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The Role of the Iraqi Artist in Embodying the Environment of the Iraqi Marshes in his Drawings

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ABSTRACT

The studies are concerned with the heritage of the marshes environment due to its importance and its material, historical, geographic, political, humanitarian, artistic and moral value. Therefore, various studies and research have taken the initiative to shed light on them, including those related to Iraqi, Arab and foreign art and artists, who dealt with them with their artistic achievements. This study focused on three prominent Iraqi artists who dealt with the environment of the Iraqi marshes in most of their artistic achievements, they are: (the artist Mahoud Ahmed, the artist Ayath Al-Doori, and the artist Salam Jabbar Jiyad). This study aimed to show the role of the Iraqi artist in embodying the environment of the Iraqi marshes in his drawings. Her problem was defined in the form of questions about the concept of the marsh environment and the most prominent Iraqi artists who embodied it with their artistic accomplishments, the techniques they used, and the aesthetic features that permeated them. The study reached important results by analyzing the samples of the research sample, and it was found that the artists (Mahoud Ahmad, Ayath Al-Doori and Salam Jabbar) embodied the environment of the Iraqi marshes with their artistic accomplishments using various artistic methods and different techniques in which the aesthetic of the environment reflected all its natural and heritage elements. Then the study led to a conclusion that included the most important results and scientific sources that were based on it.

Keywords: *role, artist, environment, marshes, drawings.*

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INTRODUCTION

The marshlands' environment are water and environmental systems with a high value and a resource of energy resources, and constitute natural reserves of great beauty and an important source of agriculture, fishing, migratory and local birds, and a suitable environment for raising buffaloes (Salim, 1970, p. 18). It is one of the natural phenomena spread over the planet, which came in several definitions, including: "The word applied to low lands that are covered by water at all or some of the days of the year (Al Khalaf, 1965, p. 132). With relatively little depth, reeds, sedge and other aquatic plants grow in them and in some parts are devoid of that plant life, because they are exposed to depth, while other spots around them appear opaque due to their dense vegetation cover, and some of them dry up all or some of them with the receding of the flood waters. In general, the areas of the Iraqi lowland environment are expanding with the arrival of the first waves when the water level rises gradually due to the rains in the winter season. Then, it reaches its peak in amplitude with the arrival of the flood waves from the thaw in late spring and early summer (Jawdat, 1989, p.140).

The research problem lies in justifications, including the secret of the Iraqi artist's role in embodying the environment of the Iraqi marshes in his drawings. A scientific study has

not been studied. In this, the problem of this study is summarized by the following questions.

- A- What is the concept of the environment? What are the Iraqi marshes?
- B- How was its beauty reflected in modern Iraqi art?
- T- Who are the most prominent Iraqi artists who embodied that beauty?
- D- Are there evidence of their artistic achievements that support it?
- C- What is the technical and stylistic technique used to achieve it?
- H- Where do the aesthetic features reside in it?
- G- What is the human presence in it?

The researcher followed the descriptive approach in this study with an introduction that included the research problem, its objective, and its objective, temporal and spatial limits. The concepts and terminology related to the research subject were defined, and with two axes. The first is theoretical, two topics, the first is the concept of the environment, and the second is the concept of the Iraqi lowlands. And the applied axis (research procedures) includes the study of artists.

Research goal:

Show the beauty of the Iraqi lowland environment and its reflection in modern Iraqi art.

Its limits:

Objective limits: The aesthetic of the Iraqi lowland environment and its reflection in modern Iraqi painting.

Spatial boundaries: Iraq.

Temporal limits: 2000-2006.

THEORETICAL AXIS

The Concept of The Environment and Its Relationship to Human Heritage

There were many opinions and concepts about the meaning of the environment, as it is related to the pattern of the relationship between it and its users, so it is said, for example: - the agricultural environment, the industrial environment, the healthy environment, the social environment and the cultural, political and religious environment, i.e. the relationship of human activities related to these fields. Its concept is derived from the scientific term (Ecology), its meaning in the Arabic language (Ecology), which was developed by the German scientist Ernst Haeckel from the merging of the first two Greek words: (Oikes), meaning home, and the second is (Logos), which means science. 1866 AD and developed a definition for it that says:

((It is the science that studies the relationship of living things to the environment in which they live, and this science is concerned with living organisms and their nutrition, ways of living and their presence in societies, settlements or peoples, and it also includes the study of non-living factors such as climate characteristics. (Heat, humidity, radiation, water and air gases) and the physical and chemical properties of land, water and air))
(<https://www.ixwebhosting.com/templates/ix/v2/affiliate/clickthru.cgi?id=qlaith>).

From all this, it is understood that the concept of the environment means: the natural components that this environment contains, united with the factors and conditions in which the various biological assets live. However, some researchers have divided it into two parts: the first is (the natural environment), which means all aspects that affect humans without interfering with the vocabulary of their existence, such as the dry land and the different terrains it contains and the vast waters represented in the seas, oceans and various rivers as well as the existence of living organisms. In them, which directly or indirectly affect the life of this person, as for the second part of them (the built environment), which means all the social systems and institutions that a person has built from the dawn of history to the present day, from here this study starts with some detail to find out the exploits of man Which influenced

and was affected by the natural environment and built it throughout history.

The ancient man, since the dawn of history, took caves and caves as his home, and these dwellings were granted to him by nature, as they are, without a doubt, fortresses against the tough ages of predatory vermin and the multiple fluctuations of the climate over the days and years. He practiced the profession of hunting various animals to feed his life, thus creating the most beautiful paintings that have undoubtedly become basic sources for plastic arts in general and the branch of painting in particular (Yunnan, 1969, p. 194), ((Where man reflected what he saw in himself on the world, so about the natural phenomena of the world) ... as an extended, modified picture of a person's emotional life) (Al-Kilani, p. 10).

With the grace of his Creator, the Almighty, he was able to take advantage of the various components of nature, cutting trees and rocks and employing them in the construction of various buildings of temples, war castles and palaces, which were historical sites through the ages, and the best evidence: the one left by the Pharaonic, Babylonian and Assyrian artist of sculptures, decorations and pictures **Figure (1)**. It became historical sources for science, art, and news that narrated the thirst of the Arab, the Western and those who attended (Watt, 1402 AH / 1982 CE, p. 18).

The environment is the place in which a person lives and dies and practices in it his

various activities, as they affect his public and private behavior. The general trend is toward others, such as cooperation from them in various matters, for example when it includes one of the individuals, especially in the countryside, and he notes familiarity and cooperation between them in order to accomplish this house for this individual, as well as in the event of flood and fire and the like. As for the private person, the individual carries out many activities to overcome the environmental activities that may cause him a dilemma or make him happy, for example.

There are different types of environment, which are the desert and mountainous environment, the environment formed from marshes and swamps as well as the changing air environment and the social environment. These types of environment must be studied in some detail when dealing with the style of an artist, and upon knowing the characteristics of these types of environment, it can be reached. To the real influence in this artist's style, (that the emphasis settled on the importance of studying the interaction between the variables of the object and the variables of the environment and finding relationships between them) (Al Shamaa, 1981, p. 141) However, the natural environment in which a person lives and the social environment in which he practices his life and the whole daily activity affect his aesthetic composition, because nature presents many aspects that arouse joy and pleasure (Muhammad Saeed,

1410 AH / 1990AD, p. 259). That is why shadow, light, life and death, sound movements, calmness, rain, falling snow, the roar of waterfalls, desert sandstorms, and many others are seen in nature. A color of expression so that his artistic performance delivers him deepening feelings, man is about the world and the things around it (Al-Kalima Magazine, 1972, p. 4).

The life of man in the countryside, the desert, for example, is characterized by its cruelty and drought, and the ancient primitive

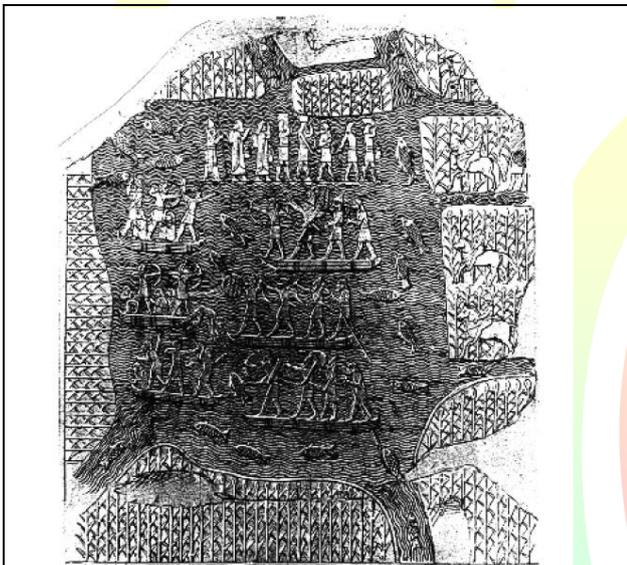


Figure (1) His sculpture represents scenes from the campaign of King Sen, my brother Iriba (Sennacherib). Source:

Botta and Flandin, Monument de Ninive II, 88; Starr, I, Queries to the Sungod, Vol. IV., (Helsinki, 1990, p. 96

human life dominated it as closely as possible. For example, in costumes, tattoos, dyes, especially henna, as well as various types of

knitting. And since this artist lives in such an environment, he often sees that he is flirting with it by reviving it with his paintings, in which the environmental impact on him is clearly evident, in addition to that this environment represents his original heritage, that this artist cannot go beyond his society but rather tries to interact with him because he is from him. Like a fish in water, its body temperature rises with the increase in the temperature of the water and decreases at its low (that every individual has a motive that drives him to belong to a certain group of people and needs their appreciation, love and respect for them. All this can only be done by interacting with them and accepting the rules, judgments and social behavioral norms that prevail in them. Which it was agreed upon that we call it (social norms of behavior) (Al-Samarrai, 1408 AH / 1988AD, p.92) Therefore, the artist must reconsider his environment and the surrounding soil and be faithful in his study of his community, present his faults and explore the details of daily life, and the change and development that happened to it. And monitoring events to sow the most beautiful ideas and the best images and create the appropriate and good atmosphere, and spread throughout his environment (the artist), the most wonderful real, beneficial values that he produced in society and expel the false values that are alien to him, so humiliation Also, the environmental influences make the long-time intelligent artist

to think and that this thinking makes him innovate and create after that he produces a work with the influence of this environment, and Ibrahim affirms: There is a form without content, or an image without a subject)) (Ibrahim, p. 226).



Figure 2 represents bodies of water (the environment of the Iraqi lowlands). Ancient Assyrian soldiers on an Assyrian reed boat, circa 640-620 BC. From Nineveh, southwestern palace. Source:

<https://www.alamy.com/ancient-assyrian-soldiers-on-reed-boat-in-the-marshes-of-southern-iraq-assyrian-about-640-620-from-nineveh-south-west-palace-image186360266.html>

Heritage Characteristics of The Iraqi Marshes Environment

The environment of the Iraqi marshes occupies a prominent place in all human civilizational

records, especially local monuments, clay figures, anthropomorphic statues, prominent and recessed, cylindrical seals, pottery vessels and murals speaking of the greatness of Sumer, Babylon and Assyria dating back to different periods and eras BC in 3500 BC **Figure 2**. Or more, which confirms that this authentic environment has a long-term historical and civilizational depth and an important part of the ancient history of Iraq. In these sculptures, in the pictures of the ancient Iraqi artist, the scene of crushing the rebels in the marshes, and here the sculptor used the method of horizontal fields, placing them side by side with the method of the open scene that includes the whole board. Here we see the waters of the marshes represented by wavy lines, surrounded by reed bushes, as well as some animals, such as pigs and mammals, as well as fish that swim in the marshes.

The environment of the Iraqi marshes is one of the richest regions, characterized by the availability of water and the validity of the climate for the cultivation of economic crops and vegetables. The natural environment for the livelihood of buffaloes, which is rarely found in other areas than these regions, was the region as it contained tens of thousands of these animals before the eighties for several decades. Fish is one of the important animal elements, it is characterized by its diversity and abundance, and it is also a source of income for many of the population. It is considered one of the most important

environments suitable for the reproduction, dispatch and migration of birds from various neighboring and distant regions, such as cold regions such as Siberia and northern Europe, especially in winter and spring days and includes the most important rare species of this great wealth. This environment contains papyrus, Golan and reeds that were used to make various mats and food. Rich for animals. The environment of the marshes occupies a large proportion of the area of the southern part of the alluvial plain of Iraq, which is the area confined between the city of Amara in the north and Basra in the south and east, and Souk al-Shuyukh in the west, with an area of about 20,000 km (Muhammad, 1994, p.205).

The characteristics of the environment of the Iraqi marshes varied due to its diversity in the country, in general influenced by the neighboring regions. The climate is of great importance to nature, which has a direct impact on agricultural, plant and animal production, hunting and other activities. Its effect appears in determining the types of plants that grow in each region, and the most important elements of the climate affecting plants are the temperature, the intensity of rain and the winds, and it is the factor that determines the general ranges of the plant species and the rain is what determines the seasonal distribution of plants within those general ranges and the temperature affects all chemical processes in the plant such as

Solubility of nutrients and processes of water absorption, as well as affecting the ability of plants to grow and reproduce (Fayed, 2003, p. 137). As for the soil, it is a product of the interaction of several factors that led to its difference from one region to another and from one place to another in the same region, due to the difference in the factors that formed it from the climate and natural plant origin that resulted from it, in addition to that variation in (the topography of the earth), and the time factor. Soil is soft tissue and contains minerals and a little organic matter, and the surface of this soil is almost completely flat, so the drainage process is very poor in this type of soil, and the degree of salinity in this soil is high compared to other types of soils. However, it was not salty soils, so this soil is not suitable for many agricultural crops such as vegetables and fruits. The reed and papyrus plant grows, and its edges include *Cladium mariscus*, thorns, brains, al-Tarafa (*Tamarix aphylla*), and (*Schanginia*) in it, as it contains organic materials that help the growth of the roots of these plants.

The environment of the Iraqi marshes is also distinguished by its animal biodiversity (in addition to vegetarianism as it has been passed). There are various types of fish such as Barbel, *Barbus xanthopterus*, *Barbus luteus*, Liza abu, *Cyprinus Carpio*, *Aspius vorax*, Shad, *Mystus pelusius*, *Silurus glanis*, *Barbus esocinus*, *Barbus Grybus* and there are some aquatic organisms such as: snakes Aquatic

snails, crabs, red worms, Abu silian, and some other amphibians, such as turtles and frogs. There are created types of birds in this rich environment, including local and migratory ones, as species of them and in different numbers come to them in the winter, such as (Anas Crecca, Pacific Reef Heron, Anatida, Ardea cinerea Anhinga,). In the summer, there are other species such as fish, Pelecaniformes, purple Gallinule, Moorhen, Coot and water chickens, and these birds feed on fish and other aquatic organisms in the marshes (Salim, 1956, p. 315).

THE APPLIED AXIS

A- Research Community

The study included works of art by Iraqi artists: (Mahoud Ahmad, Ayath Al-Doori and Salam Jabbar Jiyad), represented in the limits of research that the researcher could obtain from the following sources:

- 1- Available technical books, guides and resources.
- 2- Public institutions.

B- The research sample and justifications for its selection:

The sample was deliberately chosen on a regular basis based on its powers for analysis in that it:

- 1) Represented in the original community.
- 2) Diverse in its methods, and it suits the topic.

- 3) be for different environments.
- 4) The validity of their colors in the analysis.
- 5) It is mentioned in its sources.
- 6) Its importance in trading.

C- The approach followed in applying the tool:

The researcher adopted the descriptive analytical method for the work of the research sample due to the specificity of the research that moves within an analytical framework.

Search tool:

The researcher selected the (observation) tool, for his research, through a descriptive analysis of the sample that was chosen by him in relation to the characteristics contained in these works that benefit the research.

The research sample :

The researcher identified the research sample by identifying his community (works of Iraqi artists: Mahoud Ahmed, Ayath Al-Doori and Salam Jabbar Jiyad), which was determined by one work for each of them.

Analysis of sample forms:**Module (1)**

Artist: Mahoud Ahmed

Subject: Working in Al-Hor.

Measurement:.

Work Date: 2000.

Material: oil on canvas.

Source:

<https://www.facebook.com/188661011179503/photos/a.422501134462155/422501847795417/?type=3&theater>

The Subject :

It took a daily life character represented by the general atmosphere of the environment of the Iraqi marshes in the period expressed by the artist Mahoud Ahmed by employing the aesthetic features of the natural life in a subject that has its implications in the direction of employing the artistic aspects in the social issue, so it was (2000) (the year of implementation of this artistic achievement) A year fraught with the issue of love for the homeland, represented by the environment of

the Iraqi lowlands (the marshes). That environment became a reference for the beginnings of his artistic creations, and its airspace kept stirring his feelings reflected on his various brushes to show them in his wonderful artistic accomplishments despite his living far away from them in different environments, whether Arab or foreign or even local in the north of his beloved homeland, which he resorted to due to security and instability in an environment Foundation. The years of exile affected him and made him live with a dream of returning to them despite the great difficulty of the loss of security and stability. But he insists on returning by summoning his inner and emotional feelings, so he flirted with his environment at times and at other times, seeking help to fulfill his desires and steadfastness and steadfastness on her love despite the separation, the distance and the anguish of alienation.

The artist divided this artistic feat into four straight and parallel surfaces. The first surface close to land or land is represented by a very small percentage, up to 5% of the percentage of all achievement. As for the second and larger surface, which is represented by water, it constitutes 80%, so it dominates the whole scene. While the third surface represented by the marshes which adjoins it with the fourth surface that represents the sky or space constitutes approximately 15%. The second deck that occupies the heart contained six galleys (boats) empty of their people, except

for one (seventh), driven by a young, graceful person, holding a long reed with both hands to push his boat forward, and this method has been adopted in the artist's environment since time immemorial. Here the artist made himself in the balance error on purpose by not letting the person on top to rise from the front as he is standing on the backside. Lofted forward without the slightest doubt. Moreover, the size of a person appears large in relation to the length and shape of the Mashuf. Thus, the Mushaf should rise from the front to acquire the shape of the balance in its true condition. In that, the artist wanted to preserve the shape and flow of his seventh mushafah with the other six mushafs in order to show a close kinematic balance with all seven mushafs. Through the movement of the person and the mushafs with their shadows reflected in the water, they form opposite and symmetrical circular motions at the same time as if they were taken from the features of the drawings of Yahya bin Mahmoud Al-Wasiti, who was influenced by the artist Mahoud Ahmed Shadma, an influence that expressed his poetry and what is going on in his thoughts, using the symbols, suggestions and allegorical expressions that he invoked from The legacy of the immortal, which he cherishes in most of his achievements, if not all.

The artist tried to balance the artistic achievement by distributing the vocabulary by symmetrically in the movement and shapes of the vocabulary with their shadows as if they

were circles moving on a flat surface and between straight surfaces. The scene appears integrated, balanced and stable to the utmost extent, with fluid, poetic, calm movements. Creation is open with vocabulary overlapping.

The colors achieved ranged from gray, cyan, green, light, blue, black, white, and Ukrainian. This is a distinctive feature of the colors of the artist, Mahoud Ahmed, in most of his artistic accomplishments. So it took on a close-fitting watercolor with its harmonious transparency. The artist tried to show the third dimension (perspective) through the intertwining of the shapes and their convergence with showing the horizon above the plants or the distant vegetation strip that borders the marsh, so they appear different in form and content. The artist used brushes and oil paints on the canvas in this artwork.

Module (2)



Artist: Ayath Al-Doori.

Subject: Marshes of the South.

Size: 35 x 45 cm.

Work Date: 2005.

Material: Watercolor painting on art cartoon paper.

Source: belongings of the artist himself.

The subject :

It took an emotional, expressive and symbolic character expressed by the artist, Ayath al-Doori, through his employment of the aesthetic features of the environment of the Iraqi lowlands with the vocabulary of its elements and its assets in a subject that has its content towards employing the artistic side in the social issue and specifically the emotional one of which was the year (2005) (the year of implementation of this artistic achievement) charged with love and tenderness in spite of the artist's geographical distance from that low-lying environment, he was born on one side of the Tigris in the famous historical city of Al-Dur, which is a continuous source of its continuity and revival throughout the seasons of the year. The geographical distance between the artist and the low-lying environment in the far south only increased him with love, fondness and longing, as it is an integral part of his large mother environment (Iraq), for it is undoubtedly the home of his civilization and the source of his sciences and art. Basic references for the arts for the whole world. The artist, Ayath Al-Doori, senses the happiness and sadness of Al-Hor, according to the influencing circumstances, whether they are

climatic, political or military fluctuations. In this amazing, exciting (dramatic) scene, the artist turned the table on sorrows and broke the chains of his family's chains for years gone lean. This beautiful lowland dried up to begin flirting with it anew with its ancient past, its blossoming present and its hopeful future in which water bodies are seen interrupted in some directions and connected to others and this is a characteristic. The Iraqi lowlands (the marshes) are dotted with reed and sedge plants with lush shades. There is a hut made of reeds in the middle of the scene with its upper third, followed by plant motifs as if they were palm trees and other trees that looked like citrus. And it is covered with a skilled fisherman who pushes his boat with a long stick to sneak into the heart of the scene so as not to let his prey fish and water birds of all names be fed, as these methods are inherited by the people of this environment since its emergence for many years and even today.

The achievement contained four formative groups, the first group represented at the bottom the dry ground covered with reeds, sedge and various weeds, and the second group represented an oval water body with the center of the scroll and its owner who rotated it (the scene spiral). As for the third group, it mimics the second group in terms of oval shape, except that it contains a house of reeds and part of the fisherman's body. While the fourth group, the upper third of the creator, represents the public space, in which part of

the hut and some trees have been purified, in addition to the clouds shapes that embroider the color of the clear sky. Natural environmental vocabulary inspired by the Iraqi lowlands intertwined in this artistic achievement, such as the water movements, the calm wavy lines in the mashuf, the movement of the fisherman, and the flow of the movement of the mashuf that flows between the reed and papyrus plants, leaving around it the slow winding waves of the intended water in order not to raise suspicions of various water game, and this has been known from time immemorial with this. Archaic environmental ocean. The figures are drawn in a symbolic, realistic and impressionistic manner at the same time, expressing the emotional state of the artist Ayath Al- Doori towards his great homeland (Iraq) represented by its lowland environment and its distinctive elements.

The artist tried hard to balance his artistic achievement by distributing blocks and vocabulary in a manner of symmetry and gradation in the shapes and sizes of the blocks. The first block is balanced with the fourth block in terms of shape and differs in content. The second block is balanced with the third in the form and intersects with it with some vocabulary of content such as water, various plants, and part of al-Mashuf (boat) and fisherman. Without a doubt, this technical achievement seemed balanced and stable, and the construction was open.

Colors ranged from yellow, black, white, orange, sky-green, gradients of lead and Ukrain. The artist used brushes, watercolors, and black Chinese ink to draw on cartoon paper (Art Fiction), which are the artist's own possessions.

Module (3)



Artist: Salam Jabbar Giyad.

Subject: Back to Back.

Size: 100 x 80 cm.

Business Date: 2006.

Material: Acrylic.

Source: belongings of the artist himself.

The subject :

It took a heritage, rural and social character inspired by the environment of the Iraqi lowlands represented in the general atmosphere in the period expressed by the artist by employing the heritage features and symbols of his natural environment with a subject that has its content towards employing

the technical aspects in the issue of heritage, social and daily life in an important Iraqi environment that preserved its origin and origins. Through the ages and ages, despite the bloody historical events and great climatic variables caused by man or time. It is characterized by large agricultural areas and very beautiful natural scenes that make it completely different from what is in the city. It was the year (2006) in which this achievement was implemented, as he endowed the artist with the name: (Return of Al-Hor). After these Iraqi lowlands were completely drained for several reasons, the most important of which were the military and political ones, usually gradually to their first position, flooded again, accompanied by a remarkable revival of plant and animal life. People are returning to it as well, whether it is to traditional life within the marshes or to the farms along its outskirts. The village life that was abandoned is full of people and venerable life. From here, the artist Jiyad carefully sought to reach his goals in interrogating the marshes, heir to the ancient ancestors, and he painted Mashufh, the gene of symbolic significance for his beautiful environment, carrying the vocabulary of the marsh of reeds, papyrus, fish and the famous marsh bird (pelicans), or as it is called by the people of the environment (the marsh ewe). And modern connotations and symbols such as a (television) device and a traffic beam (— — — — —), as well as an old woman and a girl, heritage remnants, and contemporary

tools from the diaspora, with which the person returns to the abyss without youth as a result of the long-term migration he spent in the diaspora far away from his environment in which he grew up, grew up, and where his prey and hopes grew.

The artwork contained a large formative mass that dominated the scene as it occupied the middle. It consisted of a mashuf bearing two human figures, one of which was an old sheikh and the other a young girl, indicating a new birth, hope and optimism, as well as cane, fish, birds, and contemporary heritage remnants. Also, there appears to be the crescent at the top left of the scene, the well-known symbol of Mesopotamia.

The artist tried hard to balance the vocabulary of this artistic achievement in distributing the blocks in the manner of indirect symmetry through the hot, cold and neutral colors and the movements of the shapes and the components of the achievement. The construction is open with rapid movements indicating the eagerness to return and the ambition to restore life to its natural origins, construction and stability.

Colors ranged from teal, red, indigo, orange, purple, yellow, coffee, white and black. Undoubtedly, these colors have become a characteristic of most of the artist's colors, due to his strong influence on his teachers, the founders of modern Iraqi art, such as Faik Hassan, Ismail Fattah Al-Turk, Ismail Al-

Sheikhly and Hafez Al-Droubi, who took a course and laid most of his achievements during the period in which he implemented them. The different adjacent color spaces have a decorative character, similar to being digital colors on a modern computer screen, thus showing the styles and features of all his teachers in one of his many artistic accomplishments. It highlights white, red, cube, arc, and shades of realistic, expressive, and abstract shapes, among others. Use the artist

CONCLUSION

After this artistic trip in (the role of the Iraqi artist in embodying the environment of the Iraqi Marshlands in his paintings), the researcher is satisfied with this journey with its beauty and aesthetics in terms of its historical dimension, its political, economic and social significance and its great value to researchers, and most notably in the artistic field in which the heritage of its glorious past is stuck with its beautiful present. He showed the intimate features and relationships that are interconnected with ancient foundations and bonds that are renewed from time to time according to the changes that occur to them by human action or the fluctuations of time. From here, several results and conclusions emerged, including:

RESEARCH RESULTS

The study revealed its theoretical and practical axes, including the analysis of the research sample models for:

- 1) The emergence of the environment of the Iraqi lowlands from the Tigris and Euphrates rivers. They are accumulations of water in many surface depressions called (marshes) and all of them are called low lands or wetlands (marshes).
- 2) The historical depth of the environment of the Iraqi lowlands and its originality in the scientific, literary and artistic heritage.
- 3) The drawings of the ancient Iraqi and the strength of their expressions in the artistic embodiment of reality laid the foundations and rules upon which the modern and contemporary Iraqi artist relied, as in the drawings of the artist Mahoud Ahmed, Ayath Al-Doori and Salam Jabbar Jiyad.
- 4) The unity of thinking and the power of expression of the Iraqi artist in the ancient and the modern, the environment is one and the suffering is the same, but the difference between them is that the old Iraqi man is the origin and the modern is an imitation and a developer with different techniques between them.
- 5) The emergence of modern and contemporary Iraqi artistic styles concerned with the environment of the Iraqi lowlands

with remarkable wide attention to their direct effects on the human being born in it since ancient times, as the various artistic scenes from military campaigns in the lowlands, figure (1,2), hunting and trade. Then, artistically embodied it through its artists, Mahoud Ahmed, who called himself (the boy of the marshes) and the artist Salam Jabbar Jiyad, because they were very affected by their environment (birth and upbringing), treating all of its vocabulary with artistic accomplishments of the most beauty (content and form) sample model (1, 3). As a result, it is an integrated school from old to today. And the artist, Ayath Al-Doori, who sang this environment, as he does not differ from them, as he is honest in conveying his passionate feelings of love for his homeland (the environment of the Iraqi lowlands), as it is an integral part of his great homeland (Iraq) Model (2).

6) The human presence and its presence is important in all the sample models (1, 2, 3), but the style of its representation differs in the two models (1 and 2), while the symbol (1) tends to be impressionistic, realistic and expressive.

7) The artists in question used the vocabulary of the entire Iraqi lowland environment. Most of their works are legible and understandable when the viewer is aware of the environment of the Iraqi lowlands socially, historically and environmentally.

8) The artist Mahoud Ahmed relied in his work (Model 1) on oil and cloth colors and adopted the realistic socialist and symbolic expressionist style and excelled in highlighting the aesthetic aspect by gifting his subjects, elements and symbols in large and prominent sizes that increased their beauty and power of expression, focusing on the red, white and black color and the gradation of gray and blue in all models. . While the artist, Ayath Al-Doori, in his achievement (Model 2), he relied on watercolor and paper cartoons (art art), black Chinese ink, adopting the realistic symbolic, expressive and abstract style. Its colors were defined between blue, green, cyan, black, white and red. But the artist, Salam Jabbar Jiyad, relied on the colors (acrylic) and adopted the expressive, expressive and symbolic style, and his colors were defined in red, yellow, white, black, blue, orange and indigo.

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