

The Concept of Festivity in Contemporary Thinking (Philosophy, Literature, Art)

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Summary

The study of festive vocabulary and its representations in contemporary Arab art sheds light on other features the in Arab society, as it is considered one of the components of the Arabic personality, and among these features, there's the feature of continuity, it means that there are some ancient cultural vocabulary that continue to exist in Arab societies until nowadays.

The roots of festivity go way back to the ancient times, as it existed in many of ancient societies' cultural details , as it was in the ancient civilizations that are now the homeland of the Arab world.

Arabic art in general represents a spirit of communication between all arts in various ages that the Arab countries have gone through.

The research tries to focus on some issues that pose few questions in this matter and the researcher will have to answer these questions in this paper .

These questions are; What are the premises and origins from which these ideas of festivity are rooted from? What are its images that were characterized with enriching aspects of artistic visions and artistic taste in the contemporary Arab artist? Where does the importance of the subject and knowledge of these vocabulary represented by festivity lie?

This research (The concept of Festivity in Contemporary Thought, Philosophy, Literature, Art)) will include four chapters;

Chapter one: Includes the general framework of the research, containing the research main problem, which was summarized by the researcher with this question (What is the concept of festivity in contemporary thought (philosophy, literature, art?), in order to establish the research goal and its formulation. The researcher identified his research in varying periods of time. The chapter ends in defining the terms and listing their linguistic and idiomatic definitions as well as the procedural definitions that agree with the researcher's point of view .

Chapter two: The theoretical framework and previous studies; it includes three sections.

Chapter three: It deals with the research procedures for choosing the research method used in the analysis of the sample, and then defining the society of the research and selecting the sample from it, then selecting the research tools to achieve the goals of the research, and then analyzing the sample models according to the concept of festivity in the artistic work.

-Chapter Four: Includes the results, conclusions and discussion that The researcher came to by analyzing the research sample, and presenting practical recommendations and proposals related to the subject of the research in order to complete its benefits. And then the sources are written in the end.

Key words: (celebration, festive art, ceremonial in philosophy, ceremonial in painting)

The research's problem:

The research focuses on the trials of determining how the contemporary Arab artist used the concept of festivity, by studying some works of contemporary artists. The lack of attention given for festivity in artistic studies resulted in the Arab library remaining poor until today. We have very few works of literature (original or translated) that discuss festivity and present it in a systematic and well thought manner. This generated a sense of confusion for the researcher, so he based his research problem on the following questions: How is festivity presented in the Arab Contemporary art of drawing?) (How much does it affect the structural, symbolic and color formation for contemporary Arab artists)?

The researcher will attempt to find an answer for these questions within the limits and methodologies followed in his research.

The importance of this research lies in:

-It is the first research paper that studies the subject of festivity in the Arab contemporary art of drawing.

-This study is considered to be a new point of view in analyzing the features of the concept of Festivity in the Arab Contemporary art of drawing.

-The inspiration given to the contemporary Arab artist from his nation's civilization. And the attempt to identify the extent of influence of the ancient civilizational heritage through artists' artworks.

-The research emphasizes the aesthetics of ideas that were inspired by the civilizations that preceded the formation of the Arab countries to create ideas in contemporary artworks.

:The purpose of the research

-Displaying artworks about festivity created by Arab Contemporary artists.

-Showing the transformations that the Contemporary Arab art have gone through and how it affects the subject of festivity in Contemporary paintings.

The research's specifics:

Subject: Festivity in Arab Contemporary art of drawing

Time: 1950- 2020

Location: Iraq, Egypt, Arabian Gulf countries, Syria, Morocco

The Linguistic Terms :

The researcher identifies and analyzes the important terms in his research .

The researcher must define the procedural definition of festivity: it is a gathering of a group of people to practice a ritual or attend an occasion, either it is a public or a personal event. Festivity is associated with several meanings, including the celebration of something for joy, or a celebration of a particular person, birth, memory, and similar scenes of expression about a person's inner feelings of happiness, sadness, or something else.

The Concept of Festivity

From the common meaning of this concept and its set of characteristics which this term applies to, we can determine the characteristics and features of festivity that give it its distinctive character and form its own entity as a human and social phenomenon .

This concept of festivity which linguistically depends on multiple and complex elements of feelings and emotions that emanate from a group or groups of people, and they appear as visual and sound patterns and bodily movements. These patterns may be singular or combined, and they are expressed through different means of expression like poetry, singing, dancing, acting, and wearing masks and costumes in an open or closed space.

The gathering of people is an important basis for achieving the terms for the concept of festivity, and it is rare or almost non-existent to use the concept in describing any individual human practice despite the availability of the multiple means of expression referred to above. The concept of festivity in its human element remains limited to The societal body formed by a group or groups of people and that could contain various kinds of different creative human activities like theatrical acting, music, dancing, singing, opera and fine arts including drawing. This is an artwork that combines multiple types of Art in one artwork. It usually takes place in a large space that suits the scene being performed .

This performance is a festive act or a celebration. Based on that, we can define festivity as a combination of behaviors related to art.

The expressive structure of our concept cannot complete without the presence and interaction of the emotional patterns that are reflected in the festive scenes with its various forms. These emotions whether they were conscious or unconscious from appear as visual or auditory forms or both, after it derives its aesthetic formula from the abstract ideas of humans to create a state of harmony and identification with the other human forming the group festive act, and on the other hand, it takes a different aesthetic form with its material elements and components that turn into elements that are

filled with another kind of life, movement and interaction. This is achieved through employing these materials depending on lines and colors that form the whole of the artwork .

Some people consider festivity as a form of expression thinking that it is a form of human expression that is associated with the emergence of life on Earth. From there it was a vocal and moving documentation of the human conscience throughout history, an expression that is immediate and spontaneous. It does not express the future nor the present or the past. Its expression is linked to the topic of expression. Singing is associated with harvesting, dancing with singing, hunting and woodcutting. Hence, Festivity could be defined, in its reality and essence, as a collective expression of a collective sensation. It is an expression that everyone performs to express what everyone experiences

One of the main distinctive features of a festive event which gives it its unique and inherent nature in all its various forms and patterns, is the lack of stillness and stability of movement, rather movement is in more than one direction with physical and bodily actions that contain symbolic and expressive signals, some of which come from unconscious and instinctive psychological motives, and some are signs and messages that are intentional and aimed to be revealed to others who are within the group in an interactive manner or who are taking positions of receiving and watching. And the picture of the festive scene is not complete without the complements that are material elements of the celebration site, the special environment, accessories, costumes, and everything that enriches the festive scene in terms of materials, tools that add excitement and thrill.

Another thing that distinguishes the concept of festivity and its characteristics is the timing of the celebration. It's important that the timing in secures the appropriate weather for it and is in accordance with the festive gathering, as rituals are one of the most important forms of festivity, which researchers define as one of the forms of spiritual communication. It provides a combination of physical and metaphysical experience that man performs to get salvation from something.

At the level of new and different revelations in the festive events, there are those who believe that Festivity is a discovery and a search for the outstanding and the wondrous: the act is not an ordinary movement that is satisfied with the normal and the ordinary, but it is always looking for the strange and the amazing, and to reveal new epic worlds that are possible to live in .

The urge of Festivity comes from the urge to explore, to explore the self (individual and within a group) and to explore the secrets of the outside world. This requires a libration of what's ordinary and what's known and common in a search for what's wondrous, for wonder is how science and real art started.

The researcher believes that such a concept includes an important aspect of the vitality and glow of the renewed meaning of celebration, the wonder and dazzle leave a great impact on the viewer having participated emotionally and interacted with the events of the celebration, making it stuck firmly in his mind.

In addition to the joy that is added through the contribution of the constituent elements of the festive ritual, which create an atmosphere of joy and pleasure in festivities with themes or happy occasions, or those that express another topic such as tragic situations and tragic scenes.

Thus, the concept of festivity acquires its widest scope and its most mature and objective meaning when it includes the feature of renewal and change away from repetitions of events from other times.

The concept in its all aspects is almost identical in most nations no matter how different their people are, and this because people's instincts and their needs and desires are similar no matter how different they might be.

At the level of classification, the celebrations vary according to their occasions, there are celebrations that are happy or sad for families, institutions and they tend to be informal, as well as celebrations of national occasions and various religious events of different religions and sects, each having its own uniqueness.

This was shown in various drawings of Dutch artists in the seventeenth century, where they expressed the festive themes on special occasions for newlyweds, families, children, festive occasions and works that show the civil and personal status in society. In family portraits, Typically Patriarch Jean Jacot is seated on the opposite side of the painting with his wife Elizabeth Hobisac to his left. She looks toward her husband and leans her hand on his chair, while the children, who seem polite and obedient, Son Balthazar respectfully stands behind his mother and politely points out that there are two sisters to his left, the older girl is Magdalena, the younger one is unknown, the men in the family wear black clothes, women wear light clothes, children wear colored clothes, thus By using the colors of clothing, the artist expressed the general appearance of individuals on festive occasions.

Festivity in philosophical thinking

Artworks are works of art designed to direct attention to the features responsible for their artistically significant aesthetic and semantic effects. Thus questions about the nature of our understanding and appreciation of art are questions that ultimately depend on understanding our psychological interactions with particular works of art. Therefore, research in psychology has an impact on a variety of topics related to the philosophy of art and aesthetics. We review examples from literature, music, and the visual arts that illustrate the potential of this interdisciplinary collaboration and provide counterarguments to philosophical skepticism about the connection of psychology to the philosophy of art and aesthetics.

Philosophy, since its early inception, has been concerned with man and everything that affects him, as an individual living within the various human systems. The word "philosophy" has many different meanings. Sometimes people tell you about their philosophy in life. It usually means something like their deepest and most committed beliefs. This is certainly an acceptable use of the word in ordinary language, but it is a broader concept of philosophy of art that will occupy us in this research. Art is a recurring form of human practice. Some have argued that all human societies show evidence of artistic activities. The purpose of the philosophy of art is to explore the concepts that make creativity and thinking about art possible.

Some of these concepts include: the concept of art itself, in addition to the concepts of expression, artistic form, and aesthetics. Philosophy dealt with these daily practices, daily actions and actions according to the mental perceptions carried by the visions and ideas of thinkers and philosophers throughout the ages. Among those concerns is the tendency of man to unite and meet with other men

to exchange material and necessary needs and to secure the livelihood that accompanies his existence and social stability. At the same time, he sought to create and find a relationship with the unseen forces that secure his psychological stability and existential reassurance.

The ancient man invented and created figurative identities from his imagination charged with the effects of different natural forces, both beneficial and harmful. The gods that man made were an added element that he feared, as well as the other elements surrounding him in the natural physical reality such as humans, animals and plants, which later produced a feeling of need to secure what it strengthens the relationship with these elements, especially the gods and humans, and this was achieved through festive acts in the form of a religious ritual in which actions and movements of significance, revelation, and rosary songs are practiced by the effort of the gods.

These practices did not emerge out of nowhere. Rather, they are the product of mental creativity in thinking, contemplation and stability, and these are the pillars of philosophical thinking and the motives for forming a philosophical discourse with the other as an active element of the universe. The artist undertakes a sublime and sacred message that makes him a spiritual leader, and he performs this message to people with his pen if he is a poet, or with his brush if he is a painter, and with his tools if he is a sculptor, and with his melodies if he is a musician, and he cannot perform this message unless he has a pure heart and an honest faith. It is through these practices that a group of individuals engage in solidarity in which the feeling of loneliness dissipates and the feeling of isolation vanishes.

In addition, the alliance between the members of the gathering secures a sound mental and emotional climate by trimming the deposits of psychological disorder and harmful knots stuck in the soul. These rituals give people spiritual energy that brings back the clarity of mind and the purity of contemplation and spiritual renewal.

Thus, man has been performing these festive celebrations with the participation of a group of people whose numbers vary according to the type of festive ritual and the occasion. From that, we can consider this ritual as a kind of philosophical manifestation that carries a deep dimension rooted in the human self in its collective form through sounds and body movements that derive their energy from the guiding spirits in a mutual and continuous interactive activity.

It is a pattern of the soul that frees it momentarily from its chains. It's an attempt of the self to reach outside the walls of its closed areas and break the control of the ordinary and the traditional in daily practices. We can also consider these rituals as stations for consolidating memory and searching for the new that enriches the meaning of life.

Socrates (470-399 BC) participated in religious ceremonies -Socrates was hated because he did not believe in religion, but he worshiped the gods of civilization with his tongue if not with his heart, and he participated in their religious celebrations.

Other philosophers also had opinions, including Plato, who had thoughts on the art of drawing, which is one of the tools by which man expresses festivity.

Plato believed that the art of drawing is one of the most dangerous types of art. He saw that this art doesn't express any rules but only what's in the heart of the artist.

The researcher here is able to derive a definition for festivity from a philosophical point of view, it is the pain and hopes the artist feels in his mind, free from the constraints of morals, society and others.

In theatrical art, there are those who deal with festivity with another philosophical view on existence and society, they see that the basis of existence is the festivity of existence and society. It is not a philosophy but rather the art that philosophizes existence and matters of the mind and art, thought and art become twins, and art becomes a twin of daily life, and emotional awareness and intuition are twins of sensory knowledge. Festivity is rebellion and disobedience on all levels, and on all dualities as if it were intellectual, artistic and aesthetic at the same time. I believed that art is not a negative and empty reflection of life and reality, neither it is an imitation of life, but rather, art is life itself with its qualities and pure virginity, its plurality and diversity far from the materialism of single consuming gods. It is so life can be able to express itself with creativity through a ceremonial awareness free from any theory or doctrine that restricts or stereotypes it to admit that it cannot possess the total and absolute truth, otherwise it will fall In the claws of blind reliability .

Among these philosophies, existentialism has remarkably emerged from the philosopher (Kiergaard, 1813-1855) and then the philosopher (Jean-Paul Sartre, 1905-1980). These philosophies saw the importance of the individual being and his freedom without focusing on social features as a result for the nature of relationships between men within their societies as we explained earlier.

When talking about the concept of festivity in philosophical thought, philosophy examines something to determine its weaknesses and strengths. Philosophy refuses to accept any belief that is not proven correct by evidence and conclusions, and a belief that cannot be proven in this way does not deserve our mental loyalty, and thus philosophy takes upon itself the task of the examination of the beliefs that we have accepted in an uncritical manner. Since the philosophy of art is a branch of philosophy, the concept of festivity in philosophical thought means doing a critical test of our beliefs related to festivity, such as: what is the nature of festivity? What distinguishes the creative artist from others? and is the topic of festivity appropriate for what the artist wants to express? Festivity has been linked to the social aspect and to other influences such as the religious, political, and emotional aspect.

In philosophical thought, festivity is meant to create or produce topics that express the psychological state of the artist, as well as the viewer, or it is an attempt to express the manifestations of celebration such as joy or sadness in an explicit or surreal way, transcending the style of tangible reality to the symbol that relates to the world of visions and dreams, and works to know Secrets of the soul and pent-up thoughts. The researcher believes that festivity can be defined in philosophical thought, as being some psychological and social connotations, which strip the artist of the prevailing intellectual methods and positions in favor of a new artistic vision that takes psychological and social dimensions as a starting point for expressing in different ways from reality.

Festivity in literature

Most definitions about the meaning, concepts and connotations of literature agree on describing it with a meaning that leads to its being as a mental product that emerges from imagination and mental vision, through the employment of language through its multiple tools and sciences. This imagination benefits from reality in existence, events and scenes, all of which involve influence and

interaction by man that give him thoughts, phenomena and obsessions that he writes or speaks orally to form what is called literature. The festive practices and rituals are nothing but aspects of life that are reflected in literature, like other aspects of life.

The relationship between ceremonial practices and literature have varied and came on two branches : the first is that literary events are practiced during certain festive seasons that are held periodically, such as cultural festivals that were held in the past or are being held recently, where cultural events, including literary ones, are presented in various types whether in poetry or prose. This reminds us of the ancient markets of the Arabs, such as the Okaz market, the Majanah market, the Dhu al-Majaz market, and the Marbad market, They were a theater and a field for reciting poems and oratory .

As for the second branch , which the researcher sees as more related with the topic of the research, which is the inclusion of festive activities and events within the literary world. This is what we see in particular in novels and stories on their various classifications. In many fictional works, the events that take the content and the festive form are among the basics of the narrative construction and the path of the narrative pattern, and they have an active function in the work through which the writer aims to deliver the integrated message to the reader. Such a theme reminds us of the novel (Gossip over the Nile) by the great novelist (Naguib Mahfouz), the celebration of drugs and sex, which is held on the back of the buoy for a group of people in the novel, was a fertile field for presenting and passing on the writer's ideas, and it is loaded with social and political criticism of the reality of life in Egypt in the sixties of the twentieth century. Through the people participating in the recurring celebrations, the social life of the various segments is touched. It is a negative ceremonial practice, but it is a positive expression of important aspects in the practices and behavior of members of the Egyptian society. Also, (Naguib Mahfouz) in his novel trilogy (Bain Al-Kasserine), (Qasr Al-Shouq) and (Al-Sukaria), has also employed the festive atmosphere to present one of the most important features that characterized many Egyptian and Arab personalities, which is the duality of societal behavior.

The dance ceremonies that Ahmed Abdel-Gawad, known as (Si al-Sayed) performed in Dar al-Ghawani, were a contrast with the extreme strictness and exaggerated conservatism in his home with his wife and children. In family novels, we find another approach to the employment of festivity that is clearer than it is in other literary genres, especially poetry. Fine art and poetry are two manifestations of human psychological activity that emerge from the same perceptual place. Reshaping reality and expressing the festive aspects of human life

Poetry was influenced by the characteristics of all the fine arts. In addition to the subject of literary art (languages), it includes some pictorial elements that express the festive tendency. We often find that poetry is present in festive rituals. Hundreds of poems were written in celebrations of various public and private occasions, such as national and religious holidays and special celebrations, which is what characterizes many poems of Arabic poetry.

Classical Arabic metrical poetry has been famous for such poems because this type of poetry has the characteristics of excellence in direct emotional impact due to the discursive effect on recitation and the tonal effect of poetry music through the rhythm of its traditional rhythms. And that is what inflames feelings, whether it is on the level of occasions of joy and celebration, or national and patriotic occasions, or events of funerals and sorrows. The role of classical metrical poetry in its

classical language was not limited to celebrations alone, but folkloric poetry had a clear impact on that as well, for example in the festive scenes that take place in Iraq and other Arab countries.

As for western poetry, the formats of poetic festivities differ in most of what is familiar in Arab poetry, as it is the Western lifestyle and the nature of social and emotional relations between members of Western society cast a shadow on the styles and topics of poetry they have, it focuses on individualism and dealing with details. Small things in daily life have a personal relationship with the poet himself and with others as well, which made the expansion of the circle of poetic handling in collective forms a limited and rare matter, so it is expected that the manifestations of celebration will become scarce or narrow in foreign poetry, especially Western ones, as the space for dealing with It has a wide presentation of ideas, rich with poetry, singing, narration, dramatic story, where the characteristics of the festivity are manifested in its widest ranges.

Western writers excelled in the field of writing for opera and operetta with a mixture of prose and poetic meaning, as well as theatrical writing prepared for the epic theater as in the Brekhti theater, as well as theatrical texts prepared for the art of operetta on Arab theaters, and such texts are the most present in the middle of the last century and then It declined in recent years. The message of theatrical literature is not complete when it remains confined to papers, especially those texts that contain the atmosphere of festivities that do not revive it and convey its events to the audience in an optimal way, except for the stage, with its living characters, decoration, lights and natural and musical indicators.

As for oratory literature, which includes literary texts, political speeches, press articles, and others, it contributes to celebrations whenever it requires its presence in celebrations of occasions, especially on religious occasions, national holidays, and occasions that witness a wide popular presence. It is in this form of appearance and its relationship with the festive event is a relationship of one type, that is, to be an element of the festive ritual, and you do not expect this literary genre to include the ceremonial event as is the case in the other literary genres mentioned above. And its role in the ceremonies is close to the role of poetry, as shown above.

Approaching the festive vision in art

Art or the arts in general is one of the intellectual and practical means that a person employs to express himself as an individual being or a societal self on the scale of various societal segments. We can expand the classification of artistic genres into unspecified ranges according to the multiplicity of means of expression with what is known so far, and with the new means of expression that reveal the message that the artist desires to express out intentionally or unintentionally. The styles and genres of arts have branched a lot, leading to the emergence of other new arts.

Since there are various definitions of art we choose its idiomatic definition, which fits the topic of the research ((Art is defined as the design of something new, creative and mastering how it works, and art is defined as a vision or intuition, it presents the image or imagination of the artist in the form of a work of art, and its purpose is to communicate Beauty, and the arts are a link between man and nature. The elements of artistic work constitute a simulation of elements in nature, and the artist transcends them with his creativity and imagination and what inspires him .

Fine arts, or what is called high arte, include music, poetry, prose, architecture, drawing, sculpture, dance, and singing. The word art, in its simplest connotations, is related to those arts that we distinguish as fine arts or visual arts, which share common characteristics despite their differences.

From such implications of art in all its forms, we notice the depth of the role that art plays when employed in celebrations and festivals at various levels and types since antiquity, including formal, religious and national festive acts, as well as at the levels of social strata within the scope of nationalism (ethnic), religion, sect, tribe or clan and family. From that, we can see the original and active relationship between festivity and art, as one of the most important components of the festive entity is the expression of what is on the mind of the person celebrating in a party for an occasion, especially in the collective form of the celebration .

This means that there are psychological reasons that motivate a person to do this in partnership with others, and present the ritual in front of an audience or some viewers, whether they are active participants in the celebration or not. The celebrant presents a word, deed, movement, or mental act on a creative and aesthetic level that affects him before it affects the others, and this is a form of art. The wide variety of forms of art have given art a wide scope for the celebrant to master and innovate in the festive manifestations.

He invests the great expressive energy of color symbolism and employed the direct audio effect of the rhythms and tones of musical melodies. He also relied on models, accessories, lights, masks, and natural and industrial materials of various kinds and forms. Thus, he practices art in terms of being aware, intentionally or unintentionally, and that this person celebrates while practicing the festive act, He lives in a state of openness and liberation from the restrictive traditions and customs that he is familiar with in normal daily life, as the Russian critic Mikhail Bakhtin says: “The thought of the individual and the group in the festive atmosphere is liberated from restrictions and social situations, it is the space that reflects the reality of culture and idea because celebration is the eternal parent of human beings, in which they see the essence and reality of culture“.

The researcher can add to the opinion of critic Mikhail Bakhtin the influence of the mind and collective behavior on the individual, urging him to participate in the celebration despite those restrictions and social situations referred to.

On the other level of the relationship between festivity and art, there were many images of artists’ expression of ceremonial practices and their inclusion in their works on different forms that varied on the genres of art such as painting, sculpture, music, theater, opera, operetta, and others which constitute the most important aspect of our research .

We find that the artist, who is by his nature distinct from others, has the characteristics of sensitivity and depth of vision and an endless ability to catch beauty.

The artist has often practiced art with the tendency to festivity that he enjoys in order to show his identity, influenced by the elements of natural beauty since ancient times until now; “ for thousands of years, humans used to wear decorations, jewelry and in most of the great ancient societies the identity of the individual was known through artistic forms. Expressionism that denotes it, as in the models and styles of its clothes, body decoration and adornment, and dance habits, or the collective indicative symbolism that was represented in the totem denoting his tribe or clan, and the totem was

decorated with engraving to tell the story of his ancestors and their history. His life and culture, so the celebrations and dances expressed the lives of their ancestors and their myths about creation, or educational sermons and lessons“.

The artists embodied ceremonies and dances expressing antiquity with various styles and doctrines in painting, sculpture and theater more clearly and prominently than other early arts. In the art of theater, which bears wide characteristics and advantages of the means of expression, we find that the theatricalists have devoted to the festive manifestations a special style of theatrical styles, which they considered in the early days of its beginning an innovative artistic experience, and the most prominent of those who looked at the festive theater was the writer and theatrical director Abdul Karim Bershid; “Festivity is a form of human expression that is linked to the emergence of life on the face of the earth, and it was a speaking and moving book of human conscience throughout history, the expression is linked to the topic of expression. Singing was linked to harvesting, dancing was linked to singing, ..etc .

Hence, it was possible to define festivity as a collective expression of a collective feeling. It is an expression that everyone experiences to express the issues of the whole. It is the main expressive form, from which all the different expressive forms were born and branched out. It is the main source from which all arts (poetry, dance, singing, drawing, sculpture) were born. These arts cooperate with each other to express simple or complex states of human existence; sadness, joy, anger, fear, anxiety, surprise, contentment, rejection, rebellion, revolution.

Research Methodology

The researcher adopted the descriptive (analytical) approach, in the manner of content analysis, in order to reveal the concept of festivity, which was embodied in the contemporary artistic works, as well as achieving the research goal.

Research community: The current research community was determined and the researcher chose a group of sculptural works that belong to contemporary art and that carry within them the concept of Festivity.

The research community was selected, they are three artworks, these works belong to the time period that was determined within the limits of the research, and the researcher obtained them from reliable sources.

Research sample: The research sample was intentionally selected to serve the research goal by identifying the concept of festivity in the artworks that were selected, and these works were represented by (3) models, because of their relevance to the aim of the research, and the research sample was chosen according to the following:

-Conceptual diversity in the artwork

-The multiplicity and diversity of works and topics that were selected from the stages of contemporary art.



Artwork title: Childhood

Artist : Asim Abdel Amir..

Measurement: 70/70 cm.

Production year: 2015.

Materials: acrylic on canvas.

Ownership : The Artist's Private Collection.

Description of the work

the artist depicts in his painting an imaginary scene from childhood memories , the scenes are visible in the figures, one of them is a man playing the flute, and the cat as a sign of coexistence and peace with the other beings, and the girl, at the bottom right of the work, is painted with pure expressionism with the presence of palm inspiration in The background of the scene which gives indications of the Iraqi environment and its cultural depth, as the palm tree is an Iraqi symbol that appeared in many ancient Iraqi products, as well as heritage symbols such as the crescent and the kasbah symbol, and the folkloric pieces hanging in the homes of Iraqis (Kardans), we also notice the careful choice of the turquoise color and the ideological connotations it carries in the Iraqi society, with a direct overlap between the color lines, the work appears in its completed form, which is dominated by the blue-purple colors in the general form, and the work's contains in opposite colors in the sides and middle of the work.

The philosophy of Festivity in the artwork

The visual text of drawn by (Asim Abdel Amir) is more reductive to aesthetic relations and the use of functions that complement the artistic reading of his painting, making it a celebration and childish joy and a text full of poetic and semantic metaphors using inherited symbols and popular signs to express a life/future position.

The signs of joy emanating from children, girls and the palm tree call for the continuity of life, the relationship between a group of other signs (celebration and joy / flute, palm trees, dreamy colors, cohesion between space and earth that made people and beings in a state of flying), And the

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presence of two spatial masses on both sides of the figurative surface on the right side for the viewer made the shapes disappear and melt into oblivion / ecstasy / pleasure, “life is the center of his painting and childhood is the poetry of the painting“

The shapes in the painting deepens the sensation of a futuristic and dramatic theme that was clear in his artistic stylistic vision, he also showed a tendency to recall childhood memories (the implications of memory) and its common hopes, and on the other hand, the invitation to seduction, the rhythm of the flute, and its symbolic significance, an implicit poetic hint, a sign of abundant goodness in Iraqi thought expressed by palms, movement, and play, ancient optical illusions It is still rooted in the visual text, referring us to a celebration in the depths and secrets of the artist's subjectivity during his performance, with sensory perceptions towards the mind of the sanctities of innocence of childhood.

The artist Asim Abdel Amir reduced the visual text, with interpretive meanings of the proposed forms, with a mixture of mental self-images, due to the musical spirit that calls for joy and celebration, as he dealt with colors in an ascending manner from black at the bottom, then blue containing violet and its symbolic connotations of fertility And the colors of yellow and den that are not devoid of intuition, to express pauses, waiting, unity and anticipation, so that the scene (the text) can exist outside its physical limits and depends on emotion and color richness with relationships of contrasts and explicit colors: (red, blue, green...) as well as the Lines that are not made out of logic, but out of the spontaneity of formation towards freedom from material constraints through signs and intentions repressed and declared, then the text reveals deep subjective structures. It discusses the existence of the bound, lost human being and produces his questions thirsty for the proposed solutions using simple flat forms to express the holistic symbol of thought that is far from any limits or restrictions. Here he aims to understand and interpret the ideas of others according to their signs of understanding according to the roots or beginnings, the collective and individual memory that he has been searching for by returning to things and origins. Disguised in a sensual world that celebrates itself through color with a kind of iconic magic.

The painting is charged with calm magical colors, including the blue color, and the palm as a symbol for the female, and it seems that the artist placed (the cat) next to the female. the visual text of (Asim Abdul-Amir) forms ecstatic celebration, hope and peace and a return to the innocence of man and his first presence in nature And the embrace of pure and honest human relations.



Artwork title: colors and music

Artist Name: Faryal Fayyad

Size: 60/80 cm.

Production year: 2011.

Materials : acrylic on canvas.

Ownership : The Artist's Private Collection

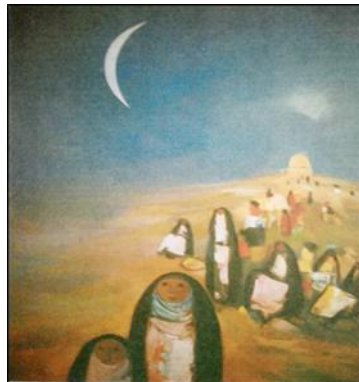
Description of the artwork

The artist embodied her work in a realistic way with an added abstract tint, as she embodied the forms without analysis or scrutiny, and she used cold and warm colors in the general atmosphere that dominates the surroundings of the forms, including the piano.

The philosophy of Festivity in the artwork

The visual text of here is different because the work is drawn in a realistic style and this is the usual style of the artist (Fayyad), as she embodied the celebration through the full color rendering of the artwork, as well as the presence of the musical instrument (piano) and the artist was more reductive to the chromatic relations as she embodied the bright color that suggests Joyfully the general atmosphere of the general scene at work.

It is noted that the artwork does not show from a state of stillness, and this is one of the features of the ceremonial philosophy in which the movement is an important part to demonstrate the effectiveness of the celebration.



Artwork title : The shrine and the desert.

Material: oil on canvas.

Artist name: Ismail Al-Sheikhly.

Date of the painting: 1975 AD.

Analysis

In this painting, we notice a number of women in different poses. At the bottom of the painting, a woman appears and next to her is a girl accompanying her. It is noticeable in the middle the dome of the shrine, which occupies the middle in the painting heading to the left, and the artist has put some color blocks representing The women in a form where the women's figures are posing different forms of movement; sitting, standing and walking.

At the top of the painting is a clear sky that represented the quiet summer night, and on the left the crescent moon and its reflection on the land, which the artist painted it as a desert nature. The crescent is white to silvery color, which indicates the illumination that reflects its rays on the ground, and the emergence of the dome of the holy shrine in a yellowish-golden color highlighting the desert with colors from dark yellow to light, in addition to other colors that showed the desert nature. As for the colors used to painted the female characters, the artist chose shades of white and red that express a certain harmony in a creative movement.

The artist proceeded to separate the sky and earth with the ring of the dome of the shrine, which gave beauty of expression by using the luminous color of the dome at night, which has a meaning for the figures of the women performing the sacred rites of visiting the shrine. The atmosphere of the quiet night, which is reflected in the souls, as if the dreams of the women have come true. In addition, the artist has formulated the work in a style close to cubism and also close to abstraction. The beauty of colors appeared in a night lit by a crescent and a quiet desert that merged with the performance of rituals.

Results and discussions:

-Most of the artworks whose contents were inspired by religious or historical events did not correctly match the events, but expressed the content only, such as the research sample artwork (1) and (2). (

-The manifestations of festivity for the contemporary Iraqi artist are linked to references that include folkloric heritage, religious reference, and ancient arts. Like the research sample artworks (1) and (2) (3. (

-The samples of the research revealed a clear diversity in the ceremonial manifestations of artistic works.

-The number of contemporary Iraqi artworks depicting (religious celebration) is very few compared to the number of artists.

-The Iraqi environment greatly dominates the mind of the Iraqi artist, and this is what appeared in his depiction of ceremonial manifestations, such as sample number 3.

Conclusion:

-Contemporary art corresponds with Islamic heritage in expressing some religious ceremonies.

-Most of the artworks are characterized by love of the homeland and the tendency to depict it and depict celebrations.

-Most of the artists used expressive shapes to illustrate the festivity in the artwork without taking into consideration the use of colors or movements.

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