linguistic passionate field is considered the humanist is one of the semantic fields that his poetry contained, the most influential, beautiful, and acceptable to his recipients, readers, and scholars. It is not surprising that the poet proceeds through the threads of the cloak of his poetic art from the basis of establishing a cultural, intellectual, spiritual, aesthetic, civilized project that poetically raises the eroticism of women as a human being and a creative art whose spiritual and aesthetic manifestations cannot be overlooked, because women and love are two sides of a broad artistic and objective equivalent to achieve a passionate aesthetic discourse In its fusion linguistic structure with union (spiritual sense), which is the focus of the study of the semantic text of this reproductive field. Love and adoration are two beautiful, exposed images, and two bright faces united to an intense and continuous challenge with the philosophy of the cosmic existence of life in its most sacred spiritual and sensual manifestations, abstract, and which occupies a large part of his mental and personal thinking. This is what made the semantic field of love or passionate flirtation to occupy the first place in the arrangement of its semantic fields in the alphabet of its poetic dictionary, as its semantic vocabulary and poetic words that were echoed at very high rates out of the total percentage of the fields of his poetic discourse, and this gives him the right to advance over other fields The other, in addition to all of this, is that it represents the nucleus of the semantic focus of the heavenly poetic discourse, so that it is almost (quantitative and qualitative) the owner of productive supremacy, and the top of the artistic creative pyramid of his intellectual production scale that is at the top of the creativity of poetry erotica. Looking at the rhythm of this scientific, practical and systematic statistical stylistic arrangement in the primacy of this field, and its dominance over other fields, objectively requires us to know its main elements, its vocabulary and its sub-

semantic elements with related, separate and abstract sensory elements whose semantic and intangible references and their cultural patterns relate to the main semantic field from this semantic source. This certainly means that “in order to understand the meaning of a word, we must understand the group of related words semantically” (Ahmed, 1993). Moreover, this field, with its multiple semantic formations, is closely related to the rest of the other semantic topics in his poetic lexicon, and works to generate and produce them artistically. Objectively and semantically, and the results of the effects of our careful tracing of the vocabulary of the field of erotic love poetic in its various sensual and intangible formations are that the functions or words that revolve around this creative linguistic field characterized by the purity of the elements of its linguistic connotations in the following vocabulary and poetic structures: (Sumerian, Sumerian Angel River, River Friendliness, water infallible, impeccable garden, impeccable flowers, impeccable, field of femininity, almond flowers, orange flowers, tree saint, age light, water fire, water sapphire, hermaphrodite, passionate travel, the pleasure of paradise, orchards of pleasure, the garden of love, The verse of love, virgin love, Inana of love, sex and beauty, Buthaina al-Ashq, the argument of love, love, shining of my heart, the apple of paradise, the fire of longings, the paradise of God, the heart Shura, goddess of rain, sun of my life, crescent of Eid, full full moon, Euphrates mud, purified dew, Valley of Mina, Scheherazade, woman, female, Tigris, oryx, sun, palm, bee, kindergarten, lily, butterfly, coil, harp, swirl, fancy, virgin, mistress, Albshirh, moon), and another, and reveal our reading of the tracking of these terms that their presence and called may fairly hesitation in the folds of his speech, as Tsntq Ptgel a clear fact that these functions Bdalaladtha indicative Alsimeologih\_alta excluded poet and Tgosaih of the effectiveness of the Review of the text, indicate That women, with their stylistic formations, are the main actual influencers, and the focus of the true lighthouse radiating with its streams of lights charging this semantic vocabulary, and that the sublime is one of the most important and prominent makers of modern poetic beauty and his skill in furnishing the body of the romantic poem and creating its soul with language from within, form and form. Indeed, “the person who kneads language (the language of poetry, love and beauty) with music, kneads” (Abd al-Ridha, 2019), and makes an aesthetic, constructive direction He seduces the taste of the smart and conscious recipient and influences him surprisingly through the aesthetics of reading, deconstruction, receiving, analysis and interpretation, and the hermeneutic interpretation of the meta system of modernist poetry, and all this indicates that the woman in the heavenly poet’s linguistic dictionary represents a great thing to him, as he said about it, separating them between them. : “If the man is a flower, then the woman is her perfume...And if the man is a ship, then the woman is the sail, the wave and the wind. I do not mean the Freudian dimension in my expression, but I mean the divine dimension as mentioned in Surat Al-Nisa', Surat Al-Baqarah, Surat Al-Maidah, and Light) The parties, the arguments, the testers, ... Women are the womb of the earth in relation to the tree of my life that is burdened with the clusters of childhood, love, friendship, motherhood, the flowers of pleasure, dreams and wishes” (Saleh, 2009). So, for the heavenly, women represent the aesthetic, passionate nourishment of the soul, not the vulgar, sexual, instinctive, sexual, vulgar Freudian sap, and it is the renewed intellectual sap from which the poetic, cultural and

aesthetic nectar forms are derived from the art of creative writing. It is noteworthy that most of its vocabulary and constructive linguistic structures, whose semantic connotations refer directly and indirectly to the beloved (the woman), are the vocabulary and functions of the erotic field al-Ashqi, in the vast majority of which are sensory and tactile descriptions in their formal appearance, in abstract form, to the ears and vision of the recipient. At the same time, it predicts, in its symbolism, an aesthetic, spiritual (emoji) image in the inner essence of spiritual love. His choices of these vocabulary were intentional, subjective choices that reflected the breezes of a romantic language of high precision, and the language of self-control and artistry that takes the cosmic sensitivities of nature as a spiritual way, and an aesthetic support with which he nourishes the imagination of his poetic experience in the lexical field of the meaning of love, and laments the physical and sensual fearlessness. By penetrating the area of the instinctive desire, and breaking his expectation with the poetic erotic literature in the form of the forbidden lebedo or (taboo) that is technically and aesthetically silent, and reaching a mast (the desire for physical love) to the banks of the sacred spiritual harbor , and that aiming ambition was bold through the climbing up of the creative and creative poet Through a wall a thin line of intellectual and aesthetic audacity separates the bodily and physical erotic shipments - as a literary artistic phenomenon - from the connotations of the pornographic, profane sexual view that empties the body of its descriptive semantic sensory marks that the poet or writer employs in his creative textual discourse to a sexually robbed body that is subject to lustful speech. The instinctive masculinity, ignoring the role of the woman as a sensual and aesthetic symbol, is present The actor in the main human participation in the speech of the torment of sensual pleasure through the mechanisms of the sublime emotional relationship in the desire for the love of the eros , it is a unique intellectual poetic pen that hunts in the artistic and aesthetic creative poetic skills, it has a leaping pen, what it gives to anyone who has great fortune from the innovations artistic and intellectual, and the t s n e only the few minority poets of the creators and the mechanism of the art engineering architecture poetic literary Arabic actually penetrates the culture Alaalmih.kouna aesthetically pleasing (Alaarotik) limits the dazzling sexual uncommon in the forbidden area is forbidden legitimate, and sneaking reliably and feet He crossed the physical manifestations of the sensual body into the customary space (the taboo), bypassing with its bold (red) fiery lines all aspects of written and oral legal thought, its habits, and its heritage, standing at the images of the erotic sexual goad that scratched the virtue of modesty, and then delve into it linguistically and intellectually in The pattern of cultural and social taboos, and the method in its cultural, erotic poetic line, a line of poetry that contrasts with the pornographic instinct, which keeps it away from the manifestations of Saya The language of the traditional stereotype, restricted, and mummified by the shadows of the deliberative system that is corrupted in the structure of his creative, pluralistic production discourse, and the new is formed by poetic formations of passionate details that are ablaze by narrating stories and tales of the sensual body spinning of a culturally beloved woman , the heavenly in the semantic field of sensual erotic spinning has achieved a clear artistic breach Many areas of the body senses that are religiously and culturally forbidden and forbidden, proclaiming and believing through the manifestations of spiritual

poetic erotic art, walking with great confidence in the design map of his cultural intellectual project, in a high, polite language, far from all forms of vulgarity, puns, ambiguity, complexity, and linguistic delusion. His ideological and intellectual discourse, depicting his creative female figures, and drawing them through the embodiment and embodiment of the poetic panel movement, whose artistic features and its internal and external horizons are evident with the complete picture (visual and sound) at the end of the emotional burst. This means that "the specificity of the poet's language is what constitutes his style that distinguishes him from other poets, and in order for him to achieve this, he must deviate the language from the usual by using it, and move away from the usual stereotypical saying, thus creating a special poetic language based on (to) his visions. And his experience, and an actress for them at the same time "(Khudair, 2018). And this perversion in the language of new poetry is what Al-Jahiz confirmed and referred to in his literary book (Al-Bayan and Al-Tabiyyin) when he said: "A thing without metal is stranger, and the stranger it is, the farther it is in the illusion, the more fun it is, the more it is liked, and the more it admires it. He excelled ( Al-Jahiz, 1985 ). Let us read what Al-Samawi said, perverted in his poetic language, disjointed with his Asqitat, in his last passage of his poem (Loud) :

*I am the Furat*

*And you are tigers*

*The bed is in our huts in the Shatt al-Arab* (Yahiya, 2013)

The poet, in his shifting language, refers his lover to the woman and rhetorically deviates with her to the aesthetics of the graphic image according to what his love vision sees, as he is the seeker of her and not others from others, So is this Ina I Yeh dialectic between ( the ego, and Finalize) Sir image art visible to the kinetic (Tigris) feminine, the (Euphrates) male, and the equivalent of the substantive Alahqi inclusive of the forum between them is (Shatt al - Arab) in the current relationship with spatial (password seen) The symbol of sensual passionate lust , the heavenly one dazzled us in the poetry of (physical) love by focusing on the image of the sensual erotic aspect whose concept transcends the limits of the instinctive Freudian biological impulse (sexual love) to the horizons of the aesthetic spiritual world of eroticism, which means (the desire for love), According to the concept of "Laland", that is, the dense, sensual relationship formed between the lover poet as a man, and the beloved as a woman. The aspirations of the heavenly cultural Onsagah supreme desired where, is "access to (furnishing) new cases or to allocate additional facts to the relationships you see with the naked eye, and it is felt by the senses of the cornea in the minimum and maximum limits, Kaltmthel iconostasis ( the picture) " ( Samir 2020 ) have . Consequently, the heavenly, in his suggestive poetic scenes that are interconnected with the erotic scenes, charges the reader to contemplate those scenes and makes him contemplate her positive and negative thoughts, and then guide him to the principle of mental choice in the extent of her acceptance or rejection, as it enters the essence of the mental formation in the sensual view of the images of the defective woman. Or what is desired, in terms of the concept of aesthetic value associated with the pleasure of goodness and happiness, and in the world's vision it has a new vision that takes it upon itself to differentiate between the two views (sensual and spiritual), because the concept of pleasure between them is linked to the

concepts of goodness and beauty , and the importance of this serious, intellectual, vivid, erotic view leads us to say In terms of (erotic) language and culture, and poetic art, speech draws poetry, and poetry writes an expressive graphic imagination, that it “raises a trembling blue flame, it is the flame of love, erotic and love are the double flame of life. He established a relationship between eroticism and poetry: the first is physical poetry, the second is erotic. Both consist of a complementary opposition: language is capable of naming the most loose and fading thing, that is, feelings. It is sexuality transformed into a metaphor, into a ritual and representation, and the imagination is the medium that moves both the erotic and poetic action, the imagination is the force that transforms sex into ritual and ritual, and language into rhythm and metaphor. The erotic relationship with sex, like the relationship of poetry with language ... and it is self-evident that beauty emerges from this will in both cases. ” (Gad, 2015) The role of the unique poet lies linguistically gracefully in the jurisprudence of his pictorial language, and artistically it is deeply focused on imparting aesthetic and moral value to the sensual pleasure of eroticism through The desire for love and the humanization of its spiritual motives, and its sensory movement, albeit this shifting transformation of the aesthetic reality is an imaginary assumption of the sexual process in poetic scenes. And when we look at the search for the origins of the origin of the concept of eroticism, and trace the roots of its idiomatic and civilizational meaning, we find that “Eros in Greek mythology is the god of love, porn desire, sex, fertility and happiness, and was associated with his mother Aphrodite, and an observer of the manifestations of sex through human civilizations, so he visualized the defects of the blind. Or, with two wings in the blue of the sky, or playing a guitar, a dolphin appeared, as it appeared in Coptic art and lamps... and the word Erotic. It is derived from the worderoc, That is, sexual and erotic similar to it in Roman mythology Cupid, and the axes that revolve in its erotic orbit are: rampant and unbridled sexual desire, the body and the ecstasy between wine and reckless insanity, and vicious sexual experiences that are writhing on the tendon of evil and infatuation ”( Amal, 2010 ) , and the concept of Airius ( Eros) In Greek mythology - in addition to all of that - it means every intense sensual desire, or every unbridled passion, which has entrusted a strong inclination to the love of the body, or a desire for something with an indulgence, or a feeling of passionate desire for sexual love, which is matched in the other's identity, love, compassion, love and friendship with each other. The concept of (eros) has taken the terminological concept of psychologists who have generally understood it, and in Sigmund Freud in particular, a semantic meaning that is more comprehensive and broad and diverging and contrasting between negative and positive sides, and he found a third kinetic path for him from the contrast (sense is spiritual), between the sexual concept in its semantic sense The pure relative, and the concept of the desire for love in general (Andre, 2001). In order for us to clearly stand at the crossroads of one of the two paths between pure (sexual love), as it is a human aspect of urbanization and one of its most prominent results, but rather one of the highest and most important factors of urbanization, and (the desire for love), we must understand what is the significance of each erotic path? "Sexual love takes us either to the limits of art and creativity, where beauty emerges. Or to the limits of faith, in order to fulfill what we owe to life. When a man falls in the hands of a woman, he has been gripped by a hidden feeling

of female indebtedness, a feeling that is close to the feeling of the artist. The creator or believer is the mystic, the moment of his integration into the universe, a point of convergence between two infinities "(Gad, 2015). This means that sexual love is the most obvious kind of love, but rather it is the solid foundation for all kinds of sensual and spiritual love, as it is the tangible body and the tangible soul , and the vision of the concept is not restricted Eros (the sensual aesthetic) with these two contrasting perspectives in form and content. Theologians called it "the divine eros", meaning "divine love", which is characterized by spiritual affection, and they considered its concept with the true, creative and unifying power of love that contained in absolute uniqueness all the meanings of spiritual love. Happiness, love, honesty, benevolence, love of truth and morals (Russian Authors, 2008). And many people do not realize the true power of these beings, as Plato sees it, because love results from the perfection of happiness that is called (the torment of love), which is a kind of hidden, transparent pain that afflicts and purifies the human soul in love, if the echo does not turn into hate. A divergence, therefore, is a kind of spiritual ecstasy and sweetness on what the most famous Sufi sees Muhyiddin Bin Arabi , and among modern researchers who see in love this hypothetical philosophical triple vision, he says: "Sex is tied to the body, and love is to something mysterious called the soul. To physical satisfaction, as for love to satisfy the personality and amplify it, and the motives of the ego aim to achieve control" (the Erotic, 2012 ). So the sex is liberated from the cocoon of the body, and from the interior of the body and its peripheral phenomena, the benevolent aesthetic spirit emits transcendent with its mystical spiritual love, leading to the reign of deification in its mystical divine eros. Perhaps this sequence of horizontal vertical upward concept of love Alairose, is what we find horizon poetic spiritual evident in the spirit of the jurisprudence of the language of the heavenly expressive, and Kamal topography geography linguistics map Us E (erotic poetry) employed for the symbols of his girlfriend , seen through the sexual value associated with the value of the body, If her image decreases, the value of the body decreases, its feminine value decreases, and if the physical sexual relationship becomes higher, the spiritual and aesthetic value of the woman rises according to the system of functioning of this discursive view , and this relationship may indicate that the heavenly one looks at the supremacy of this relationship in a divine, spiritual, philosophical and aesthetic view, so he may overcome him intellectually The emotional belief, that separating the soul or soul and removing it from the physical sense area, is the basis of (sexual torment), rather it is the ultimate in spiritual pleasure. The heavenly person may believe in his spiritual ghazals and his erotic mistresses what Abu Hayyan al-Tawhidi implicitly senses in his philosophical vision of the duality (soul and body) when he sees that "the body is dense of soul, and the soul is gentle of the body." So the intensity of the body is a constant quality that is not restricted to the image of the body and its perfection, and a gentle characteristic of the body. The ownership of the body is restricted, and there is no specific boundary between the dense of the soul or the soul, and the gentle of the body, meaning that the thick is softened, and the gentle condenses. That is, the soul or the soul is the body, and the body is the soul , and thus (chastity) is a prominent title for the man, and (oestrus) threshold for women, and the poet in this and that rich parallel text of radioactive , and before embarking on formations of poetry Alaarotik sensory

derived verbal word EROS (sexual Shahwani), which is part of the heritage and cultures of nations and civilizations of the peoples rooted in the foot fall in Jmlha on a group of Intellectual, religious, and formal laws, customs, customs, traditions, and popular legacies written and cited as an ancient religion, a spiritual approach, or a sacred, sacred, and ritual ritual, are forms of ancient religious rituals, space and time. Oh they also make up the myths and symbols of old presence is an important and strong and remarkable in art and literature Alaerottaki widespread before the advent of the three monotheistic religions, as manifested in the story (prostitute) or (Holy Prostitute) sent to excite and seduce the hero Enkidu Bmphatn sexual and physical members, no interface Gilgamesh in the famous epic , and that the advantage of the presence of the erotic literature in this real existence, its spiritual and ritualistic effect is entirely attributable to looking with respect, appreciation, reverence and reverence to the essence of the value and humanity of man, and to his physical sensory organs, especially the genital ones , and it is worth noting here a subtle distinction in literature, between The concepts of (erotic poetry) and (erotic poetry) which were mixed on the conscious recipient or scholar by an intentional or unintentional act, because of their overlapping, because “there is an innocent mixing between the two concepts of erotic poetry, in what is a pure and real creative state, which contains a new act of creation, And between erotic poetry, as it is a state of expression of human eroticism as a sublime poetic state, which may not be mixed ”( Gad, 2015 ).

## 2. The sacred sensual lover, spiritually and artistically

Because of the importance of the exciting body in people's lives, as it is a manifestation of great spiritual value for them, the heavenly one was able to employ it within his poetic works as a new objective and artistic complex, to impart a new sensory, synthetic, aesthetic, linguistic meaning that identifies the formal image of the woman in the idealistic forms of love that sanctifies the face of her inner spirit. the negative perception experienced a form of Donja Mdensa, it is not related to the spiritual sanctity which was c son religiously, socially and culturally, being the source of fertility and development, and the basis of reproduction and breeding Walt Cather and upgrading the architecture of life. Let us pause and contemplate her ideal and moving image of how she settled the poet's heart and filled his being with love and beauty, not because she is a female creature who shares the impact of life, but because she is a beautiful and active human creature, and a living being that belongs to nature and derives from it the survival of life and continuity, rather it is the sensual, sincere and influential model of the holy woman in The virility of his poetic book, as he describes it, saying:

*O heaven of God, in my heart, oh moon*

*Of femininity is nearer than the moon*

*I worshiped you, but without transgression* (Yahiya, 2018)

The love of a woman had a special impact and a gentle place in the poet's heart, for she is the existential moon, the supposed being that brings him closer to the beauty of the true brightness of the moon, and it is the paradise that the soul's ties to the soul seek to attain. This attachment to a woman and her love was not an association and disbelief for his religious belief, rather it was reverence. Happiness, goodness, and beauty for her love, for he is the one who brought him to the point of adoration and

adherence to her as a spiritual creature forgiving him the past of his youth, and restoring his burning spiritual balance:

*O verse of love, if you knew what my anxiety would not be, if you were absent from my hearing and my eyes*

*O Delek did Aa t P for audio Cute ever seen magic (Yahiya, 2018)*

This spiritual relationship with the woman made the poet not hesitate in his declared frankness when he confessed what he was experiencing and what worries him about his love for this creature, whose absence and loss from the sight of his eyes and his listeners constitute a death that will make him lose his life. The woman in her two images (visual and audio) forms a remarkable presence for the poet, who gives him the sap of life. Her voice is soothing, a whimper, euphoric with his tune and cheering him up, and no such sound image has a rhythmic analogy that can be matched in the ears except for the tune of the opening of the magic prayer in the new morning murmur. Therefore, the poet does not hesitate to draw his poetic painting of this beloved lover who dominated his existential being, so it reached a great amount of magic and psychological and aesthetic influence that made it renewed in broadcasting his speech, so it was once (Paradise of God), and again (The Verse of Love), and a third time (Qiblah) Prayer) His sacred spiritual love, with which he performs his spiritual duties towards her, a lover with which he does not share with any other women. A woman has a sacred robe of values Akhala on his love tent home in which hypostaseis geography Alahqih breed echoes of radioactive b ( the m a h and for ) the poetic, which has a poem erotic viable nature and man, because it has the power Alaarotik:

*I tried to choose someone else*

*A kiss for the prayer of my love*

*So my heart and prayer room turned to you (Yahiya, 2018)*

And the image of the passionate loyalty of this beloved that the Heavenly has employed reminds us of the sincerity of loyalty that was previously expressed by symbols, The Umayyad virginal ghazal poets specifically in the Arab poetic heritage, and what preceded or followed the golden ages of spinning poetry, such as that image that (Majnun) Qais bin Al-Mallawh wrote to his beloved Laila Al-Amiriya when he addressed her without fear, hesitation or sharing of the principles of his belief, publicly declaring the aesthetics of the spirit Love and its adorable proverbs in the language of beautiful confession:

*He showed me when I prayed I would perform towards her in my face, and if the worshiper was a visionary*

*And engaging, but my love of and bone air doctor Madoya the educated (measured, 1999)*

And this love simulation from the images of loyalty suggests that it is evident that the heavenly one has digested the heritage, understood it and benefited from its poets Applicants, Vozv statements to understand realistically fit the movement of modern times and variable saw the intellectual and aesthetic renewal was derived from the shadows of the past blooming, and dropping it on the present, and the intellectual envisioned for g d the future to come.

### 3. The erotic mistress sensually imagined

Our cultural and linguistic study of this lexical semantic style of love may clarify and reveal an important aspect of the poet's ideological thought and vision towards the subject of sensual lovers of women, being an important and vital being in society whose positives and negatives cannot be overlooked or neglected in the process of literary communication. At the same time, we hope that the value of this systematic study of aspects of the modern cultural criticism curriculum has revealed its textual cultural references, an implicit pattern against the identity of the Other, which emerged from the image of women and was formed in the modern Iraqi and Arab literary culture, elitism and populism, being sacred or profane, beautiful or ugly, the thin or Die, has a clear impact on the aesthetics of the text of literary while turns into a speech influential poetry in the literature of poetry and methods of poetic contemporary , the heavenly (Yahiya) in his love and Ahqyate Altghazlah has united a figurehead and technically with the shadow of women, uniting with them as a creature of social human T and end spiritually Completely in the crucible of aesthetic love, and he devoted many collections of his delicate, flirtatious poetry to it to depict the nature of the human relationship (sense is spiritual) existing between him and her, which occupied a large part of his modern poetic product in which he embodied the values of her peculiarity, her civil and human role in life, a nation, mother and wife Beloved, lover and lover whose aspects are not neglected. The bonds of this spiritual relationship between him and her were a direct reason for imparting the poet's aesthetic spiritual feeling of life that strives to trace the trace of the postural woman, in order to live, enjoy and live in the shadows of her ripe fruits, perhaps compensating for the feeling of bitterness and grief for the lost homeland, and for those exiles and the torments of psychological alienation Who ate half of his life, hanging all his personal being in a borrowed second homeland other than his true original home that has employed for him all his intellectual life, his poetic, emotional and psychological energies, hoping that he might find in his poetry a free homeland that would be a safe haven in his other creative ones, because he considers his great homeland a paradise, because Heaven as seen begins from the homeland , in his poem (Do not panic) we pick up for the poet an aesthetic piece of art from his sensual paintings in which he transforms the sensual, humanistic sexual art of erotic into a spiritual art in which the poem possesses the poetry, and transcends its effect poetically to the rise and touch of the unique vocabulary of the body into an aesthetic state In its visual, dynamic and sound image , and its artistic goal is to spread the spirit of spiritual enjoyment, not vulgar porn that makes women a sexual vessel for emptying and the end of desire Physical:

*I buried my face*

*Between the dome of Jasmine and a trough of Amber*

*I comb the scattered hair*

*A silver forearm is above*

*A Something Face (Yahiya, 2018)*

In this romantic model of the romantic, dreamy woman with an explicit, sensual, physical love compatible with his relationship, the Heavenly and the sublime bestows on her with a splendid statement of everything that is beautiful, uplifting and glorious, and the freedom of this spiritual relationship that does not depress her human sanctity, or totally relegates her to the images of vice from the bottom of the

bottom of the gut of instinctive need The hateful is culturally and socially, because the virgins of the erotic love of the body in its perfectionist form (the sense is spiritual) represent an aesthetic gateway, and a window for psychological creativity that has no alternative, because of its good paradox, amazement, excitement and astonishment, and it breaks the expectation of the familiar with the novelty of the love and the language of love. The poem, if not erotic, is never reliable. And elevate the image of this Alaarotik perception when the poet consciously perceived the fact that the female Almahawkh, until he has an image to create a new Fa Z to him like the relationship poetry poet and language in human and aesthetic then that is second to none from the roof of Noraniha mystical high tool great for love and Al\_khasb.ohma interpretation Altedeida of the philosophy of the poet reveals to us That the beloved woman in his dictionary is considered a viable infant poem, and a rich soul garden full of the beauty of the symptoms of appearances, and hidden in the patterns of jewels whose permanent generosity does not dry up as long as the woman's sign is a sacred tree and a rich tender, and a rich symbol of generosity:

*I am*

*I fear for doves*

*From the silk of your sleep*

*Or apron furs (Yahiya, 2018)*

#### **4. The perfect sensual lover (chastity)**

The main goal or the main goal that the poet seeks from his temporal emotional shifts in the aero-tech technique, Poetic, is the disclosure of the cultural diversity of the poetic text over the cultural taboo area, which is of course a text that has its literary presence and its peculiar literary value before it is a creative text of an aesthetic and artistic value, and that is through the textual contexts that it produces culturally at first glance through its regenerative constructions that abound with The triad of sensual love (I) and (you), and the (other) dialectic. And whose contextual connotations suggest a deep intellectual and ideological position that is expected to be adopted by the poet, and that his penetration with this leapfrogging poetic system is considered a serious and remarkable poetic work. And he can only do it with this audacity, this sensual abstraction, and this frankness, except for an educated poet who has the intellectual and cultural tools that qualify him for the creative production process. Which basically depends on a set of strings of sensual stimuli, such as the availability of the stimulus, the feeling of it, its knowledge and perception, the sensory inference on it, and the optimal response from the recipient (Saadi, 2019). The heavenly one refers the sensual stimulus to an abstract stimulus in this palette of the intense economic variety With its shifting language and its deep connotations, and its effective aesthetic kinetic visual images, which belong to nature in its aesthetic linguistic act:

*For a beloved woman who committed the righteousness of her chastity*

*Good loving (Yahiya, 2018)*

In this poetic image in which the poet's aesthetic geometry and his creative ingenuity are manifested in which he relied on the opposite expression of the artistic beloved image that he drew to an artistic displacement problem between a sensible linguistic formal stimulus (tibr), which added its significance to another tactile semantic stimulus, which is (chastity) ) Who equated him in his expression with the aesthetic

and financial value of gold. Then he stirred the image of visual love, making her the one who adorns the adornments with the righteousness of her chastity, and not the one who adorns with the havens that excuse chastity, and here lies the creative paradox in the aesthetics of visual expression.

**The sensual lover of a character (spiritual erotic)**

And in his hypothetical poem (Qutuf are not close), which has a narrative, poetic and aesthetic character, the intimate relationship between the poet and his female lover unites a hot, sensual, erotic union whose spiritual ecstasy reaches the level of physical pleasure and psychological pleasure in the exhilaration of this free-spirited, physical, feminine river. The poet continues to embody the sensuality of this human relationship, to lead it to the final anchorage that befits it in the poetry of the philosophy of aesthetics. It is natural for a poet such as the heavenly to follow a path like this remarkable path, that it must be assumed by the aesthetic bodily adoration as a bridge between the abstract sensual relationship and the abstract spiritual relationship, to produce dialectic of enlightenment of brotherhood and monotheism known by its mystical and pure mysticism. Rather, it is in its aesthetic and spiritual meaning, and the sublime transforms with this sensuality close to the shore of the philosophy of Al-Hallaj and Ibn Arabi Sufism in the areas of Iraqi and Arab poetry, which he sought to establish culturally with this new (erotic) form of sanctification, not (strepties) porn that defiles the sexual image of women. And we will notice in the passages of this poem aesthetically altruistic, how the transcendent personality of the poet gives a lot and is satisfied with the little button of giving:

*The ribs were rolled up on the ribs  
 Slide a stoma into your stoma  
 Knit before  
 Your flock fled  
 He removed your garment from your legs  
 Fastvz t my knees M'Gouna  
 I'm about to...  
 So if my Satan will come back a boy  
 Malak (Yahiya, 2018)*

Despite the dominance of spiritual ecstasy and feeling the pleasure of feeling and the pleasure that he senses psychologically, the poet has these white spaces that indicate the completion of the important technique of deletion, and what is deliberately silent, as it represents a vocal, vocal, active, non-hidden, subtle silence, but each silence or whiteness has its own obligations and negatives. Thus, if the whiteness is silent, then this silence is not neutral, nor is it indicative of its absolute, it is a silence contained in the context of my poetry, whether this whiteness is confirmed or imposed through the positioning of the text on the page ” ( Abd al-Salam, 2015 ) . And with all this silent paradox and contrast, the heavenly one was fully aware and conscious of the two units of presence (spacetime) that he was going through in his loving union with his beloved. He even imagined as if he wanted to inform his recipient that his sensual feeling had overcome the moments of the religious certainty feeling of faith, due to the magic, influence and dominance of this inflamed temptation, so he employed an embodiment of portraying these scenes crowded with sexual emotional energy, asking and wondering after his mental

absence possesses waves of Euphoric and drunk with the field of femininity and dew, yet he suddenly awoke from his absence, returning to his human awakening, which restores this woman's true aesthetic position in life. In this (erotic) piece, he combined the sensuality of seduction and the spirituality of guidance, and between the two images of the physical presence and mental absence (the unconscious), and we will see such a formation in which he relied heavily on the textures of religious symbols such as (the call to prayer for the dawn), and the symbols of the cosmic nature such as the trees of the sacred paradise. (Figs and apples), and nature's flowers such as (almond blossoms, beans and basil), as well as the field and valley:

*Even when the call to prayer  
 Until the dawn prayer  
 Oguana Anaask Bagt i F  
 Figs and apples  
 From the field of femininity  
 And sipping the dew of almond blossoms  
 He was mixed with him  
 So I entered and Ladik Bo 'hands  
 And here I am, drunk  
 I do not know  
 The nectar of pepper and basil made me intoxicates  
 In the field of femininity  
 Mother of ours (Yahiya, 2018)*

It is as though the Al-Samawi, in his Ayrotic attempts belonging to the beauty of nature, approaches in his language intellectually, spiritually and culturally in his philosophical and passionate vision of the philosophy of the revolutionary Al-Husayn bin Mansour Al-Hallaj, and Muhyiddin Bin Arabi in including their poems and encoding them with symbols that denote the quality of the absolute beloved, which is embodied in everything. A mystical, passionate poetic discourse with deep existential ideas and visions that transcends the limits of literal lexical and pragmatic analogy familiar with its approach and connotations, in which the poet transforms the body into a symbol overflowing with aesthetics, to impart a new aerial meaning in which the poet takes many of the stylistic, artistic and sentimental characteristics of Sufi philosophy. Let us consider the connotations of the poet's vision in his dispersed linguistic compositions in his poem (The Saint of the Lips), which has a mystical, passionate compositional structure:

*I am in it  
 The brazen... the misguided...  
 The free is shackled by the passion of the saint .. and the free slave  
 And I am the cold flame...  
 And the water whose waves are  
 Vamp orchards Allmaiz fire  
 Find your parlor ruled by delayed steel.  
 Find it, in the hope that the fronds will cause hunger to rise from the plate.  
 And the kandil in Dijor, Tigris, wakes up (Majed, 2010)*

This contradictory, humanistic, and sufi passionate identification indicates that the poet carries the spiritual vessel of poetry, and is filled with the chaos of his sacred

gratitude that is raised from the place of the beloved, and that everything that the heavenly adores in time and place, earth, cities, palms and beloved is embodied sensually in the duality (woman and homeland). It contains all the poet's assets that settled their first homes in the bonds of his soul, for that sacred dialectical dualism. Even his love for the homeland did not change in its exile, distance (time-frame) and exile, but rather became a dream. He affirms that loving relationship with the homeland by saying: "During my stay in Iraq I used to dream of exile, and when I arrived in exile, I remained only dreaming about Iraq, for it is my homeland and my exile at the same time" ( Ezz El-Din, 2007 ). And the heavenly person in this view became an erotic visionary and a guide for the eye and the mind. The emotion of the reader, the heavenly one despite his flirtatious and joyful affection with its beautiful semantic taste for the recipient, the area of pain and the phenomenon of inner, tacit emotional sadness remained accompanying him in all his poetic works. Dr. Ezz El-Din Ismail explains this phenomenon to most of the contemporary poets by saying: "The tone of sadness has expanded until it has become It is a phenomenon that attracts attention, and it can even be said that sadness has become a main focus of most of the poems written by contemporary poets "(Yahiya, 2018).

5. **The sensual lover of the (mythological symbolic) character**

In the poetic divine discourse and its declared or hidden cultural references, the woman was not an important systematic reference for the tactile sensuality in the enjoyment of her bodily organs, or a unique pattern of the satanic sexual temptation that the lexicon of many self-deprecating poets consumed in its near and distant intentions, but rather it is a qualitative model that has no form. Thabit, which is also a literary phenomenon (sensual and spiritual) remarkable in its cultural and social perspective, and a profound artistic aesthetic pattern from the illumination of his speech style, which opens spiritually towards the horizons of the windows of philosophical liberation from the contextual profanity to the phenomenon of the spiritual sacred that makes the relationship between him and the female lover a relationship The sincerity, belonging and attachment of my soul glows with the poetic phrase, and illuminates the most beautiful meanings of the perfection of love in a passionate melody that elevates its spiritual roots to the seventh heaven, and the strings of its sensual space strike the roots of the earth, the stage of poetic spatiality, and the source of intellectual creativity of that Sumerian lover, the symbol of his poetic obsession, and its wide window in Receiving ports, as its lines in this form:

*Does Sumerian still weave flowers with orchard?  
 And spread her chest for my childhood?  
 And the almond blossoms dreamed of their gathering to put out me  
 To the coals of Galil (Yahiya, 2018)*

The heavenly, with this mythical legend, and the active aesthetic spirit in which he draws his expressive, overflowing relationship with women, "continues to covet (her) forever towards the harbors of light, and the processions of the revolutionaries, and collects his fragments, to draw with him the mosaic of beauty in the world of ugliness, and embrace it with the smile of the foolish child in the midst of madness Pride and the wounds of the nation, he is the magician of the word who promises people the legendary wedding feasts "( Abdul Maqsoud, 2007 ) in the structures of his patriotic poems, and his lovers filled with his poetic memories , and the heavenly

interacts with the shadows of that Sumerian lover with the passion of the beloved, and the compassion and affection of the legendary lover In the valor of the perversion of his expression, in which the narrative structure of the glowing poetic phrase is transformed into the structure of a new symbolic, historical, religious discourse, in which it identifies artistically and spiritually with the sanctity of the religious symbol, revealing the secrets of the mythical love relationship that is politically motivated in its human subject, and its moral and ethical binary dimensions The text, and give it a new animated spirit in its moving (visible and invisible) images:

*And she extends a rope from her bracelets to her "Joseph" who  
 A superstitious love cast him into her well  
 A watery plow and enlightenment...  
 A delusional and a hermit...  
 And r is approximately authentic (Yahiya, 2018)*

If (the zulekha) of history is a function of love, the signified has loved the religious symbol (Yusuf) that is adored with great love for its superior sensual and formal beauty, and is stuck in the inner core of the hearts of women before their minds, then the heavenly Zulekha of the new Sumerian loved him and preoccupied him with the beauty of the new Sumerian. Being a moral lover, not with his glamorous, sensual, formal beauty, contradictory to the concepts of mystical rituals and spiritual secularism, the focus of the aesthetic, spiritual erotic focal point and its radiant illumination in this sensual-psycho-divine antithesis. Because “the stylistic antagonism value lies in the system of relations, which it establishes between the two opposing elements, and on this they will not be opposing. It has no effect unless it breaks down in a linguistic succession, in other words: the stylistic processes of contradiction create a structure, like that of other fruitful encounters in the language” (Salah, 1988). And in continuity and interaction with the semantic atmosphere of the text, there is no shame in the aesthetics of intercourse and its new culture that the lover is (the plow) a spur, and the lover is (the tannour) that moves the plant of love, and he is the lost lover of the stray king in the darkness of the love Al-Kashif, with his spiritual lights, is the darkness of the sunset in the dialectic of life, and the approach contained in the poem is not a Freudian sexual approach.

#### 6. **The sensual lover associated with the beauty of nature**

Thus, the woman in the love of the heavenly and its antagonisms of sensuality appears to be a sumptuous spiritual turn of visions of sanctification, reverence and honor, and reveals the metaphors of the course of her multiple transformations, so she appears as a symbol of chastity, mercy, affection and pacification, and becomes an aura of love and beauty, even the revelation becomes a grove of sweetness and tender shadows. The drive for the continuity of life in its connection with the beauty of nature, and with its colors, shapes and existential vocabulary that influences human motives:

*I brought your garden as a beggar  
 On my plate  
 Give me stomata chromium  
 A cluster of latex  
 I deserve the charity*

*Grant me  
 Smell of almond blossom in your back  
 I am wrong  
 It is enough for your loved one to smell the lily (Yahiya, 2018)*

## 7. The sensual lover linked to patriotism

The woman in the poetry of the heavenly is the center of the main nucleus of love. Rather, she is the nerve engine that nourishes the structure of his expressive texts with the forms of beauty, and at the same time she is the artistic axis around which the topics of his poetic productions revolve. Thus, it is the ideal image of the mirror reflection represented by the shadow of the homeland, in terms of the relations of symmetry based on love between (the homeland and the woman), as it is the wandering lover of the wandering of the erotica of the homeland and the woman together. The poem when Heavenly neutral object moving To for erosion Z is impossible with him in spirit, becomes a woman, and become a woman has a home Mahawka buzz, they are two sides of the same coin is the love in all its manifestations and the Haijh leading humanitarian branches of, reflected the effects of this path Ahaiq on the psyche of the poet worried Tense, women who took full cultural manifestations and social home (Commission) dwells flesh, and beta loves the spirit, he sees in one press interviews that cultural (Paradise begins from home) (star of 2012). So (nation + woman) constitutes (Aerotica) the obsession with the language of the symbol and the image. And the heavenly one makes this spiritual and physical union of both of them identical to the content of the laws of the earth, and in his poetic hymn he continued the movement of jumping and the transformation from the blood, killing, the means of marginalization, torture and suffering to the kindergarten of love, the gin of beauty, the fulfillment of safety and harmony. So he unleashes his poetic reign, then the repressed lepid frenzy erupts, and the forbidden silence sets off a revolt uprising, so the poet practices the dialectic of love and the act of life, and challenges the specter of death that haunts him in space, to assure his reader and his recipients that the poet is like a human being, but he is glorified as a human being, but he is glorified as a human being. Creativity in the continuity of the act of life, so he rebelled against the movement of the constraints of the troubled time, and breaks the monotony of the lifestyle when he penetrates the usual analogical deliberation with a surprising spiritual remark, to paint the populist picture of the homeland through this wonderful symmetry and spiritual relationship with the woman who is his spiritual and psychological repertoire that overlooks from the level Its small visual and papillary window towards the reality of life with hope, pain and pleasure, love, hate and diaspora, tenderness, deprivation and drought, despite its many burning and slow death. The sublime represented the model of the woman associated with her love of the homeland and the elements of nature rich in water, greenness, tanner, ruby and burning ashes, saying:

*My country is healthy, like your heart  
 Except that the guardian of his tent  
 Disabled  
 There is no blemish in gardening  
 Feltsj t the oven O water sapphire  
 And trim my ribs*

*The Abatini of Lerma d combustion (Yahiya, 2018)*

The poet here establishes the bonds of a love relationship between the motherland, represented by the significance of his saying: (My homeland), and the beloved beloved in the sense of the conscience of the sufficient address in (your heart), so he makes the homeland a great tent, but her caretaker and patron is helpless, paralyzed and handicapped, then he turns to this wounded homeland, He denies the defect that he unjustly and arbitrarily inflicted on him because of his shepherd and ruler, making him a garden symbolic of good, but his chief guard is obstructive and unable to perpetuate and continue the act of life. He asks his lover (water ruby) the symbol of love, life and beauty by employing the mother of the matter in the act of the present kinetic participation ( Phil Tsjr j ), and to proceed briskly Ptsger and ignite the permanence of enlightenment popular feeding code, to continue dynamic life, then makes the ribs to the flames of the fire of wood, in order to emit a renewed life from the ashes of the remains of combustion.

8. **The lover who screams with the beauty of excitement (the sense is spiritual)**

This is how the heavenly person looks at love in its sensual philosophy and its spiritual emanations to women, giving her overall image the movement of transformation, change and rendering into a lively and vivid (audiovisual) tactile image and the act of regeneration with existence from nothing. It is the hope for which (long live) the heavenly one lives, and it is the beauty that seeks to perpetuate and renew it intellectually and culturally.

It will gel a perfect utopia to love the city considering unhurried meditators in the folds of this formation poetic spiraling aesthetics of the poetic image - speaking Bhsaat body phenomenon, psychological and Rouhyate implied a bridge of self-emotional crypt beauty mystic love that God loves and which pleases Him, as well as influences the aesthetics of women 's blatant excitement in such a The type of values of human love that overcomes all forms of geographical, religious, sectarian, ethnic and class barriers:

*Your shirt did not return to me  
 On the horse of the chest  
 And the sound broke out  
 With the capricious  
 In the embrace of "laden, flying the marsh"  
 J Om convergence of East and West  
 And the morning is with the original  
 I realized  
 You are the best key  
 To close the impossible (Yahiya, 2018)*

In this abstract, sensual and metaphorical erotic formation characterized by its graphical, kinetic image and its shifting connotations, it indicates and suggests semantically and contextually at the symbolic level the images of emotional self-identification between the passionate poetic (I), and the identical B, the speaker in the connotation of the neighbor and the traitor (Lee), and the feminine (the) The indication of the beloved, the beloved, in the pronoun of the person who suffices, in reference to his saying: (your shirt). And the indication of (neighing) the love, which denotes the masculinity, virility and masculinity of the poet, and (Al-Hadeel) Al-

Adhi, the dovish, which denotes the femininity of the beloved woman and the aesthetics of the charm of her signature tonal voice. As well as the technique of counter-clockwise in my two images of the symmetry of (morning) with (Al-Aseel), and (Al-Muftah) with (Lock) in the production of a contrasting analog meaning, a new aesthetic semantic, that contributes to the purification of love and its transcendence from the imperfections of stereotypical vice to the ladder of wise creative virtue that You look at the significance of existential ugly beautiful, and abnormal beauty ugly, based on the philosophy of spiritual aesthetics. Believing that "may work the antithesis to the embodiment of irony (sensual and spiritual), and the offsets working on contrastive t k and n semantics, language is made up of a group of conflicts dissociation and association and Recombinant and different" (40). And he signed the picture from the beauty of language. In the previous erotic poetic scene declared with the connotations of its pictorial senses, in which the heavenly - boldly and boldly - refers no love into love, ugliness into beauty, and defilement into reverence, all of which are elements of spiritual levels that exclaim for their luminous beauty, and in which the old woman is corrected as a healthy, creative phenomenon in which the old woman fills By transforming its lustful, sexual, and extinguished lexical texts into areas of human liberation, shining bright . The Ha Areas of spiritual beauty in which the poet transforms the poetry of sex into deviant metaphors, And metaphors to a liberating, spiritual, utopian erotic language, relying on the spur of staggering opposites and paradoxes in constructing his aesthetic discourse.

#### 9. **The traditional sensual lover (sweetie)**

The sensual obsession of the heavenly one does not hesitate to experiment with (the taboo of beauty) in drawing its abstract meanings with new realistic frameworks, and sensual verbal entities of extreme aesthetic danger in the form of a female lover from which the semantic launches, in order to achieve the yeasts of the same experience far in the sky of the hypothetical Sumerian kingdom of love, which sought to establish the hypothetical Sumerian love. Its true kernel is in the poetic body .Seems background sensual love Alaerottaki spiritual unconscious crypt buried mounts into force the psychological unconscious to the Pyramid of the poem in the embodiment of the image of women, and the decline we gave sensory to the hierarchical bottom ,which launched it stage feeling Altktavi level, manifested in its present rhythmic reflex to a new state of feeling high ,in the Open and for the flame to love this hot spiritual lights mixed Reflections Ptsof tortured Rabbani , a net, come out in the Anziajh of emotional Omh women Alantefaijah sexually Alaptmalah licensed to the image of women aesthetic artistic abstract Zahira what is pure perfection Makt.osnchd in this formation Ashqy artistic attitude, how The poet granted the ideal and loving woman the most beautiful qualities of psychological wealth and sincere spiritual fulfillment:

*You have not been for me*

*I do not need Qarun's treasures*

*And the Shahariyar Cabin, and the king of Aaron Al-Rashid (Yahiya, 2018)*

Certainly, the symbolism of the woman in the love of the heavenly, and his spiritual and sensual formations represent the positive side in everything for her, and nothing else can occupy her whole image in his thirsty heart, and he cannot fill her love with the treasures of Qarun, and his wealth, money and life temptations, not even a

monthly deception The symbol, and the stories of the famous heritage stories of Scheherazade in myths of myth, and there is no king and succession of Harun al-Rashid and his exodus who belong to him as land and sky, who filled the land with fame and publicity, and occupied people thinking about the great ages of the golden time of the era of the Banu Abbas .The woman remains the home of the heavenly feeling and his constant thinking, as long as it is the journey of his spiritual love, and the refuge of his eternal dwelling, so he is not needed with all the echoes of these fleeting material depictions with which women are compared humanly in all their sensual and intangible approaches:

*I fall asleep, and the Sumerian call to prayer will wake me up  
 O one who sends the heart, the prayer of love has come  
 Live by an embrace (Yahiya, 2018)*

So the Sumerian woman is the kiss of his eternal love, and the excuse of his spiritual prayer that has been split in his face, heart and mind. And poetic rituals he every day, and even every year, and every emotional moment in which he finds himself a prince who is in love with an inmate who is tender in his heart.

#### **10. The lover of a spinning character (the sensual Sufi)**

And in the geography of spatial love and its beauty, which is manifested in spiritual disclosure, such as the manifestation of visions among those who know the secrets of love and its liberalizing temporal and spatial conditions and fluctuations, his feeling fueled by the emotion of loss, dispersion, and rebellion on their backs of time to the philosophy of recognition of the verdict of the confirmed conscience of the utterer (I) in his speech. With enough the conscience of the addressee likened to a function of (like you) in the rhetoric of balance, contrast, symmetry, and aesthetics of astonishing paradox, how did the magnitudes of the waves of time cast him? And how he became a lover confused about it? Does he not know where his feelings lead him among the utterances of the truth, or between the impulses of the imagination imposed by the poetry of the emotional moment:

*For I am like you, a wave that has cast an eternity  
 So do not alert me  
 And the virgin dream did not bring me the horse of the Sufi lover  
 How can my heart become its knight? (Yahiya, 2018)*

The poet is sincere in his identification, and his heart does not lie in love towards the Touaregs of eternity and his occasional vice, so he nourishes his journey until he turns with his long-term feelings to the temples of love and the shadows of his priestly sphere, to perform the loudest calls of love, the loftiest prayers of love, the most noble rituals and chants of love, the ritual rituals of his heart. Absolutely that the rite of (love) is the most feasible and most effective way to bless his heart, and he is the one who leads him, after this intellectual and spiritual loss, to the encounter with the supreme face of his Lord in the most sacred form of spiritual love in which the sensuality of the body dissolves through the spiritual paths, thus becoming a mystical, divine, and spiritual journey towards the sky of spiritual love The seventh in a wonderful example of his sacred religious mystical spin:

*Without you  
 You did not know what a loaf of bread is my table  
 And I did not feel tormented before you*

*The pleasure of goodwill from the wine of lost  
 To the fountains of the Slavs  
 And I wrote with the plow in the light of your valley  
 My confession  
 Your lips are orchards of the trees of eloquence  
 And rhymes (Yahiya, 2018)*

The heavenly one revives this lover, the aspiring energetic man who was afflicted in his flirtation and his sensual lovers with the flame of the woman's fire, tends to produce a new fertile poetic life, vibrant with the movement of self-reproduction and intellectual self-reproduction, employing his creative and sensual imagination in framing his emotional and cultural flow with an imaginary leap of the great and aesthetic reality. In it, he composes a synthesis between sensory and inconsequential divergences with stereotypical approximations, in which he confronts the space of the familiar and deviates from his peripheral character in a sincere emotional maneuver in which he alternates sensibly and intellectually between a function of formulas (functions and signifiers), and calls for the presence of his reader and his recipient to make the reading astonished by the objective writing and the deep subtle thought Creative, and his hearing is aesthetically pleasing, with psalms of expectations forming a mystic atmosphere that is remarkable in terms of his sensually harmonious vocabulary, and his compositions of poetic sentences that he employed to make him stop, contemplate and contemplate, to analyze and decipher them:

*O river of femininity  
 Since I sipped the dew of your guests  
 The oases were established in the desert of my life  
 So the sand is Sanabel  
 And rocks g Zlan  
 Adua nectar of almond blossoms in the valley of silk  
 So it becomes impossible for a gap to be made  
 The coals and treacherous masters (Yahiya, 2018)*

The woman in the weaving of the poet's imagination and the shifts of his abstract intellectual language is a river of femininity flowing with regenerative lives from the oases of the moving nature of the poet's life, with sand, gazelles, ears, rocks, almond nectar, and butterflies all of which contribute to the poetic-spatial formation of the temporal and temporal occurrence of the bed; and the trenches, to complete the image of this love between these existential divergences, an aesthetically beneficial complementary pouring into the woman's river. I first Yahya heavenly consciously piercingly in the cultural project of intellectual which he founded, singled out by his collections of poetry last Kdioan) Otefiana Abarrk), and (Timm Bermada), and (river three banks ,(and paved by the former Bdiyoanh) Kulailk not Ktarhn ,(Gel His interest in a sensitive and delicate topic that represents the nerve of a woman's life, that is the subject of the body's poetics of the erotic .The reason for the attention of the poet in this next new old, is to achieve the goal of a cultural intellectual spiritual aesthetic smashes and builds formats mechanism capillary damaged culture alternative Alaerottaki poetic new, it represents upgrading Bashq sensory ground \_alz my Ast p Rdhana many previous texts models in this study Alnkadih\_ to open

up to The level of spiritual, luminous love, and the actual contribution to purifying the manifestations of sensual love with the language of the body, refining and refining all that is attached to the (erotic) field from the thorns of the instinctive (strepties) poetic mechanisms vulgar with his animal obscenity that contaminated the image of the sacred and aesthetic body with the profane, vulgar sexual immoral, as a basis for the act of sexual immorality. Which spiritually contradicts the image of the beauty of sexual chastity, a symbol of fertility and growth for the permanence of human life?

#### 11. The erotic lover of a character (romantic sensual)

This poetic orientation in the field of women, or the field of passionate flirtation, settles the important, influential fundamental difference between my image (the sacred and the profane), so that there is no longer a big difference between the identity of the erotic, as one of the facets of the philosophy of aesthetics, which God reveres and pleases with the aesthetics of woman's femininity, and between language (Strepties) the vulgar, shameful, who hates God in the most lofty and noble of his feminine creatures, who made the relationship between them and masculinity a relationship of sacred social religious love for the preservation of existence in the transmissions of his three sacred books. The conclusion of this alternative cultural project is that the heavenly woman finds in the woman's femininity a supreme romantic, spiritual outlet that draws nearer to God Almighty the Creator (as a worshiper and worshiper), transforming her body into a symbol that overflows with beauty and elevates a sign through the image of this new erotic meaning, far from the Freudian sexual orientation free from the dialectic of the soul Platonic vitality (Yahiya, 2018), then he restores the structures of his narrative production with it in a poetic way influencing its visual weaving, so the external and internal actors unite in a focus of spiritual interaction, to create a new artistic image that befits the spirit of women and their self-existence, as a feminine entity that complements the beauty elements in the philosophy of life that She adorns her sacred human image with the eyes of the receiving beholder. And let us contemplate the beauty of this view with these sensual manifestations speaking of its linguistic functions:

*With her shirt*

*He split the curtain of the darkness*

*She breastfed me before*

*And good mirrors are covered in my mouth*

*It slipped towards the nipple*

*A child misses the tiger moon*

*And he fell asleep in her bosom*

*She weaves me a sheet of silk from her hair*

*Tent*

*Praise again...*

*And sometimes swimming under the crescent of her waist*

*Honey watered by honey*

*Starfish (Via Cheslav, 2010)*

The terms and organic bodily functions, such as: (the good, the nipple, the cuddle, the hair, and the waist) have a sign of their semiotic symbolism and their visual sensory connotations that constitute formal, aesthetic and artistic signs from the

formations of the woman's body in which a new bodily relationship with the substitutes of spiritual images is completed from the forms of reverence and reverence for this human relationship. At the same time, influential, synthetic past and future actions, such as (divide, nurse me, slither, slither, whine, fall asleep), all of which, through their kinetic action and their near and distant connotations, contribute to delineating the horizons of this sensual relationship. Its aesthetic poetry is through the shifts of the language of its visual contextual meanings changing by its superimposed experiment. This is indicative that modern Arabic poetry among all forms of literature is always looking for experimentation in language and its formation in the structure of the text according to variables, so the language changed from the language of expression that relies on simulating the appearances of things in a faithful reflection to a language that creates things with a new intellectual outlook. Nature into a language that creates the creation of nature, the word transcends its connotations and points more than it expresses, so the poet does not serve language in this way, but rather revolts against it and explodes it, so he does not use a word unless it creates its object and is formed with each new structure and composition in search of a subjective truth ( Adonis, 2008 ). All these erotic images full of abstract imagination and sensual beauty, and these human emotions noisy with intimate relationship, hotness and great emotional emotion, predicts real sensual feelings overflowing with the poet's emotional feelings, and his self-consciousness which transformed it into an exciting action act in conjunction with his psychological conditional response. A positive reaction that fuses cordially in the focus of emotional convergence, resulting in a pure, pure love of gratitude that baptizes the woman's body and purifies her negative sanctity from the impurity of the vulgar, bodily, cheap view that offends the symbolism of a woman as a human being that is not only a complement to the male life, but rather an important component of life. Humanity, and maintaining the maintenance of its existential process. The heavenly one considers the human body to have sanctity and sanctity, and in general it is a place in which the individual exercises his authority, and is intimate and affectionate like the house (David, 1993), just as he views the mother's body as a venerable body, giving life, and incubating the man on which he stands and gives him life (Abdullah, 1996). This optimal physical symmetrical fusion indicates the sincerity and aesthetics of the turning of his poetic experience, because in him the woman turned into a center of aesthetic intellectual radiance after she was a fertile sensory center for damaged poetic systems, in addition to this being a mythical, aesthetic, sacred symbol of fertility and religious symbols, sanctified by peoples. Culturally in its ancient civilization, myths and epics:

*And watch out*

*From the wrath of the bee*

*If you betrayed the scent of the valley of almond blossoms*

*Be careful*

*Indeed, if I pass the extent of it*

*They hold water from the field*

*And organize your schedule (Yahiya, 2018)*

With this tactile language that transmits nature and employs it as an important element of the eventual reality, myth and symbol evoke an artistic technique in a

poetic utopia as a necessity to create the modernist poetic structure in the discourse. Thus, with this ontology, the heavenly image (negative and positive) is depicted in the actual image of the woman. Truly a sweet heart before the mouths, and once again he finds a stinging bee that bites someone who shows her the act of betrayal and offends her, because she can never stand it, and once again he confirms that she (Enana) is the goddess of love, sex, fertility, rain and life if you deal well with her in love and loyalty. However, it is impossible to block the flow of the water of life, so it prevents people and fields from irrigating the streams, udders, plants and trees, it is the uniqueness of being in the position (be or not) like this .

## Results

In the manifestations of the erotic vision of love within the space of the creative poetic text, the image of (the female) the beloved woman dominates the central focus of the poetic fabric, and his organic unity of the flirtatious, heavenly lovers, over the texts of his poetic self-speech in a remarkable way to the eyes of the recipient, so the sublime presented her formal (sensual) and hidden esoteric image. (Spiritual) formally abstract, aesthetic, artistic, spiritual, sanctifying, mystic, orthodox, luminous, unconventional, refined deliberative in his creative reproduction. He presented it as representing an objective artistic symbol or equivalent of the motherland, the earth, life and man, and he also presented it within a group of passionate models in various artistic formations whose sensual expressive language has floated over many areas of color from its rich love aesthetics.

Through the conclusion of this research, we have influenced to carefully review the most prominent results that we have reached in this study:

1. **First - the sensual affectionate employing models of female formations:** 1- The sacred, chaste woman, customarily, religiously, socially, and culturally pure, which is the (Paradise of God) and (The Venerable Love Verse) worshiped without disobedience, disbelief, or deviation from religion or creed. It collects the effect of the aesthetics of the spiritual sense.
2. Almroh Almahawkh spiritually and artistically, which represents the prayer of the spiritual and psychological his love, which does not involve her in her love other lass women in Frodah Alahqih, and the rituals of artistic and cultural rituals that dominate the moment the unconscious emotional in terms of saying: (I tried that sister seen not as a kiss of prayer passion / Vastdar Here's my heart and chapel) , (p . 34 ) Tim Mei.
3. The imagined woman is loved romantically, sensually and instinctively, and this artistic model is one of the most abstractly shaped and widespread in his passionate spinning poetry, for Yahiya the heavenly is a creative poet, sensual, romantic, touching the physical, instinctive, and spiritual membership. Sensual passionate with desire and sensual excitement, full of signs of lust and lust, and the passionate lover poet has nothing but to exchange it with the chase of love and the desire to wander and bring the emotional moment into this dual merging (spiritual sense) unified.
4. The erotic (nationality) beloved woman with a narrative and narrative social character influenced by the symbols of the great sensual spinning and abstract poets in the heritage, such as Omar bin Abi Rabi'a, Muraq al-Qais, and Abu Nawwas, but in different aesthetic and artistic formulas. This is what the poem (Do not panic) (Via Cheslav, 2010) represents the most wonderful representation of his fictional poetry.

5. The adored woman of a narrative character (the faith-erotic) in which the standards of seduction vary artistically with faith, and in which the dialectic of (presence and absence) wrestles with a mental test in which the psychological temptation of perversion is tamed The Freudian instinctive, and the spiritual paradigm of faith triumphs in it spiritually, and this type is one of the models of opposing lovers. Find it represented the best representation of the poem (Kattouf not Dania), (p. 70) of his bureau, sensory Alahqi (Tim Mai Bermada).
6. The beloved woman of a historical mythical symbolic character, for which he is symbolized in Sumerian or (Inana) or by the symbol story The religious Yusef in his fateful ordeal with his brothers who put him in the well, due to the temptation of envy, as well as his personal relationship with (Zulekha), the husband of dear Egypt. Perhaps this form of the beloved woman is represented by the poem (A companion of a stone), p (85).
7. The beloved woman whose love character is linked to the beauty of nature, its colors, its branches and the vocabulary that abounds in the heavenly Among its evidences in most of his poetry poems. This is what we find its translational impact clear in the poem (Sadafa), p (82) and others.
8. The beloved woman whose passionate connection to the love of the homeland, in which the two lovers identify with the homeland, its formation, space and belonging, and this spiritual overlap between them, prompted the poet to form a homeland, and the homeland becomes a lover, a remarkable phenomenon in his poetry. This color of great symbolic love is embodied by the poem (From the Two Extremes To the maximum heart) function on the meanings Tagged Alahqih Alairoseh, (p . 107) of his bureau (Tim May Bermada).
9. The woman in love who screams the aesthetics of excitement (the sense is spiritual), and in which the effect of the vulgar act of (Strepties) is impossible, the vulgar, pornographic, to the (erotic), a sensual, spiritual aesthetic, in which the woman is sanctified and emptied from the vessel of pleasure and empty pleasure into the sanctuary of holiness and lightness, and this is what we find in a poem (in a holiness ), (p . 142) of his bureau (Tim May Bermada).
10. The beloved (traditional) beloved woman who has chastity, purity, honor and prestige, which is an important part of the poet's culture and receives a share of his care, and takes an artistic take from the space of his poetic experience in the poem (An apple of grace) p. (12) from his poem (Taymami ..), which Religiously, it interrelates with the story of (Adam) the father of mankind in its intellectual and spiritual objectivity.
11. almroh Almahawkh nature Ghazla Aervani mystic in which the manifestations of the perceived abstract formal impossible into reality picture of the position of certain tangible Noorani evidence on the effects of my transfer of historical religious impact that would support a form of spiritual adoration aesthetic in the artistic stylistic expression. This is what is documented artistically and symbolically in the poem (The Third Al-Thafi), p. (14,13) from his previous collection. The significance of this woman in his poetic dictionary is varied, until it is formed and becomes the "utopian city" that the poet seeks in his sublime journey, because the essence of the woman and her semantic concept transcends its existential meaning with this azimuth from the visual love identification that unites with the poet's assets and emotions .

**Second: Examples of poetic employment for the type of sensual love-spinning:**

1. The abstract, sensual, aesthetic (erotic) type in which the physical body becomes a spirit and the soul becomes flesh.
2. The sensual, aesthetic (spiritual) ideal, traditional type, which is characterized by the technical manifestations of the internal and external description of the sensual structure of the poem in the linguistic and pictorial poetic formations characterized by the beauty of the modern jurisprudence of the poet's language.
3. Employing sensual and physical erotic poetry, and transforming it into a spiritual, aesthetic, aesthetic, and philosophical erotic passion.

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