

**Features of drama in the artist's drawings, Naziha Selim**

**Saja Ahmed Hasan<sup>1</sup>**

[saja.ali@student.uobabylon.edu.iq](mailto:saja.ali@student.uobabylon.edu.iq)

**Dr.Munther Fadhel Hasan<sup>2</sup>**

Al-Mustaqbal University College, Hillah, Babil, Iraq

[drmfhd@mustaqbal-college.edu.iq](mailto:drmfhd@mustaqbal-college.edu.iq)

Abstract:

The importance of the research came in that it lays the foundations for a phenomenon that draws attention in the field of contemporary Iraqi art, as it requires revealing its characteristics and reasons first, and its aesthetic work in the artistic achievement secondly, through investigation and research in it academically, in order to capture its artistic features, conceptual references, connotations, and intellectual and aesthetic foundations, and sought The aim of the current research is to identify (features of drama in the drawings of the artist Naziha Selim) and the problem of the current research arose in an attempt to know: - What are the characteristics of the drama in the drawings of the artist Naziha Selim through the achievements of the artist for the period (1960-1970) to study the artworks of the artist's drawings in Iraq As for the theoretical framework, it included two topics, the first (the concept of drama, its elements and characteristics) and the second (the references to contemporary Iraqi art). The artist interacted between darkness and light to create an atmosphere full of contrast and drama. The research also resulted in the most important recommendations, including: - Benefiting from the current research in teaching history. Art is the intellectual and aesthetic characteristics that stand behind every artistic direction.

Keywords (drama - beauty - contemporary Iraqi art).

1- Research body / introduction

Modern drama appeared at the end of the nineteenth century and the beginning of the twentieth century, expressing the problems of society in terms of social and intellectual terms, as well as translating its philosophy. Reality and the mechanisms it imposes and the problems it produces of different types. The dramatic structure of modern drama has differed with its multiple doctrines in terms of topics, ideas, characters, dialogue and conflict. The real personality differs from the expressive personality. The dramatic construction of all subjects, despite the approach of some dramatic doctrines with each other in some vocabulary, as the documentary approaching the epic, if art is a woman of life, as Aristotle says, then this art is not a delusion in the distance or an escape from problems, but rather a real confrontation and a running intrusion, and responsible intent At this time and in this part of the world to be truly

witnesses at this stage, “the field of this was art in its general form, and painting in its special form, as women played the important role A cedar in the plastic movement has an important and prominent role. Contemporary Iraqi artists have been creating great achievements in history, just by their illusionary ability to create shape and subject matter, which makes the viewer see the artwork as it is in reality. When we look at a painting, we do not believe or think that we believe in the existence of People, fruit baskets, or shapes of animals are in front of us... They do not go beyond intellectually, we understand them on the basis that they are taste, and based on the foregoing, the researcher identifies the problem of her research by the following question:

Features of drama in artist Naziha Selim's drawings?

Search terms:

Features: I knew the features in the language are: - The plural of the features of facial features: what appeared from the signs and descriptions of the face. The features: the similarity The good features: the sentences of features and shadows: what appeared from places in the painters' paintings that are lit and others dark (Sami Abdel Hamid, 2018, p. 23)

Drama: It is the literature of paradoxes in which the introductions contradict the endings, the scenes are confused by the characters and performance of the actors, and the next scene is expected in the context and the sequence of the novel or the tale. and as a diagnosis in theater, film, or television performances (Edit Crozel, 1985, p.)

Theoretical framework The first topic: - The concept of drama, its elements:

#### ❖ Definition and origins

Drama is a Greek word that has been transferred to the Arabic language in a word without meaning, and it is a type of literary art that has been associated in terms of language with the novel and the story, and differed from it in depicting the conflict, embodying the event and intensifying the knot. The form of prose, drama is also a word that was used for everything written for the theater, or for a group of plays that are similar in style or content. (SW, Dawson: 1989).

Throughout the ages, from the Greeks to modern drama, where the beginning of the theater for the Greeks was a religious beginning, the purpose of which was not at the beginning a dramatic one, but celebrations were held and the plays during which were presented to celebrate the gods and their achievements, which the belief was that they bring good and repel evil. The Greeks have two celebrations, one of which is held in the spring, and the other in the fall, but these celebrations were not organized in the beginning, but they are of great importance because they considered the first real beginnings of the emergence of the theater, and from those celebrations the well-known types of theatrical appeared where they knew only two types of them. There is one type that indicates fun and happiness, and the other is dominated by the nature of sadness and sorrow.

Thus, the Greeks had celebrations that take place every year in certain seasons, and each of them has its own circumstances. As for the elements or characteristics of each type that were not known at that

time, but formed little by little, after the discovery of the first representative by (Thespis), who had an impact on the nature of the text and presentation. At the same time, as the theatrical text and drama in general have received several important developments, which we will talk about in detail, due to their importance in the emergence of the features of the theatrical text among the Greek theater writers who took to writing to participate in the celebrations that we referred to above (Muhammad Abd al-Rahim Anbar al-Mohamy, 1966, p. 10)

The appearance of the first actor led to the development of the elements of drama, including the emergence of a main character, and this character is not silent, but rather needs a language to speak, so the attention turned towards theatrical dialogue. History, from which the rules of drama were derived or formulated in light of it later, but there is a difference between one play and another and the writers differ from each other in style or in terms of their innovations, whether in the field of form or content. Facing fate and destiny, and some of them revolved around the topics of their plays on the issues of the society in which they lived and to highlight the characteristics of each of these writers, the researcher touched on them and their theatrical writings, as well as the topics around which those plays revolved, and by following the history of drama among the Greeks, the researcher can trace the development that took place in the elements The dramatic structure and style of the book:

Among these writers is (Aeschylus) (525-456 BC), the first Greek writer and the first writer in the history of Athens. He wrote several plays ranging from seventy-two to ninety, of which we have only received seven plays. The most important of these plays are (The Persians, Pregnant women, Seven against Thebes, Prometheus in fetters, Orisset trilogy) where Aeschylus saw (Thespis) during his wandering performances and admired him and started writing his theatrical texts, and one of the additions of (Aeschylus) is his introduction of the second actor and thus he created another character in addition to the first character, which in turn increased From the amount of theatrical dialogue and ways of its distribution among the characters in the text.

The other writer is (Sophocles 469 - 406 BC) and one of his most important plays are (Antigoni, Oedipus King, Electra, Jax), he is considered the second flags of the Greek theater, as he made a great contribution through his dramatic additions to the Greek play, and the most important of these additions is his introduction The third actor in the play, and no one after him came to increase that number of actors in the play. It is known about (Sophocles) that he is the one who increased the number of the choir from (12-15) people and had his distinguished texts that entered the annual competitions in which he won the award more than Once (George Thompson, 1966, p. 137).

While the third writer of the Greek theater is (Euripides 480 - 406 BC) and his most important plays are (Castis, Bacchus, Hecuba, Building Hercules, Mad Hercules). It is the opposite of those who preceded it, as it reduced the number of the choir, which led to interest in the main characters and interest in theatrical dialogue (Jamil Nassif Al-Tikriti, 1985, p. 114).

❖ Its elements are their characteristics

Drama witnessed a great transformation, both in form and content, after the advent of (Aristotle), as (Aristotle) studied the works of the three writers in a detailed study until he was able to extrapolate them in addition to the two epics of the Greek poet (Homer), where he collected and divided the rules of the play and classified the drama into several categories. His book (The Art of Poetry) became the

constitution that most of those who came after him followed. As for the qualitative elements, Aristotle divided them into six parts, namely (plot, character, language) (Aristotle, p. 96), and these parts are in detail (subject, characters, And the phrase (or speech), the scene, the melody and the music) (Muhammad Zaghoul Salam, P. T., p. 36).

#### 1- Plot \*:

When proceeding to trace the stages of the development of the dramatic plot, the researcher finds that the opinions of (Horace) \*\* - and according to his own admission - were nothing but an echo of the opinions of those who preceded him, foremost among them Aristotle, as (Horace) confirms tracing the trail of the ancestor, and describes the Greeks as genius, on the contrary. Among his Roman contemporaries, whom he described as boys preoccupied with worldly gains, their actions came to a lesser degree than their predecessors (Horace, 1970, p. 116).

“\* The plot: from the act of loving you, and loving something out of love: judge it. It is said that your love for the garment is its perfect weaving, and your love for the rope: tighten its twist, and your love for the knot: the strength of its knot and its trust: and your love of the matter is the best in its management.”

2- The Personality \*: The theatrical personality passed through - after the Aristotelian stage - through several stages during which it underwent a radical transformation that changed its Aristotelian characteristics and became different from what it was before.

After the theatrical character had its tragic characteristics to be taken into account, the winds of human thought came to go with these characteristics, each according to its importance.

The character in the symbolic drama belongs to a world in which it lacks the specific human traits to become a spirit free from everything that gives it the character of the individual, which naturally led to removing the traces of reality from the character, leaving only an object woven of words going through human experiences (Ali Muhammad Hadi, , p. 67)

Also, these personalities have undefined features, as they have no past or history and live in an unspecified place and time (Nuhad Saliha, 1986, p. 28).

3- Language \*: It came in Aristotle's theorems as “the expression of the thoughts of characters by means of words, and its essence is the same in both poetry and prose (Aristotle, pg. 96), and it is inferred from this definition that there are two important axes:

The first: it is apparent, in which he calls the character to use (language) \*\* in expression.

The second: the inner, in which he emphasizes that the use of (language) does not go beyond being (the means) by which he is guided to know the personality's thought and nature (the end).

Also since the character (the goal) has its changes throughout the long stages of the drama - and as it has been previously - so it was natural for the means to change according to the change of the end.

In the Roman drama represented by Horace's theorems, his judgments regarding language came to be summed up in the need for the language to be suitable for the character who utters it, since the incompatibility of the speaker's language with "the condition he is in makes the playwright a subject of ridicule for all of Rome" (Horace, 1970, p. 116).

\*\* "(65-8 BC), a Latin poet, who wrote in literary criticism in particular poems and letters, the most famous of these letters (Letter to Lucius Beneron) or (The Art of Poetry) in which Horace advises to imitate Greek authors. This letter became a reference for the aesthetic theories that came after it"

\*\*\*"The term personality was borrowed from the ancient Greek word (character), which first meant a tool for defining or drawing relationships. Then it was circulated after that to denote the distinctive relations of the letters of the language, as well as the overall characteristics that distinguish one individual from another.

Personality is derived from the Latin root *Persona*, which means the mask that an actor wore in ancient times to perform his role on the stage and appear in a special appearance in line with the nature of his theatrical role."

\*\*\*\* "It came in the definition of Ibn Jinni: "They are sounds by which every people express their purposes."

Saussure defined it as "a social product of the faculty of the tongue and a set of necessary traditions adopted by a society to help its members practice this faculty."

As for the definitions of modern linguists, they do not go far from the content of the previous definitions."

The second topic: the dramatic approaches in the drawings of Iraqi artists:

Iraq witnessed during the rule of the Ottoman Empire overlaps in Asian and European cultures in the seventeenth century, and because of the interference of foreign rule in the country, Persian influences appeared in folk arts, while European influences appeared in plastic arts, music, literature and poetry, the modern development in cultural arts In Iraq, including the art of painting. The leakage of European culture to the Ottoman Empire, and thus to its states, including Iraq, and the emergence of signs of shifting from vision in the traditional artistic style to a modern style that achieves the meaning of awakening and rebirth in Iraqi art, that the meaning of modern art is linked first to the vision based on the principle of simulating the world in painting. , on the one hand, but on the other hand, it is related to the new vision in European art, which went beyond the principle of conformity to nature to express the reality of the global artist in the era of science and technology, after the events of the First World War.

The first beginnings of the artistic experience in modern Iraqi painting appeared at the beginning of the twentieth century, and it can be said that it is the first sign of looking at European painting arts, and the signs of this aspiration to Turkey were due to direct contact with European circles and countries, and this aspiration was transmitted by amateur painters, photography was an aspect He was (Abd al-Qadir al-Rassam 1882-1952 AD) one of the painters who was attracted to the charm of the picturesque Baghdadi environment. And he was not limited to drawing nature only, but also personal portraits, then he moved to

the stage of mural painting (Mohammed Makiya, 1984, pg. 40), where he decorated his house with mural images that represent Iraqi nature, although the painter Al-Hajj (Saleem) did not leave any of his traces. Except a little, but he left a fortune represented by his sons (Jawad, Nizar, Naziha) who formed this stage the first days of their youth and contributed to the enrichment of the modern Iraqi art movement (Nuri Al-Rawi, 1999, p. 51), where the style (Naziha) represents Salim) □ to shorthand the movements of the hands, the aspirations of the eyes, the roundness of the faces, and other details of Figure (1)..



figure (1)

The artist's skill in drawing women, children and men stems from her reductionist tendency to combine the human form and the touch of color together.. This unique view that permeates her style - according to Shakir Hassan Al Said - remains the representative character of her fiftieth identity as one of the artists of the Baghdad Group for Modern Art. This artist has her own artistic vision, which combines the privacy of the world of the self and the generality of the human world... Honest drawings are almost modern formulas of statues of the mother goddess, with that childish vitality dictated to the recipient, the dynamic of the subject and the signs of the body drawn in a confrontational position, which this artist did well She borrowed it in her drawings (Al Said, Shaker Hassan, p. 204).

The beginning of the twentieth century, and specifically the twenties of it, witnessed putting artistic touches on the long path of contemporary Iraqi art, shining the first flashes. The works are portraits, landscapes and inanimate objects. It has gone in a purely academic direction, intending only a decorative aspect, so it was the strength of art and a cycle that adorned us aesthetically. Therefore, art at that stage did not constitute any distinction or popularity and interest from the general public, and the atmosphere in which the country lived at that time was a main factor for that neglect, which was represented by the state of occupation, which constituted a dark period in the life of Iraq, (Asmaa shined, which was credited with making Iraqi art a trend Even if something is moving towards the world of art, and these artists are Abdul Qader Al-Rassam, Muhammad Salih Zaki, Muhammad Salim, Assem Abdul Hafez, and most of them were army officers, the circumstances allowed them to obtain some art lessons) (Shaker Hassan Al Said, 1983, p. 28) as in Figure (2)



**Figure (2)**

The researcher believes that the Iraqi artists did not try to be a copy of European modernity, but rather they intended to keep pace with artistic styles and trends different from the prevailing traditional trend. For the purpose of transcending the artistic and social reality and thus creating a new artistic style that carries the Iraqi identity by making connections with other references and European art is part of it. Therefore, the crystallization of the methods or, in fact, the attempts to build the style of the Iraqi painter, were proposing European and local formulas by taking advantage of the mechanisms of intellectual employment. The constructivist of forms and contents, and their related details, in the structure of contemporary Iraqi plastic painting

Indicators of the theoretical framework:

1- The dimensions of the aesthetics of forming shapes in the artwork are determined by harmony, consistency and homogeneity so as to make the recipient in sequence and continuity by placing everything within a clear and organized structural achievement according to the principle of clarity and aesthetic patterns.

2- The diversity of Iraq's geographical and human environment led to the emergence of various types and styles of folk arts that the Iraqi artistic imagination was able to imprint with a distinctive local Iraqi character, either in terms of its artistic composition, so we can explore the extent to which it falls under the banner of Islamic thought in general, and folk arts represent applied arts. Inherited, governed by certain environmental relationships that differ according to the locations of those groups, or assemblies, in order to link the artistic effect to the job.

3- The artistic beauty in Iraqi art suggests a spiritual truth that expresses divine providence through harmony, cosmic order and unification between order, beauty and proportion.

4- The artist created through his works that were characterized by emotional depth through lines, colors and expressions of shapes.

### Chapter Three: Research Procedures



First: the research community: the current research community consists of a group of (10) artworks collected through the available sources of books, magazines and internet networks.

Second: The research sample: The current research sample consists of three randomly selected samples due to its consistency with the goal of the research and the contrast of its style and fame.

Third: The research tool: The indicators of the theoretical framework were relied on in analyzing the research sample

The research sample

Model (1)

Painting name: Bagdadiyat

Artist Name: Naziha Selim

Completion date:

Size 100 x 120 cm

oil on canvas

Al-Aidiya: The Iraqi Museum in the Center of the Arts Department in Baghdad

Analysis: - The artist was inspired by several expressive women's images with tragic features, and these parts were organized according to the creation of a single visual dimension or perspective to get rid of the classic style, and for these images to be at the fore of their interrelated intellectual importance. It may be hope to wait for the absent husband's return, while above the painting a girl beautifies in front of a hand-made woman to meet her lover or the knight of her dreams, but under the painting is a woman with sad features and her clothes were wrapped in black and it seems that she is the wife of a martyr through the damaged military helmet during the war, which was placed near A lofty Iraqi palm... it is, therefore, an



expressive painting in which time (war) and time (moral), past (martyr), present (waiting) and future (wedding). As for the place, it is the homeland of Iraq, where a dove rests peacefully sharing these feminine expressions.

The artist relied on diffusion in addition to the fact that it was divided into two main parts, the bottom of which is the main mass in the composition, fragmented and coherent in its parts with relationships that caused as results of the artwork to achieve its general composition and all its parts. The drama in the model refers to the hierarchy of sequential events and reading them visually from the bottom until they reach their climax at the top of the work. Iraqi, as the stories of the forms, and as we move, we notice a representation of the manifestations of fertility, renewal and goodness that were associated with documenting the temporality of annual events, as they are concepts that reveal the necessities of human existence, in a social dramatic scene that refers to rural women and workers, and the artist's desire here to draw people is a sign It has a social content that embodies the stripping of man from his social rank during his appearance before (the gods), as it is also an indication of the contrast between the characters and their status as well. About being contributed to the dramatization of the public scene.

While the palm tree and the pots gained the centrality of the artistic presentation and the escalation of its dramatic plot, so we note the artist's tendency to paint it, as well as its position in the middle, of social importance, and therefore the dramatic construction is evident in the action of the characters' movement and their iconic distributions in the scene of the composition of the work, as the elements of artistic composition contributed to the adoption of The dramatization of events in the dialogue of forms and what their surface included of lines and internal spaces and a variation in texture between the fields and their separators, and there is no doubt that the cylindrical shape of the vessel and the repetition of shapes had a role in visually reporting on the dynamics of Iraqi life and the religious and social drama that it includes, which is practiced periodically, as The text includes conceptual discourses that refer their semantics to moving the event from its existential reality to open towards mythical worlds to create channels of communication with the sacred with the aim of (purification), as well as the discourse.

According to the foregoing, the directing role of the painter and the mechanism of displaying the scene is evident in creating the dramatic act of the artistic show, benefiting from the distribution of roles among the drawn figures according to their importance in making the art scene, and then the scenography contributed to determining the temporal and spatial dimension of the show, namely (the wavy lines that Referring to palms, costumes, women, fruit baskets, offerings), as the fields show the event sequence and its temporal and spatial transitions. The text announces the dramatic plot that escalates at its climax at the top of the scene, represented by a symbolic fertile encounter in which lies the dramatic idea of the work, while body language contributed In creating visual suggestions that refer by their extrapolation to the adoption of a silent dialogue imposed by forms.



Model (2)

Painting Name: Portrait of a Girl

Artist Name: Naziha Selim

Completion date: 1966

Size 90 x 70 cm

oil on canvas

Al-Aidiya: The Iraqi Museum at the Center of the Arts Department in Baghdad

Analysis: This painting represents a portrait of a girl with a scene, and she was painted in a normal size and with a red curtain on her side, wearing a yellow fringed dress that covers her body while the arm is raised up naked, while her left hand is forward, as it constitutes a visual language that carries in its connotations multiple letters that can be To evoke through its reading (contextually) the human activities of (action) and its conceptual movement within the system of Iraqi art. The dramatic act here is a simulation of human behavior with its data in the thought of Iraqi society, as well as the social aspect that is embodied in the family composition and its social ties.

As part of the search for dramatic features and their work in this artistic model, we find the artist's attempt to treat the plot through the transmission of events and the time of their sequence on the surface of one painting, as the narration of the scene begins at the top of the painting by raising the right hand and holding it to the canvas, and here we find the intentionality in drawing the hand up compared to the components The general scene, as this constitutes the point of visual attraction as the main movement around which the dramatic event revolves, which contributed to theatricalization of the artistic scene to create a lively atmosphere simulating the reality of the actual event. On the visual narration and its aesthetic treatments, as the form appears in the model by the painter to announce the construction of the subject by doing what that material needs of technology, and what it provides of strength and rigidity characteristics to harmonize with the perpetuation of the artistic event that she wanted for survival and permanence, and this is what she revealed in her conceptual messages With the recipient, in addition to the scene of the painting embodies the model, a purposeful social drama with the ideal standards of the social structure of the Iraqi people.

The visuals, as one of the important pillars in the structure of the dramatic presentation, also contributed to the formulation of the visual form and its conceptual discourses, which were consistent with the specificity of the dramatic idea adopted by the social event.

In reading the deep structure of the text, the movement of the body and its closing inward, as well as the lateral movement of the face, have contributed to the creation of a dialogue, and thus these revelations allowed the recipient to reveal the dramatic language formed by the artistic image, which activates the vitality of the visual induction of the scene and the conceptual discourse it contains. The lines and colors that were distributed over the work spaces played an important role in intensifying the dramatic discourse, and thus it represents a conceptual language that enriches the visual language of the work and supports its dramatic feature in its communication with the recipient.

the fourth chapter:

Results :-

1- The dramatic features in the artistic painting included in the research sample become clear through the artist's treatment of the elements of the dramatic construction.

2- The concept of the event came to emphasize the significance of the dramatic act and its visual embodiments in the sample models, as this concept is based in the artistic presentation on the two dimensions of time and place, which the text adopts through the act and its visual reading in the general scene of the painting.

3- The dramatic scene in the drawings took as a news means (media) through which the artist simulates real and imagined events that chronicle aspects of the culture of Mesopotamia, which represents the center of social life, which included various religious, political and social themes.

4- Some samples of the sample came to announce their dramatic construction through the functional aspect added to the dramatic scenes that were painted on their surfaces.

Conclusions:-

1- The Mesopotamian artist possessed a great ability to observe and absorb reality and simulate it, as well as his awareness of intellectual changes throughout the history of that civilization, so the artworks came to embody the cultural scene and its development.

2- The dramatic features in contemporary Iraqi painting have taken different forms, so that the recipient has become a future recipient of many concepts depending on the form of artistic texts and the method of formulating social issues.

3- The dramatic scenes included in contemporary Iraqi painting constituted a media (news) medium through which texts reported on the deliberativeness of the prevailing culture.

References:

1- Muhammad Abd al-Rahim Anbar the Lawyer: The Play between Theory and Practice, National House for Printing and Publishing, 1966).

2\_ Sami Abdel Hamid, Comparisons and Comparisons of Foreign and Iraqi Playwrights, "Artists of Iraq" Gathering, 1st Edition, Baghdad 2018.

(3) Edith Kurzweil, The Age of Structuralism, translated by: Jaber Asfour, House of Public Cultural Affairs, Baghdad, 1985.

(4) George Thomson: Aeschylus and Athens, a study in the social origins of drama, see: Salih Jawad Kazim, Murr, Youssef Abdul Masih Tharwat, (Baghdad: Publications of the Ministry of Information, the Iraqi Republic, 1975), p. 1966.

(5) Jamil Nassif Al-Tikriti: Reading and Reflections on Greek Theatre, Studies Series (385), (Baghdad: Freedom House for Printing, Publications of the Ministry of Culture and Information, Republic of Iraq, National House for Distribution, 1985).

(6) Muhammad Zaghoul Salam: Theater and Society in a Hundred Sciences, (Alexandria: Mansha'at al-Maaref for Publishing, Dr. T.).

(7) Al-Rawi, Nouri, Reflections on Modern Iraqi Art, Beirut, Arab Encyclopedia of Studies and Publishing, 1999.

(8) Shaker Hassan Al Said, Chapters from the History of the Plastic Movement in Iraq, Part 1, Dar Arab Horizons, House of Public Cultural Affairs, Baghdad, 1983.

(9) Makiya, Muhammad: The Legacy of Al-Baghdadi Islam, Al-Rawaq Magazine, Issue / 15, 1984 AD.

(10) Horace, the Art of Poetry, translated by: Louis Awad, 2nd Edition, (Cairo: The Egyptian General Authority for Authoring and Publishing, the Cultural Press, 1970).

(11) Saliha, Nihad, Contemporary Theatrical Schools, (Cairo: The Egyptian General Book Authority, 1986).