

## Ceremonialism in the Art of Painting (from the Middle Ages to Modern Iraq)

Assistant lecturer. Saif Hussam Ali

University of Babylon/ college of fine Arts

[Sahussam2000@yahoo.com](mailto:Sahussam2000@yahoo.com)

### Abstract

There was no specific definition of the concept of humanity, as there were many and varied meanings of this concept, which made it take the vague terminology. It is described as an intellectual trend that originated and developed in different eras. The German Georg Voight worked on this concept or term in 1856. Some philosophical, literary and ethical trends meet at this proclivity. It has an early beginnings, represented by the Greek philosophers (Thales, Xenovan, and Protagors), especially the latter with his saying (man is the measure of all things). The art of the Renaissance in all European countries aims to revive the ancient Greek art that believes that man is the center of the universe, as well as liberating it from the domination of the Church in the Middle Ages. It believes that a person should live the life and feel its beauty because it deserves to be lived despite the hardships and difficulties it sometimes endures. Humanism also focused on opposing theology when it made man an element of the divine system. The humanist thinkers of the Renaissance sought to build a society different from the medieval society in which the clergy and priests were in control, a society under the weight of submission and surrender to circumstances. They were trying to elevate the human being and evaluate him to be rational and effective by relying on himself. The topic of the research (Ceremonialism in the Art of Painting (from the Middle Ages to Modern Iraq) comes with four chapters:-

The first chapter: the general framework of the research, as it contained the research problem, which was summarized by the researcher with the following question: What is (Ceremonialism in the Art of Painting (from the Middle Ages to post-modernism), In order to establish the goal of the research and its formulation, as the researcher engages with varying periods that have been determined, the chapter ends in defining the terms, giving them linguistic and idiomatic definitions as well as procedural definitions that agree with the researcher's point of view. As for the second chapter: the theoretical framework and previous studies, included three sections, as for the third chapter: deals with the research procedures for choosing the research method used in analyzing the sample, and then defines the research community and selects the sample from it, then selects the research tool to achieve the research objectives, and then analyzes sample models according to the concept of Ceremonialism in the artistic work, chapter four: which includes the discussion of the results and conclusion that the researcher reached from analyzing the research sample, and then presents practical recommendations and proposals related to the topic of the research to complete the benefit, then states the references.

**Keywords:** (Ceremonialism, festivity, painting, art painting, group painting)

### **Research problem :-**

The problem of the research is represented as an attempt to determine how the contemporary artist used the Ceremonialism in painting, by studying some of the works of contemporary artists, and the Ceremonialism in artistic studies did not receive the required attention by the authors, As a result of this situation, the Arabic library has been poor until now in terms of literature and translators that present the Ceremonialism in a systematic and thoughtful manner. Therefore, these transformations generated a sense of a problem for the researcher, as he based his research problem according to the following questions: (What is Ceremonialism in painting), (and what is its impact on the formal, symbolic and color construction of artists).

Of the totality of these questions, the research will try to answer them, according to the goal that will answer those questions, as well as the limits and methodology of the research.

### **The importance of research:**

The importance of the current research lies in the following:

- This research is the first study that examines the topic of Ceremonialism in painting.
- The study is a new dimension at the level of analysis in identifying the features of the concept of Ceremonialism in painting.
- The artist's revelation to his nation's civilization and for the purpose of identifying the extent of the influence of the ancient civilizational heritage through his artworks.
- The research emphasizes the aesthetics of ideas that were inspired by the civilizations that preceded to create ideas in works of art.

### **Research Objective:**

The current research aims to:

Showing the artworks done by the artists in connection with the ceremonialism .

- Demonstrating the development and transformation of the artwork and the extent of its impact on the theme of the ceremonialism in paintings.

### **Research Limits:**

A - Objective limits: ceremonialism in painting.

B - Time limits: medieval and modern era.

B- Spatial boundaries: (the world).

### **Define terminology:**

Define terminology:

The researcher defines the terms mentioned in the title of the research, as follows: Ceremonialism in painting is different from the realistic picture of the subjects

It is possible that ceremonialism is within the style of the artwork in terms of color, line and symbol, which means that it is manifested in every art school, but it follows the characteristics and style of that school.

The researcher also adopts the definition that states that celebration is the manifestation of self and collective conscience of motives, feelings, feelings and ideas by different means and methods. Ceremonialism generally can be treated as an emphasis in the area of expressive behavior, ceremonialism, a fondness for ceremony, is an adherence to and respect for. Adherence to or fondness for ceremony. marked by, involved in, or belonging to ceremony : stressing careful attention to form and detail.

### **The first topic: Religious ceremonialism in Christian art (the Middle Ages):**

The Middle Ages, from the fifth to the fifteenth century AD, began during the Western Roman Empire in 476 AD. It ended with the establishment of the royal states and the beginnings of European geographical discoveries and the Protestant religious reform movement in the beginning of 1517 AD. The first period of the Middle Ages in Europe is considered to be centuries or dark ages extending from the fifth century to the tenth century AD, when the civilization of Western Europe was subjected to decline. Painting, icons, sculpture, and mosaic are the most prominent cultural manifestations of Christian art. The life of Christ, his disciples, and the saints, and the events involved in the Old Testament, formed the main focus of Christian art. As for the second period, the Romanesque art was distinguished, which resulted from the mingling of different influences of the East, Byzantine, Germanic, Berber, and Church religious, as well as the Western Roman foundation. In this period, the frescoes, depictions of scenes and religious symbols on the walls and niches in churches. Then came the third period of the Middle Ages in the middle of the twelfth century AD, where the lives of saints and images of the Old Testament were depicted. As for the images of the Virgin Mary, they turned from a symbolic Byzantine figure to a more tender and emotional embracing of her infant. By identifying the periods of time, the transformations of the Romanesque style into the Gothic style and the transformations of the Gothic style into the style of the Renaissance appear. The characteristics and components of ceremonial art were not clearly evident in the beginnings of Christian art, especially during the persecution of Christians. Most of the artworks that were painted on the walls of houses and catacombs in that period represented Christ, Mary and biblical figures on primitive artistic formats, and in individual diagnostic methods devoid of collective synthesis, which is one of the most important pillars of ceremonial art. However, Christian art became richer in the period following the period of the Christian persecution, where the Ceremonialism of abstraction was manifested through the arts of mosaics and painting on illuminated manuscripts, as well as the emergence of icon art, which is dominated by painting and individual personification, similar to the art of turrets for images of Christ and the Virgin, as well as images of Christ's disciples and saints. . It is a religious drawing related to the Christian religion and done on a wooden stand or other suitable material, and some believe that icons are a development of images of mummies or the so-called Fayum portraits, and we can find some ceremonial manifestations in the art of icons in this period of the Middle Ages, including iconic paintings that appeared. It includes the scenes of the meeting at the crucifixion of Jesus for a group of people who were disciples of Jesus Christ in a sad scene of the religious celebration scenes, as the incident of the crucifixion of Jesus had a profound impact on the souls of Christian societies all over

the world and not only in Christian societies. It is a Ceremonial event that has its own characteristics and characteristics that are almost unique to it, perhaps the most prominent of which is the speaking silence that prevails in this sad ceremonial weather, in addition to that, the realistic and classical drawing style employed using a color technique that serves the theme of drawing such a ceremony, especially the backgrounds of these scenes that recommend the atmosphere of tragedy and sadness. And psychological disturbance, that which emanates from the looks of the persons that belong to the cross. Among the paintings that we can count from the religious ceremonial paintings of the third period of the Middle Ages, is the painting of the Virgin and Child on the Throne by the artist Chini de Bebo.

### **The second topic: Ceremonialism in Islamic Art**

Islamic art is distinguished from other ancient arts by being one of the most widespread arts, due to the expansion of the Islamic empire, which extended from China in the east to Spain in the west. Its area extended from the former Andalusian regions in Spain to India in Central Asia. At first, Muslims were concerned with the arts of writing, calligraphy and decoration, where the Muslim calligrapher was very creative in Arabic calligraphy, decoration and its repeated units, which gives an aesthetic and spiritual character at the same time. The Muslim artist has mastered the art of architecture by employing decorative works such as decorations and decorations on walls and windows, as well as carving on metal. It is noted that the Arab Muslims in their early days were influenced by the arts of the conquered countries, but they did not rely in their arts on embodying what is inconsistent with their religious beliefs and inconsistent with their taste in depicting or sculpting animate creatures, fearing that this embodiment or depiction would result in a return to paganism. AfifBahnasy states that Islamic art did not express any of the specific forms of the image of God, the universe, ideals, or man, so it was a lot for me to depict plants and they mastered them through decoration and engraving on the walls. It has varied for the sake of Islamic art on the diversity and succession of eras on its historical range since the first Islamic era and includes the Umayyad, Abbasid, Tulunid, and Akshidian states, then the Fatimid, Ayyubid and Mamluk periods. In terms of styles and technical schools, there were the Levantine school, Egyptian, the Persian school, the Indian school, the North African and Andalusian school. The cross-fertilization of civilization between Muslim Arabs and other peoples from the conquered countries had a great role in developing arts of all kinds, especially the art of painting, the art of decoration and architecture, and therefore we can generally say that Islamic art in the early centuries was dominated by the Umayyad style, then the Abbasid style, as well as It included a Spanish-Moroccan style in North Africa and Andalusia, an Egyptian style in the Nile Valley, a Syrian style, then a Persian style in Iran, an Ottoman style and an Indian style...etc.

If we want to discuss the aspects of ceremonialism in Islamic art, there are two dimensions that we can work on. The first is related to the coercion of the trend towards the aesthetics of abstraction and to its maximum meanings, in line with the subscriptions and determinants set by religious beliefs in drawing creatures with spirits, especially in the early ages of Islam. Here, we mean the trend towards the arts of decoration of all kinds, as the Muslim artist, from where he intentionally feels or subconsciously create a ceremonial space through the design, coordination and repetition of decorative units, which is one of the most important rules of decoration and is found in abundance in nature, which sends a spiritual and festive ritual. At the same time, especially when the decoration

corresponds to the arts of Arabic calligraphy, which is employed in writing verses and Qur'anic surahs, to create an artistic unity that is interconnected with the artist's creative message. The decoration, and he deviated from the ordinary in natural forms, and this is a reflection of his desire to employ abstraction and move away from pure natural imitation. And if he employed the familiar plant units of branches and flowers, he would transform and abstract their shapes into symbolic lines and curves consistent with the general aesthetic composition of the decorative form. The ceremonial tendency is clearly noticeable through the main ceremonial element, which is the meeting, repetition and juxtaposition of the decorative units. The Muslim artist has mastered the use of color in a way that suggests a color festivity that evokes joy and tranquility in the spiritual aspect and the sustainable movement emanating from the lines of decoration in the sensual and material aspect.

As for the second dimension in the ceremonial manifestations in Islamic art, we see it after the Muslim artist was liberated from the restrictions of drawing animate beings, especially at the hands of the painter Yahya bin Mahmoud Al-Wasiti, who is considered one of the most famous Muslim artists. The great founder of the Baghdad School of Painting, originated in Iraq, in the second quarter of the thirteenth century AD, and was distinguished by Arabic manuscripts that were photographed in Baghdad, the most famous of these manuscripts being the writings of Maqamat al-Hariri. The features of ceremonialism in Al-Wasiti's work are almost a clear and distinctive imprint, as he was able, through drawing shrines, to form a new transition in Islamic art by drawing human forms and other creatures. Al-Wasiti highlighted the ceremonialism by employing the social element of the painting's elements, and through the repetitive patterns of forms, and by combining the race of images in one scene by dividing this scene into multiple parts. In terms of the impact of the plastic composition on the festivity of the painting, we find that Al-Wasiti's feature is evident in creating the combination and multiplicity of visions, by employing a method on the bird in painting, which suggests diversity in looking through different angles.

### **The third topic: The human tendency in ceremonial thought in the art of hadith**

There was no specific definition of the concept of humanity, as there were many and varied meanings of this concept, which made it take the vague terminology. It is described as an intellectual trend that arose and developed in the Renaissance in Europe. The German Georg Voight worked on this concept or term in his early years in 1856. Some philosophical, literary and ethical trends converge with this tendency. And that it has early beginnings, represented by the Greek philosophers (Thales, Xenovan, and Protagors), especially the latter with his saying (man is the measure of all things). The art of the Renaissance in all European countries aims to revive the ancient Greek art that believes that man is the center of the universe, as well as liberating it from the domination of the Church in the Middle Ages. It believes that a person should live life and feel its beauty as it deserves to be lived at its most despite the hardships and difficulties it sometimes endures. Humanism also focused on opposing theology when it made man an element of the divine system. The humanist thinkers of the Renaissance sought to build a society different from the medieval society in which the clergy and priests were in control, a society under the weight of submission and surrender to circumstances. They were trying to elevate the human being and correct him to be rational and effective by relying on himself.

The Western artist was able to transfer the three-dimensional nature to the two-dimensional pictorial surface, and was keen on its realistic appearance as it appears in reality. Early painters of the period used thin layers of color with thin and delicate brush strokes that were often hidden from view, and the technique of painting became more established.

Most of the bearers of humanism agree in the importance of aesthetics. They see that beauty always accompanies human values, and thus there has been a great attraction in this direction for many artists who committed themselves to humanity, especially when the ancient aesthetic theory was adopted as an important means of artistic creativity. The antiquity model had a clear impact on the works of the Renaissance and in architecture as well. Vitruvius and Bramante were considered classic architects and were greatly influenced by Roman architecture. The concepts and ideas of Vitruvius and Bramante were adopted in many cultural and artistic centers in Italy, and even Leonardo da Vinci was referring to Vitruvius and Bramante in his famous drawing of human proportions.

We can see the features of humanism in ceremonial thought in the art of the Renaissance through the changes that occurred in thought in general in this era, especially at the cognitive and cultural level, including the tendency of man to meet and compose with others, which appeared in the products of this era, which was inspired by the classics of ages that did not leave the theme of man and his traces in the overall events and activities, but rather highlighted them in many works and knowledge productions. There is no longer a priority or precedence for topics of theology only, but the pioneers of thought, knowledge and art began to search and delve into topics related to man and the human groups included in the human participants, after the remarkable development that took place in the history of humanity, as well as the humanitarian standards and standards that have been developed and changed in the patterns of human thought and see it in life. The pioneers of the Renaissance focused on opening the horizons of knowledge, including those that contribute to the great societies or the so-called peoples, in order to move from the depths of backwardness to the sublimeness of sophistication and urbanization. Civilizations, namely the medieval civilization, the Greeks, the Romans and the Islamic civilization.

If we look at some of the works of this era with different themes, we find that they are not devoid of many human features and tendencies. Among them is the painting by the painter Sandro Botticelli entitled *Primavera*, Picture No. 32, which shows a ceremonial aspect of the spring season through the legendary symbolism of the vigor of fertility, employing the symbolism of the fertility gods and surrounded by human elements with bodies and movements of great human beauty.

### **Chapter Three / Research Procedures**

**Research Methodology:** The researcher adopted the descriptive (analytical) approach, in the way of content analysis, from the ceremonialism that was embodied in the artistic work in the Middle Ages and the modern era, in line with achieving the goal of the research.

**Research community:** The current research community was determined and the researcher chose a group of artworks that belong to the mediaeval and modern art, and these works carried the concept of ceremonialism and in multiple forms, formulated by the painter in different ways and presented different topics that have a conceptual and reference aspect, from which the researcher can start in revealing the concept of ceremonialism In the artistic work, the research community was selected,

## Ceremonialism in the Art of Painting (from the Middle Ages to Modern Iraq)

which numbered (3) artworks, these works belong to the time period that was determined within the limits of the research, and the researcher obtained them from the relevant sources

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

- 1 - Diversity of the ceremonialism in artistic works.
- 2 - The multiplicity and diversity of works and topics that were selected from different stages.

Research sample analysis

Sample No. (1):



Painting name: Peace.

Almaza: colored ceramic pieces.

Artist name: Faeq Hassan

Painting date: 1958

### **Analysis:**

The mural represents a group of people celebrating the 14th of July Revolution, and people beautifully gathered together in a harmonious way, with cheerful colors in an artistic form, hands raised for joy, with white pigeons on the palms, in the middle of the mural is a young woman raising her two hands. Around her are a soldier, a worker and a farmer, and there are women in colorful open robes. At the bottom of the mural, a child turns his back to her viewers, and nearby is an open cage without pigeons. The meanings are very clear, which show joy and ceremony. The mural refers to the greatness, dignity and joy of man, by watching the hands raised to the sky, which show the pride, with the white doves of peace roaming around and embracing Iraq, and that the prosperous smiling young woman who raises her hands and flies the two doves to their freedom. here, the artist intended the next prosperity, which he portrayed through this embodiment and an expression of the Iraqi reality at the time.

We see the soldier, the worker and the farmer, and the women who are dressed in colorful open robes. It is nothing but a depiction of the reality of Baghdadi's social life at the time, and the artist also portrayed children as a child looking towards the other side of his life, playing and dreaming.

Sample No. (2):



Painting name: Olive Branches (Peace Day).

Material: oil on canvas.

Artist name: Mohamed Ali Shaker Shaabeth.

Painting date: 1960

### **Analysis:**

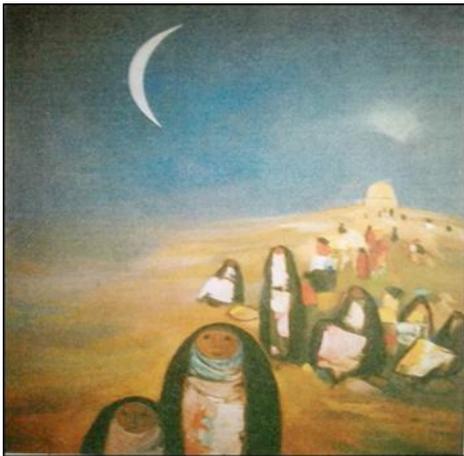
The outward appearance of the painting indicates a ceremonialism in an atmosphere of joy, but in its interior it carries symbols and connotations that indicate something of guilt and sorrow. From its unity, where the artist linked in the elements of the painting in order to achieve strength and supremacy of the two clearly distinguished women, through their color and organic distinction, and to reinforce this distinction by guiding lines and contrast in colors. In the field of movement, the movement of the hands of the element that appears in the upper corner of the left side as if it is guarding against some danger.. as well as the movement of the eyes staring at the unknown, even if these eyes appear to be extinguished. Balance has been achieved in the painting, and if we look closely at the distribution of color spaces and blocks, we will find that the balance of the painting is of the central and chromatic type, and the distribution of the rest of the elements and shapes are similar in the sides, top and bottom of the painting. As for repetition, he employed both types of linear and chromatic (linear and chromatic stripes) in the center of the painting. He designed the repetition methods in multiple vertical, horizontal and diagonal directions, which gave the painting a rhythmic and dynamism that increased the kinetic sense of the general atmosphere in this work. Repetition of color borders that he intends to employ as frames and separators between different spaces and shapes or within the same element as in the borders of the head and its covers and the borders of the margins and others. As well as employ the contrast resulting from overtaking warm colors with cold colors.

We can perceive the calligraphy as having a greater role in the composition of the structure of the variety than the convergence or juxtaposition of spaces and shapes of different colors, which are many in this work. The forms adopted in this painting varied between organic, objective,

## Ceremonialism in the Art of Painting (from the Middle Ages to Modern Iraq)

representative and natural forms. In the light, the artist adopted two directions for the light source, one on the right side of the elements in the front of the painting and the second on the left side of the elements in the back of the painting, but he also used light sources in order to achieve the chromatic style that he adopts through the diversity in the color, its value and intensity, and the multiplicity of colors used in the elements of the painting. It came with an intentional purpose to give some ambiguity and illusion to the elements that he wanted to hide. In the aspect of design relations, several relations are distinguished, which are the similarity in the form and style of drawing elements, both of their clear and ambiguous types.

Sample No. (3)



Painting name: 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 numbers of people representing women in different poses. At the bottom of the painting, a woman appears and next to her is a figure that the artist expressed about 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 observed some color blocks representing The women are in a form in which the artist deliberately poses a perspective in distributing the color blocks that represent women, where the women's figures consisted of different movements in the form of 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 ground, which the artist represented with a desert nature. The crescent is in white to silvery color, which suggests the lighting that reflects its rays on the ground, and the emergence of the dome of the holy shrine in a yellowish-golden color and the highlighting of the earth in a desert form with colors from dark yellow to light, in addition to other colors that showed the desert nature, as for the colors used for female figures. The artist formulated it in colors

that emphasized these characters such as reddish colors and white and color spots indicating the rhythms of color on the female characters in an expressive style of movement.

The artist proceeded to separate the sky and earth with the ring of the dome of the shrine, which gave the 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 inclined 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.

## **the fourth chapter**

### **The results and their discussion**

#### **The results and their discussion:**

- 1- Most of the works whose contents were inspired by religious or historical events were not correctly matched, but were limited to the content only, such as the research sample (1) and (2).
- 2- The manifestations of ceremonialism in the artist are linked to references that do not include the popular heritage, the religious reference, and the ancient arts. Like the research sample (1) and (2) (3).
- 3- Samples of the research revealed a clear diversity in the ceremonial manifestations of artworks. It also appeared in all samples.

#### **Conclusions:**

- 1- Art corresponds to Islamic heritage in expressing some religious ceremonies.
- 2- Most of the artworks are characterized by love of the homeland and the tendency to depict it and depict ceremonies.
- 3- Most of the artists used expressive shapes to illustrate the ceremonialism in the artwork without looking at the use of colors or movements.

#### **Sources**

1. Medieval Dictionary, Contemporary Arabic, Al-Raed, Lisan Al-Arab (<https://www.almaany.com/ar/dict/ar>)
2. About Almaany dictionary <https://www.almaany.com>.
3. Brown, S., and Dissanayake, E., the Synthesis of the Arts: From Ceremonial Ritual to "Total Work of Art", *Frontiers in Sociology*, Volume 3, No. 9, 2018. doi: 10.3389/fsoc.2018.00009
4. Bershid, Abdel Karim, *Ceremonial Theatre*, first edition, Jamahiriya House for Distribution, Publishing and Media, Libya, 1989-1990.
5. Goethals, Gregor T. "Ritual and the Representation of Power in High and Popular Art.", *Journal of Ritual Studies*, vol. 4, no. 2, 1990, p. 149–177. JSTOR, [www.jstor.org/stable/44368475](http://www.jstor.org/stable/44368475).
6. Hamdawi, Jamil, article in *Al-Muthaqaf newspaper*: [www.almothaqaf.com](http://www.almothaqaf.com).
7. *Painting in the Dutch Golden Age: A Profile of the Seventeenth Century*, National Gallery of Art, Washington, 2007, p. 97.

## Ceremonialism in the Art of Painting (from the Middle Ages to Modern Iraq)

8. Carroll, Noël & Moore, Margaret & Seeley, William, *The Philosophy of Art and Aesthetics, Psychology, and Neuroscience Studies in literature, music, and visual arts*, in: *Aesthetic Science Connecting Minds, Brains, and Experience*, Oxford University Press, 2011, pp.31-58, doi:10.1093/acprof:oso/9780199732142.003.0019.
9. Carroll, Noël, *Philosophy of Art A Contemporary Introduction*, First Edition, Routledge, London, 1999, pp. 2-5.
10. Talo, Mohieldin, *The History of the Geniuses of Fine Art in the World and the Most Famous Immortal Masterpieces They Left Through the Ages*, First Edition, Damascus House for Printing, Publishing and Distribution, 2010, p. 16.
11. Article entitled Plato: <https://ar.wikipedia.org>.
12. An article entitled Socrates: <https://www.marefa.org>.
13. Abdel Moneim Abbas, Narrator, *Human, Art, Beauty, "The Trilogy of Creative Life"*, first edition, Dar Al-Wafaa for Donia Printing and Publishing, Alexandria, 2014, p. 53.
14. Bayou, Noura, *The Ceremonialism Between Narrative Discourse and Theatrical Discourse: Continuity and Intersection*, TiziOuzou University, Algeria, pp. 123-132.
15. Ismail, Youssef Abdul Rahman, *The Ceremonial in the Arab Theater - Roots and Premises*, *Journal of Specific Education Research*, Vol. 2016, No. 41, 2016, pp. 327-361.
16. Awad, Riad, *Introductions to the Philosophy of Art*, first edition, Gross Press, Lebanon, 1994, pp. 18-72.
17. Kazem, Bushra Salman, and Al-Fatlawi, Abbas Nouri, *The Impact of Psychological and Social Contents on Contemporary Iraqi Painting*, *Babylon University Journal for Human Sciences*, Volume 26, Issue 3, 2018, p. 189.
18. Meyer, Jim, *What Is Literature? A Definition Based on Prototypes*, *Work Papers of the Summer Institute of Linguistics*, University of North Dakota Session. 41, 1997. 10.31356/silwp.vol41.03.
19. Al-Afghani, Saeed bin Muhammad bin Ahmed, *Markets of the Arabs in Pre-Islamic Times and Islam*, Fourth Edition, Dar Al-Urubah Library for Publishing and Distribution, Kuwait, 1993.
20. Hassan, Wail S., *Approaches to Teaching the Works of Naguib Mahfouz*, Language Association of America, New York, 2012.
21. Souizef, Farida, *The aesthetics of color and its connotations in contemporary Arabic poetry, reading in the Diwan of Badr Shaker Al-Sayyab*, Ph.D. thesis, Faculty of Arts, Languages and Arts, DjilaliLiabis University, 2017, pp. 1-7.
22. Downing, Raquel, *the art of persuasion: the relevance of rhetoric today*. *EstudiosIngleses de la Universidad Complutense*, 2006.
23. Al-Kaak, Othman, *Introduction to Folklore*, Ministry of Guidance, Republic of Iraq, 1964 AD.