

## The Metafictional in the Iraqi art painting products

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### Abstract:

*The current research issue was established on studying the role of The Metafictional in the awareness of the narrative, recounting and storytelling process in the Iraqi painting art, in which the researcher sought to find out the effect of this process, which included the destruction of narrative structures and the ability to manipulate nominal data in the rephrasing traditional (classic) folk tale of the artist's through awareness of the narrations, sayings, observations and inform of the events, ceremonies and rituals of historical, religious, social and his ability to use them in presenting of Artistic plastic products imitate the original form of literary text and translated into visual performance texts by depending on the techniques and mechanisms of the show and distinctive stylistic reflects the ability of the artist's to recall the textual literary items and diverting them to visual elements in the framework of a comprehensive integrated product.*

*The aim of the current research is to: find out the relationship between the Metafictional and the Iraqi painting art.*

*The second chapter included the theoretical framework which is the researcher divided into two sections: - The epistemological approach between the narrative, recounting and storytelling and the painting art. The second is the Metafictional in the sixties artists' paintings. As a representative of the products of contemporary Iraqi painting, as well as the artistic experience of the artist (Kadhem Haider) as a real model and one of the most important outputs of this generation. The chapter also included the theoretical framework indicators that the research reached.*

*The third chapter includes the researcher's Procedures in achieving the goal of the research. The researcher has chosen a collection of the artist Kazem Haidar's paintings as a representative of the paintings of the sixties of the twentieth century, which the researcher has subjected them to study and analysis to reach his goal of research*

*The fourth chapter includes the main results of the research.*

**Key words:** The Metafictional, Iraqi art painting products

## **CHAPTER ONE**

### **Research Problem:**

The aesthetic text reading in general and the plastic in particular requires knowledge of its references and intellectual premises from the subject matter and idea in effect of the show mechanisms and its techniques and materials. The creative plastic achievement, whether it is a painting or sculpture, whatever its trend and style, is a visual text. When the concept of the plastic text meet with the literary text, the identification of the two concepts as a definition can't be separated, because if we look for the reference of the vocabulary and its origins (the text) we find the same purpose in meaning and interpretation. When an artist paints, sculpts or builds, he just reproduces the production by accumulating his experience, knowledge and by accumulating images in the folds of memory under the subconscious layers, When he begins to perform, he moves to the conscious producer stage in rearranging and organizing the creative achievement as a cognitive product especially in the basis of knowledge-building is "accumulation, organization and development"<sup>1</sup>. This may consist of visual units consisting of micro-units in literary linguistic form or as a result of them as a simulation of their subject matter or embodiment of their idea with different technical or stylistic depending on the capabilities of this doer's, Based on this, the plastic art achievement of any kind, is the collection of the achievements of others. Today, many of these achievements are translated into

narrative or recounting storytelling texts that stem from the linguistical Cultural heritage whether written or oral, transmitted through generations and past periods according to the text particularity time because of the (textuality and uniformity)<sup>a</sup> the purpose of this text is to express the artist's conscience and thought on the individual level or is the introduction of ideological issues of any nation according to a new artistic vision represented in the (contemporary - heritage) and almost artistic productions are not without the social, political or historical impact stemming from the artist's awareness of these issues through his knowledge of the elements of his period until achieving the state of Comprehensive cognition.

**Research importance:**

The importance of the current research is to:

- Highlight the role of awareness of the narrative recounting in the products of the Iraqi painting art.
- An attempt to enhance the movement of plastic art to know the nature of the relationship between narrative heritage and artistic plastic production.

**Research aims:**

The current research aims to:

- 1 - Detecting of the relationship between the Metafictional and the products of the Iraqi painting art.

**Search limits:**

- The drawings of artists of the sixties of the twentieth century.

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<sup>a</sup> Textuality: means a phenomenon that represents a text that contains references to other texts. If there is a textuality in the plastic art it is a Uniformity.

## CHAPTER TWO

### **The Epistemological approach between the narrative recounting and the art of painting.**

The metafictional<sup>b</sup> term is one of the contemporary modern terminology in literary and criticism studies, which represents consciousness in the narrative process. " While the fiddler appearance prevails in the Western metafiction , we find it less common in Arab stories, replacing it with social and political awareness where the narrative distraction in the contemporary Arab literature apparently often embodying a stinging comment on the current social and political problems in the Middle East"<sup>2</sup> . The metafiction side by side with textuality form together one unit in relationship to overlap and integration in the formation of recounting narratives of modern Arabic narrative, "There is the storytelling literature loaded with textuality side by side, sometimes united by a metafictional wave in modern Arabic writing this wave include metafictional This wave includes awareness of the traditional narrative process, and the ability to manipulate nominal data, in addition to other techniques"<sup>3</sup>

The concept of storytelling refers to informing or telling stories about the events of a story matches The concept of narration, which refers to the narrative of chronicle and events in that story, (Todorov) wrote the narrative science for the first time in 1969 in his book (decameron rules) and known as (science of story)"<sup>4</sup>. The term narration science or narrative is one of the terms that joined the circle of criticism functioning under the influence of structuralism. Its aim is to provide a

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<sup>b</sup> In the language dictionaries, the term "meta" refers to the concept of Beyond, which is linked to the absence of consciousness while become the sense of consciousness in the studies of awareness of cognitive processes (Metacognition) is a Knowledge activity which has been interpreted in terms of perception and knowledge, as was first reported by the scientist Flavell. The term metafiction becomes consciousness (Awareness of recounting or narration). -Flavell, J, H. Metacognition and cognitive Monitoring. American,1979.

systematic description of the differential characteristics of narrative texts in a systematic study of narratives and its structure. The narratives science of Russian Formalists<sup>c</sup> and specifically (Vladimir Propp, 1928-1968) began in his work (*The Morphology of Myth*)<sup>d</sup> in which he analyzed the structures of stories into parts and functions"<sup>5</sup>. The narrative has become a material for many of the ideas outside the field of literary studies, as scientists began to look at the function of narration in the writing of history, religion, journalism, education, politics and others. Narrative is also one of the methods of effective thinking in operating of thought and its dynamism and providing of sciences and knowledge "Constructing narrative representations is one of the means by which we give shape and meaning to the reality that we are aware of. Narration is, in another word, a basic way of thinking or (a cognitive tool). "<sup>6</sup>

We will try to address the issue of awareness in detail and clarification, as a central focus in the current study, the process of awareness in its general relate with knowledge, as knowledge is the product of the active and work of the human mind which includes the various products of thought in which the outputs take shape, Knowledge helps to understand and analyze phenomena and surrounding variables to control them and achieve their goals, while awareness of knowledge is a higher level. "It includes two basic components: self-awareness of knowledge, and second: self-organization of knowledge." <sup>7</sup>. The realization of awareness in knowledge means ability and control to fulfill its requirements And the possibility of rearranging and shaping them in other formats. When the

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<sup>c</sup> Russian Formalists: A criticism school and literary group founded in Russia (1915-1930), their most important ideas focused on the aesthetics of form. Its influence diminished and some of its members emigrated to Western Europe after the events of the October 1917 revolution. And its members: Jakobowski, Aikenbaum, Propp, Shklovsky, Bakhtin, Jacobson, Jermonsky, Tinyanov, Vinogradov, Tomashevsky and others. See: *Criticism of criticism*, Tzvitian Todorov, T. Sami suiddan, Baghdad, House of Public Cultural Affairs, 2, 1986, p. 35.

<sup>d</sup> The term morphology refers to the science study of the shape and structure.

integration of the mental system of man, the brain and cerebral cortex begins to build a system of consciousness and foundations of consciousness and knowledge, which is usually formed with motivation and emotion in which a lot of psychological, psychological and social effects "The stages of human consciousness are sequentially controlled by two main centers, the first: the physical device, the center of the brain and the cerebral cortex, and the human, historical, cultural, and the second: is the environment surrounding man, including geographical, social, historical, cultural and economic by combining the two centers made up knowledge which forms by the consciousness systems of man". <sup>8</sup>

Any visual text is written in shapes and colors, its texture is a gamut of texts (drawings) that have converged or diverged from its contemporaries or precedents. A painting or artistic achievement is only the textual layers or the geology of old or modern artistic texts, that is the artist, as mentioned (Merloponete) existential French philosopher is looking for ancestors of what makes such a possible attempt is the association of all times to one particular time, " Indeed, both the classical artist and the modern artist belong to that one world (the world of drawing) to this day" <sup>9</sup>.

As mentioned above, the textuality is the most important mechanisms and tools for narratives awareness (metafictional) the complementary and supplementary of it in establishing the concept of modern Arabic narratives, Critic (Shklovsky) is a member of the Russian Formal Society, which broke the idea (textuality)<sup>e</sup> he says:" The work of art is recognized through its relation to other works of art and the citation to the interrelations that it establishes among them, not only the opposing text, which is created in parallel and

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<sup>e</sup> (\*) Contemporary criticism studies confirm that the first to formulate a concept in the so-called textuality is Mikhail Bakhtin (1895-1975), although he did not call it by his outspoken name, and the critic (Anik Bouguet) has mentioned that "the term textuality is derived from Julia Christieva, written in 1969 in the research of semiautomatic analysis".

corresponds to a particular model, but that every work of art is created as such " <sup>10</sup> .The textuality is usually between text and text beginning with the texts of the artist with its text or with any text that he called to and has no relation with any period or era. The textualized text as a Flying bird is free in any flying space and in any spot that settles, not necessarily follow the transformations sequence of schools and trends in the plastic art and areas of color and the distribution of lights and shadows, in sum, there is no single text, or there is no virginal or original text that is not based on overlapping texts. The text remains in accordance with the semiotic method a system of signs is not limited to writing in literature and criticism, but goes beyond creative products such as painting, sculpture, music, etc., but the links between literature and art according to some sources<sup>f</sup> is characterized by the mutual influences between the arts, which date back to three thousand years of history of literature and art in the West and East, many of the literary and plastic artists have influenced and influenced over the hundreds of years, The writer inspired the painting, the picture, the engraving and the statue. The painter, the photographer and the sculptor inspired the literary text, and they drew or embodied what the writer had written with the words. One of the earliest texts refer to this link is Simmonds<sup>g</sup> which he says, "The drawing is dumb Poetry and the Poetry is a speaking- image, should the writer to write by his eyes and painter to paint by his ears " <sup>11</sup> these links are illustrated in the words of the Italian painter Leonardo Da Vinci, he says "the drawing poetry is seen and not heard and the poetry drawing is heard and not seen"<sup>12</sup> he describes himself as "a writer of a picture and a painter of words"<sup>13</sup> he describes creativity as hearing paintings and watching poems also, he describes creativity as hearing paintings and watching poems. Many are

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<sup>f</sup> see: poem and painting, poetry and drawing through the ages, Abdul Ghaffar al-Makkawi, 1987.

<sup>g</sup> a poet from the island of Kyos in the country of Greece who lived between 468- 556 BC .

the evidence that recognizes the convergence of painting art and literary texts and their relate with real relation and links, in sum, literary text and drawing are two kinds of simulation, but they differ in the article they are narrate, one is painted with colors, shade and the other with the word. In sum, literary text and drawing are two kinds of simulation, but they differ in the article they are narrate, one is painted with colors, shade and the other with the word.

### **The metafictional in the drawings artists of the sixties**

The follower of the contemporary Iraqi art scene finds that it was not born out of nowhere but came as a result of strenuous efforts made by the Iraqi artist in his ongoing struggle to create the thinking of Iraqi society To accept a culture of art characterized by a combination of an Arab heritage with an Islamic spirituality and a modern European thought with an experimental scientific tendency, Iraqi plastic art has begun to be influenced by Turkish influences mixed with an Arab-Islamic cultural heritage. This was done by a group of young Iraqi officers who paved the way for the plastic art movement in Iraq. They were amateur painters who studied painting in Ottoman military schools in Turkey, As one of the basic curriculum complementary to their academic studies, including "Abdul Qadir painter and Amin Jarwa and Haj Salim and Assem Hafez and others" <sup>14</sup> their themes were based primarily on portraying nature and everyday scenes in a realistic, conventional way. The contemporary plastic march has undergone several stages, which have been classified according to successive decades, beginning with the founding generation of the movement (pioneers) and after the generations of the 1940s, 50s and 60s. What is noteworthy is that we will deal with the sixties generation precisely as a model and a real example of the contemporary art process, especially the art of Iraqi painting, which was extended according to some sources between 1958 and 1968 especially these 10 years were described as crucial in political and social history following the



transition from the monarchy to the republican era as well as some dramatic changes in the course of public affairs in the modern history of Iraq, which was reflected in a way In addition to some dramatic changes in the course of public affairs in the history of modern Iraq, which was reflected in a way and another on all cultural fields in general and the arts in particular, as this generation is distinguished from what preceded it and later of generations with several of descriptions from them((generation anxiety, generation looking for a new language, generation out of the frame and others)) .<sup>15</sup> These descriptions provided the generation with dynamism and effectiveness in the search for a new identity and a distinctive character for the artists of the stage In the midst of the acceleration of events and developments on the ground in which the painters to bring the process of concern legitimacy as a stage of labor generated by the ideas and bursts of energies and explained the reason for the thirst to undergo new experiments and attempts and move away from the so-called traditional art and the trend towards modernity, renewal, originality and deepness and registered condemned for the aesthetics of the traditional reality was the result of the return of many artists to the heritage and civilization as one of the most important sources of creativity and unity of expression that characterized the era Thus, " appeared the experiences of Muhammad Muhruddin, Ismail Fattah Turk, Kazem Haider, Diao al-Azzawi, Rafa al-Nasiri, Nuri al-Rawi, Mohammed Aref and others who returned to the environment and heritage"<sup>16</sup>. There have been many attempts by some artists to connect to a classic example, as is the case with writers and authors in that era to follow a new methodology and style of thinking came these attempts "are compatible with the call made by the artist (Jawad Salim) to discover the aesthetic elements in the local environment and to connect with a classic Arab example in painting." (Contemporary - Heritage) has become one of the most important issues on which to establish influential intellectual and stylistic convictions"<sup>17</sup>.

In order to find out more closely the sixties generation of contemporary painters in Iraq who have a dialectical appeal (contemporary - heritage) within the framework of a comprehensive and interrelated approach to the search for the impact of (metafictional) represented by the artists' awareness of the narrative storytelling, We will highlight one of the most distinguishing and important stations of this generation (Kadhem Haider), which is an artist whose experience is an extension of the experiences of the pioneer generation. He was born in Baghdad in 1937 and graduated from the Institute of Fine Arts in 1957. He also studied drawing and theatrical decoration at the Central College of Arts in London and graduated in 1962"<sup>18</sup>. (Kadhem Haider) is one of the experimental artists, he took realism as a holistic character in his productions in which his artistic experience characterized, as in the case of many of his contemporaries (Kadhem Haider) inclined in his experience to humanitarian issues, in which he emphasized the supreme value of man, so he depicts the conflict between good and evil, his man sometimes trapped and bound tragic and sometimes hero and martyrdom has represented the center or the main point in most of its products," in his exhibition in 1965, he inspired the values of heroism, martyrdom and tragedy in his treatment of form and content, as he reconciled the tragic content of the historical event with the substantive content of the work".<sup>19</sup>

Kadhim Haidar's artistic awareness was formed as we mentioned through his dialectic which based on reality as "His dialectic in art itself reveals a path that the Muslim artist has embodied through his consciousness between the inner and outer worlds of man, that is, the approach based on reality".<sup>20</sup> in reference to the social, political, cultural and religious influences of the present and past on the cognitive and psychological structures and their role in the accumulation of experience of the artist in both theoretical and applied. The effects of narrative awareness are evident in the artist in his inspiration for the popular and religious heritage, especially

that the understanding of heritage and expression of its cultural value in art as in the rest of the literary fields underwent several trends " the artist in Iraq fought to understand the trend to the heritage as in the character (Jawad Salim and Shaker Hassan and Jamil Hamoudi), was (Kadhem Haider) aware of this invitation, but he did not look at the heritage in its formal or external aspects, but tried to draw some of the humanitarian connotations and perhaps this guidance is linked to the character of the artist in general"<sup>21</sup>. The artist (Kadhem Haider) he was known as one of the experimental artists and the second generation of the contemporary art movement who broke a new door has remained the formal treatment the (Tabbo) of Arab artist, the religion, religious history, especially the Islamic, and all its associated with folklore remained a land forbidden to the Arab artist "The paintings of Kadhem Haider (the tragedy of Hassan and Hussein) (p) with religious and popular influence as a new attempt to demolish the wall between the artist and many of the Human constants that have been deprived of their use and interaction with them rationally and other topics that have had a direct impact on Arab literature ".<sup>22</sup>

The tragedy was a milestone in the works of Kadhem Haider, as it was present in the foundations of his consciousness, whose motives varied and varied in their sources, which may be attributed to several compressors, including mythological, environmental, religious, historical or cultural. The idea of conflict is not lost on his mind: "This world laden with tension and the mythical climate that moves us from past to present brings back the last image violent and Sharps in its dramatic expression. Of course the artist focuses on the story - the legend - derived from the reality implemented by theatrical sense, which makes it of a contemporary character, It is not to tell the old story, but reconfigured according to his vision, and in accordance with awareness of the process of inspiration heritage mainly".<sup>23</sup>

The previous phrase indicates no doubt about it that the artist is able to play in an area of freedom in rephrasing the verbal structures spoken or read or re-grant objects or characters other new names or the ability to manipulate the nominal data this was the hallmark of postmodern and contemporary productions through the use of ancient literary texts in artistic productions that were dominated by the social, political, historical and religious consciousness that influenced the narratives of contemporary Arab literature.

### **THEORETICAL FRAMEWORK INDICATORS:**

- 1 - Metafictional has been considered one of modern terminology in literary and criticism studies as it represents awareness in the narrative process.
- 2 - The metafictional shares with textuality in formation of writing and narration in contemporary Arabic literature.
- 3 - The narrative entered as a material into many fields especially the field of literary studies and as a method of thinking or a tool of knowledge.
- 4 - The text, as in accordance with the Semiotic approach, transcends the limits of writing, literature, and criticism to the formation of other creative productions such as plastic art, painting, sculpture, music and others.
- 5 - Reciprocal influences overlap between literature and art, especially the art of drawing over hundreds of years, has been intertwined with real connections as two types of simulations, each in its own way, mechanisms and techniques.
- 6 - The plastic art especially the drawing has witnessed continuous conflicts in the formation of the Iraqi society's thought to accept the culture of mating between the (heritage - contemporary) or between the Arab and Islamic heritage and modern European thought with a scientific tendency experimental.

7 - Kadhem Haider was conciliatory in dealing with the form and tragic content of the historical event and the substantive content of the work.

8 - Kadhem Haider was one of a group of experimental artists in the 1960s. His experience was characterized by realism and was a holistic character in his productions.

## **CHAPTER THREE**

### **Procedures**

1 - **Research community:** The original research community was identified within its temporal, spatial and thematic boundaries. The research included a collection of drawings executed by artists of the sixties generation.

2 - **Sample:** Intentional sample was selected for the study and analysis composed of a collection of drawings by the artist (Kadhem Haider) representative of the drawings of the generation of the sixties, has reached (3) samples.

3 - **Research tool:** The analysis tool was selected to collect information from the research sample and included two elements (the form and Content) as the starting points in the detection of the basic structure of the drawings.

4 - **Analysis of artistic productions:** The researcher has relied on the theoretical framework indicators of this research to explain the effect of the metafictional in the productions of the artist (Kadhem Haider) in terms of the form and Content of the composition of the products, and thus the logical method was adopted in the analysis.

**Figure (1): Name of work: Martyr**



Al-Taff incident this painful tragedy occurred almost 1400 years ago remained an important source for many creative people, but for many artists, as many of the plastic paintings embodied that incident and drew it to the recipient and transferred the emotional influences present in the mind of the artist, here we highlight the martyr's painting of the artist (Kadhem Haider) exists in the Museum of the Iraqi Ministry of Culture, one of a series of paintings carried out by him, in this work we see the soldiers of Yazid ibn Mu'awiyah, which is preceded by the Al-shamer. He holds the head of Imam al-Husayn (p) in his left hand to present it as a gift to Yazid bin Muawiyah, on the right of the painting stands Imam Ali (p) carrying in his hand the sword Zulfikar and he seems from his Standing (p) with twisted muscles as if to rise from his grave to respond resolutely to this striking and remarkable attitude, The image of the sun on that sad day also turned upside down, in another scene and on the top right side of the painting we see Spaya Imam Husayn (p), his women and tents and the presence of birds (swirler birds) on the horizon, integrated the units of the picture, the reference and the symbolic for all work details. Here the artist used modern techniques and aesthetic principles such as repetition derived from ancient Mesopotamia in drawing of signs and people and horses, which revives the processions and re-represent the incident of Karbala the battle that in which Imam Hussein (p) killed with a number of sons of the Messenger of Allah (p), the artist subjected the scenes to a

kind of abstraction in symbolic formations. Similar to what was offered of poetry poems in the mourning rituals of the incident (Kadhem Haider) composed a poem tells the details of this battle with modern verses he made each painting of the series, similar and mimic one of the verses of the poem that embodied the most meaningful meanings of lamentations The series, which consisted of 32 paintings of different sizes, was exhibited in April 1965 at the National Museum of Modern Art in Baghdad under the title "The Martyr's epic". Kadhem Haider was inspired by popular narratives in a reduced visual language. His work (martyr) revealed of shaping a concept of mythology sometimes and impressionistic at other times in the plastic path, its mental state, its historical dimensions, the unity of thought in it, and through sharp contrasts, a space that was a color or a line to the point where love overflowing out of the unity of style, and also because of the symbolic wealth and through the mutual language between the issue of martyrdom and the testimony of the times, this language of emotion is embraced by a moral and mythological presence that makes it permanent in the dramatic vision behind the symbol. The artist did not retreat within the concept of drawing alone without penetrating its boundaries to express a social attitude, this attitude between art and society is an important aspect in the life of the artist, as this is reflected in the attitude of (Kadhem Haider) inspired by heroic story through dealing with the fact that Karbala known in the popular and religious heritage of Iraq and the impact left in his memory and consciousness we see him biased of the story or the myth as a bias to glorify the symbol, not the bias of sectarian fanaticism, by shedding light on the character and the real dimensions of it as a sophisticated model to be emulated and the project in which he sought to establish the principle of freedom and justice and the return of human to his humanism and persistence on the principle despite the challenges and temptations, and the establishment of a culture of altruism and sacrifice in dearest of what he has for the sake of the issue and the support of the right and the

oppressed and the return of the nation to right and reason to the first beginning to curriculum of the noble message, to tolerant religion and all the meanings it carries.

The artist embodied the epic of man in his struggle with his crises and his ability to resist and challenge. Contemporary man is the same man as the heritage and man of prehistoric it is the human the symbol. The artist (Kadhem Haider) emphasized man as a supreme value when he revealed his deep research into the situation of the besieged or tortured man on the one hand, the man who resists and has wills own the other hand, although he deals with the epic (martyr) from a purely artistic perspective, he does not bring us back to realism in its details or its final meaning, but he is taken by a tale that is suitable to be a contemporary symbol. The artist(Kadhem Haider) who showed the high artistic value for the work, as well as the skill in creating the atmosphere and the interior design of its structure, a feature characterized by our artist as a result of its enjoyment of several characteristics including his deepen in studying of ancient and modern Arabic literature, global literature and his knowledge of theatrical art which was manifested in his ability to find the organic relationship between the art of painting and the art of design and decoration related to the theater helped him to achieve the scientific and artistic achievement that enabled him to convey his ideas clearly, depth and insight into a real awareness of the cultural scene, based on both traditional and contemporary references.

**Figure : (2) Name of work: sketch**





This work highlights the artist's conscious attachment to the issues of his people, his nation and his reality through sustaining the links with this reality in his presentation of the resistance and rejection of oppression and tyranny. This work appeared in the exhibition that was held on the occasion of the war of October 1973, in which the artist presented a spiritual and material understanding of the march of the Arab people who believes in freedom as pure raw material as a virgin woman, she dreams of political and economic liberation as an absolute spiritual belief, as he has an intellectual and civilized weapon in which he consecrated the generation's awareness of his nationalism and national responsibility. Kadhem Haider's presentation of the idea of the Palestinian resistance since it was a symbolically destiny dream to pursue the issue of world Zionism as a racist movement on the throne of the capitalist economy and considered a tool of repressive war. The study of the subject achieved by the artist on a space of 24 m confirms the explosion of intellectual and the vital extension between the past, present and future as an act laden with truth and conscious emotion for the reality and the issue of the Palestinian Arab people. and when the artist presents his soul as a gift for the struggle for the issue and principles that he believes in it means the deepest pain of the human artist when he presents his thought and his presence together to the masses of the crucified in the occupied land, here the functional factor rises with the aesthetic factor, which reflects the depth of the artist's experience and awareness and their impact in the realization of Arab and revolutionary consciousness and culture through this committed art.

**Figure : (3) Name of work: Al Buraq**



The name of the work was associated with the famous story of (Israa and Mi'raj) mentioned in the Holy Quran the Prophet Muhammad (p) was taken from Mecca to Jerusalem and then was ascended to heaven the journey came to entertain him after the year of grief in which his wife Mrs. Khadija al-Kubra and his uncle Abu Talib died after the siege of the polytheists in Abu Talib reef. The journey was carried out by Al-Buraq, an animal described in terms of size as being between the ass and mule its white color and possibly having relatively long wings. In this work, the artist used contrast in the color and optical values of the semi-geometric shapes in which the curves gracefully line their lines outside and within their spaces, the receiver was able to distinguish the main form (Buraq) even though the artist had separated the mass into parts, some of them prominent and clear and the other form through the shadows of the lines and spaces in it. The artist returned in this work to the embodiment of the unity of thought across the sharp contrast was space or color or the line which gave him a dimension of symbolic and abstract reflect the impressions of the artist formed by consciousness, he was successful in using the showing techniques as a re-experimental artist.

The artist attempted and completed his orientations in the series of martyr's paintings to convey the emotional effects that take shape in his mind to the recipient through dealing with the subject (Israa and Mi'raj) of the dimension of theological, especially as the incident was very controversial skeptics of the impossibility of occurring at the time, the artist

embodied in this work his personal attitude, which represented the attitude of the believers of this incident in addition to the statement of his attitude on both sides of the conflict between the faith and the acceptance of the cause of unification in its general scope through ratification of the incident as a single vocabulary of faith on the one hand, or doubting and rejecting the incident as a total rejection of faith in the message and prophecy in general.

Once again, Kadhem Haidar is influenced by narratives, recounting and storytells of historical, religious and civilizational dimensions as a rich heritage the artist taking from and focused on it trying to bring it out according to a new vision, he expressed in his awareness perspective of the process of inspiration of heritage and the transmission of ancient literary texts to the artistic products with contemporary treatments, techniques and styles dominated by the symbolic and abstract character.

## **CHAPTER FOUR**

### **Research Results**

1- The awareness of the narrative, recounting and storytelling (metafictional) had the great impact in the productions of contemporary Iraqi artists, especially artists of the generation of the sixties.

2 - The impact of narrative, recounting and storytelling texts on the taking shape of the consciousness of the sixtieth artist and his experience in recreating the formulas of spoken or read compositions and re-giving objects and characters new names and the ability to manipulate the nominal data and transform them into artistic products in other forms.

3 - The use of old or previous texts in the production of new literary or plastic texts as the case of the artist (Kadhem Haider) which simulate the events of (Al Taff) incident as a historical and religious heritage with a poetic text transformed it later into a visual text.

4 - The literary and artistic texts were combined in the design of an important stage of thought, culture and contemporary art according to a new vision represented in the dual (heritage - contemporary).

5 - The emergence of a new plastic artistic emphasizes in its content of the response of what is visual to what is intellectual mental based on awareness of the literary, religious, political and social heritage in modern and contemporary framework.

6 - Attempt to direct the aesthetic taste of the recipient by shedding light on the critical and urgent real cases or which represent prohibitions to access or circulation in general.

7 - The success of the artists of the sixties in the establishment of a pilot approach and the consolidation of the principle of renewal and create a shock to the recipient and the spread of dynamism and the flow of fine art of contemporary art in Iraq with valuable experiences and an attempt to break the local wall and the launch of the global horizons and the transfer of culture and heritage of Iraqi civilization to other communities and cultures.

8 - The productions of the artists of the sixties have been directly proportional to the richness of the mental images generated by the artist in quantity and quality, with his knowledge, accumulated experiences as a result of dealing with and influenced by the narrations and sayings, readable, and oral texts and his visual recitation and daily observations of ceremonies, celebrations and events of history, religion and social.

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