



INTERNATIONAL JOURNAL OF RESEARCH IN SOCIAL SCIENCES & HUMANITIES

An International Open-Access Peer Reviewed Refereed Journal

Impact Factor: 6.064

E-ISSN: 2249 – 4642

P-ISSN: 2454 - 4671

THE IMPACT OF IRAQI NATURE IN THE DRAWINGS OF THE ARTIST SALAM JABBAR JIYAD: AN ANALYTICAL STUDY

Mahmmoud Hussein A Al Rahman

Assistant Professor, Iraqi Natural History Museum and Research Center, University of Baghdad

DOI: <http://doi.org/10.37648/ijrssh.v12i04.045>

Paper Received:

29 October 2022

Paper Accepted:

09 December 2022

Paper Received After Correction:

11 December 2022

Paper Published:

13 December 2022



How to cite the article: Mahmmoud H.A.A.(2022) The Impact of Iraqi Nature in the Drawings of the Artist Salam Jabbar Jiyad: An Analytical Study, *International Journal of Research in Social Sciences & Humanities*, Oct-Dec 2022 Vol. 12, Issue 4; 847-869 DOI: <http://doi.org/10.37648/ijrssh.v12i04.045>

ABSTRACT

Nature occupied a distinguished position in the literary and artistic circles in the successive Iraqi civilizations that established the landmarks of urbanization and development and broadcast the exemplary high life of all human beings, starting from writing to legislating laws that were and still are important references in all sciences, literature and the arts in particular.

Many Iraqi artistic movements emerged in the twentieth century, influenced by modern European art styles, after the impressionist school and the schools that followed, such as abstraction, expressionism, and cubism. The Iraqi government has given most of its interests to art and has developed the necessary means and capabilities to support and encourage artists, and to find out what international art has reached and keep pace with. In that, several Iraqi artists appeared who surpassed their peers, and their works were distinguished by innovation, innovation and creativity in this field, and they became famously referred to as the first professional artist in Iraq, Salam Jabbar Jiyad. And because the Iraqi nature is diverse and varied, the beauty of this contrast prevails, in contrast, its elements vary from place to place, so its effects were great in the drawings of the artist, Salam Jabbar, and his many methods of expressing this nature.

The aim of this article is to show the effects of Iraqi nature in the drawings of the artist Salam Jabbar Jiyad (analytical study). Its limits were (2006-2015), the article contained two axes: The theoretical axis: the concept of artistic style. The concept of heritage. And the concept of the environment and its relationship to art, and the characteristics of style in art, in which the study of the artistic methods of the Iraqi artist Salam Jabbar Jiyad. Through the theoretical and applied axis, several results appeared in the conclusion showing the great impact of the environment on the subjects and methods of the Iraqi artist Salam Jabbar Jiyad. Then the conclusions, recommendations and suggestions, then a list of sources and references on which the pillars, rules and foundations of this study depended.

Keywords: *impact, nature, environment, drawing, Salam Jabbar Jiyad.*

AN INTRODUCTION:

Iraqi nature is an important source of all knowledge whose greatness and integrity are manifested in showing its importance by beauty and its sense of it. Undoubtedly, it is an innate issue rooted in the human spirit since its inception. Therefore, this culminated in the Iraqi nature from time immemorial to the present day, occupying a distinguished and distinguished place and carrying a

specificity that derives its creative strength, growth and continuity from the aesthetic of the Iraqi man himself. In revealing the mysteries of existence down to the Absolute, this creative mentality was undoubtedly purely Arab and Islamic (Shafi'i, 1970, pp. 24-25). The Iraqi nature fascinated the hearts of scholars and writers in general, and artists in particular, so they tended to it, influenced by the charm, beauty and diversity of its

elements. Among them was the great pioneering artist Salam Jabbar Jiyad.

This is why artistic giving varied among Iraqi artists according to the changes in the natural environment and the political, economic and military aspects that were imposed on them. From here, the research problem was formulated in the form of questions as follows:

1. What is the concept of Iraqi nature?
2. What is its relationship to the arts?
3. What does the Iraqi nature mean to the Iraqi artist Salam Jabbar Jiyad?
4. How did nature affect his paintings?
5. What are the most important natural elements that are always repeated in his works?
6. What are the techniques and methods used to represent nature to him?
7. Were human elements present in these works?

Research goal:

It is to reveal and show the effects of Iraqi nature in the drawings of the artist Salam Jabbar Jiyad (analytical study). As basic and aesthetic elements in its composition. And get acquainted with the techniques by which those drawings were implemented.

The importance of research and the need for it

This study is an attempt to the educational and aesthetic dimensions of realistic, symbolic and expressive art as an art that works on embodying the objective facts of nature as well as the artist's subjective feelings, contents and thoughts.

This study presents analytical readings of realistic, symbolic and expressive art and the psychological and educational dimensions inherent in them. It also benefits researchers in the fields of criticism, modern art in general, and realistic, symbolic and expressive art in particular.

search limits:

A- Spatial boundaries: The Republic of Iraq. The works of the Iraqi artist Salam Jabbar Jiyad that have appeared in art galleries and cultural publications as well as art sources.

B - Time limits: (2009-2015 AD).

C- Objective limits: the impact of Iraqi nature on the drawings of the artist Salam Jabbar Jiyad (analytical study).

Effect (linguistic):

The rest of the thing and the combination are traces and Athur, and the effect by moving is what remains of the drawing of

the thing. The effect is to keep the effect in the thing, and the effect in the thing leaves an effect on it (Ibn Manzur, p. 5).

Effect (literally):

The effect: the result of a thing, and it has several meanings: the first is the meaning of the result, which is obtained from the thing, the second is the meaning of the sign, which is the characteristic that indicates the thing, and the third is the meaning of goodness, and it is called the words of the predecessors, not their actions, and the fourth is what follows from the thing, which is what is called judgment. According to the jurists, it may be called the effect that has already been achieved, as an accident on the authority of others, in a sense, synonymous with the effect or the cause of the thing (Saliba, 1971, p. 37).

Effect (Procedural):

A system of visual signs resulting from the action of environmental and human factors that involve a spatial effect due to environmental influences, formed in the form of cracks, lines, grooves, paths, appearances, or accumulation.

Nature (Linguistically)

(temper) The nature and nature of the creation and the nature of man, and the character as a feminine nature. The nature

of a man on a thing, of course, if it is attached to it, and by nature: the creation on which it was attached (Ibn Manzur, p. 232)

Idiomatically

Nature is every form in which the species attains completeness, whether actual or emotional, and it is more general than nature, and of course it is not, like an extra finger in the hand. It is a natural phenomenon, but it is not, of course, according to complete naturalness. It was also said: Nature is the absolute principle of movement, whether it is accompanied by will and knowledge, or not accompanied by them. In this sense, it is synonymous with nature (Saliba, 1982, pp. 13-14).

Procedurally

Nature - means the natural world, or the physical world. It also refers to life in general. Nature is a collection of external things that man did not interfere in making, such as trees, seas, oceans, and mountains to name a few. We can also conclude from the definition in the Philosophical Dictionary of André Laland, that nature refers to what is innate, inherited and biological (meaning: created), as opposed to what is acquired and cultural (man-made).

Drawing (Linguistically)

Drawing: trace. Draw the house: what was the effects of sticking to the ground. And painted the house meditated painted. Dhul-Rama said: If you draw from a clumsy water of longing from your eyes, tears will flow (Al-Fayrouz Abadi, 1420 AH / 1999 CE, p. 1438). Drawing: a pile buried by the ground, a trace or a remnant or unidentified antiquities. Antiquities: plural: drawings. Draw: look at her. And the rain painted the land: it afflicted it, and its trail remained attached to the ground, and the she-camel was formal: it affected the ground. (Al-Gohary, p. 210).

Drawing (idiomatically)

The drawing in the two areas is opposite to the boundary, and it is of two parts: a complete drawing (complete), and an incomplete drawing (incomplete), so complete what is composed of the close sex and the special, such as the definition of man with the laughing animal. Broad nails, fair skinned, straight in stature, laughing, of course (definitions of Al-Jurjani).

And drawing according to the fundamentalists is more special than anyone, because it is a part of it, and according to the Sufis it is the habit, the manners and its attributes, because the

drawings are the traces, and everything other than God Almighty is traces arising from his actions, and the philosophers (Al Bor Royal) see that the definitions of things are of two types: the first is the limit composed of gender. Close and separated, and the second is the drawing composed of incidentals that are specific to something and help to distinguish it from others. And the most accurate of drawings (Saliba, 1982, p. 615).

Drawing (procedural)

It is a practical method based on representing abstract relationships in geometric, curved and intersecting shapes that express them in a clear sensory expression, such as a representation between two variables or phenomena with curved lines, or broken or continuous lines.

THE FIRST AXIS (THEORETICAL).

THE CONCEPT OF NATURE AND ITS RELATIONSHIP TO THE ARTS

Naturalism is the main source of human existence, so the beginning of his first upbringing in prehistoric times was characterized by simplicity, and it is based on that through what I left of hand-made tools of works, drawings and symbols immortalized on the surfaces of his rock paintings represented in the walls of caves

have imitated these natural works with all their contents. From vocabulary that was like a magical tool that enabled that person to live and control life and ensure his livelihood (Abdullah, 1973, p. 19) (Fisher, 1973, p. 21). This simulation expressed pictorial forms of animals, and a view of their hunting. In his belief, it is a tool to control these animals in reality, believing that when he draws the animal while it is covered in blood and spears, this image will be reflected in reality and he will be able to control it when starting to hunt it. Examples of this, for example, are not limited to what was found on the walls of (Altamira Caves), which are colored drawings of those picture scenes of animals and their hunts by him.

After that, the ancient Iraqi artist became active, mimicking nature and complementing what the first artist had reached, as studies and research confirmed that the first artistic roots of Mesopotamian arts extend since the Neolithic era, that is, up to the tenth or ninth millennium BC (Mortkat, p. 141). Through these, archaeologists and history inferred that those early arts were in continuous development associated with the development of ancient civilization until it became what could be the beginning of fine arts. It revealed the traces of the beginnings of sculpture,

drawing, decoration and coloring, and many things that are included in the field of plastic arts, which formed the first roots of art in general, and Iraqi art in particular (Baqir, 1980, pp. 10-11). The topics of those arts were inspired by reality and simulated it sometimes and at other times they dealt with political or religious and sometimes social issues ((the purpose of addressing these topics is to express the doctrinal and theological concepts that were dealt with before)) (Barrow, 1979, p. 240).

The Egyptian artist did not deviate from the Iraqi in that period, seeing him embody a reality with some mastery and various artistic methods. This artist embodied the Pharaohs in the form of great heroic fighters, so you see them in their words, a mighty war man, trampling their enemies and slaughtering their prey with boldness. This art was based on realism that allowed realistic depictions to watch daily life, such as rural subjects such as farming, fishing and hunting animals and birds from above trees, sometimes in the desert and swamps.

However, the Greeks took from the East from Sumer, and Assyria and Egypt confirmed some of their beliefs. The artist was especially interested in beauty, natural values, realism, grace, tenderness,

navigation and poise. He excelled in simulating nature in addressing religious, social and political tendencies. The Romans and Hellenistic civilization were not far from such arts, as they had artistic disputes. The researcher enriched the arts of what is going on in his mind and himself.

However, Islamic art, which is the legitimate heir of the two civilizations of Mesopotamia and the Nile Valley, has crystallized its personality through that well-known cultural heritage in addition to the other artistic methods owned by the various regions within the civilization of Islam and included under its laws. Islamic art has acquired one personality despite the different regions of those regions in time and place. The Muslim artist resorted to simulating reality and thus addressing political, ideological and social goals, but he resorted to flatness in treating the forms and vocabulary of his works to give them a kind of characteristic that distinguishes them, and expressing the absolute in terms of its expression through a decorative form to fill the void in an artistic way, according to the treatment Artistic in spreading decorations on a regular basis on the limited space, especially in architecture, and the second is the hatred of the void itself, and the style of the Iraqi artist Yahya bin Mahmmoud Al-Wasiti and

Behzad Kamal Al-Din Al-Farsi are only eloquent evidence for the example of these arts (Al-Rifai, 1970, p. 38).

In Europe, several artists have emerged who have dealt with the concept of nature as well as other topics that simulate reality in all its dimensions and in various forms and methods, for example, but not limited to, the Mona Lisa painting by the Italian artist Leonardo da Vinci. What is the effect of employing those vocabularies for the movements and expressions of the human face, it seems, or that he wanted to tell the viewer that man cannot give up that nature, whether he likes it or not, and that it is the source of inspiration for all the data of life. Also, European artistic history is full of such arts. European artists were not satisfied with this realistic simulation of nature, but most of them were interested in that simulation most of their interest, and Eugène Delacroix was the pioneer who changed the parameters of the arts that preceded him to put the first sign of modern art that emerged from impressionist art.

Impressionism appeared as a violent reaction to the schools that preceded it, which took formal academic art and natural art characterized by the craftsmanship of transferring nature from nature and reproducing it as a basis for it,

so it emerged in the field of painting in particular. Expressionism of colors, especially drawing the atmosphere outside the ceremonies and getting rid of dark colors, “black and brown shades” and drawing the shadows transparently. This method has achieved great victories in the world of colors, and light, which is the source of colors, exists with its presence and disappears with its disappearance. Therefore, the Impressionists were fascinated by light, especially after the spread of the theory of the scientist Isaac Newton about the analysis of sunlight and the discovery of the colors of the spectrum, and their love for it reached such an extent that their pioneers formulated most of their artwork in the form of shivers of light-colored scattered throughout the painting. The admiration for light limited some of them to depicting the same subject several times and in different periods of the day, to show the difference in color and light shivers from one period to another and the extent of their impact on the artist's feelings, feelings and emotions (Bowness, 1990, p. 140).

Going out to nature and imitating it was the first impressionist artist, where he mastered the process of directing and employing its vocabulary in several ways. The body of this school was Pissarro, Claude Monet, Édouard Manet, Pierre-

Auguste Renoir, Paul Cézanne, Paul Gauguin and Vincent van Gogh. These last three paved the way for many artistic trends that changed the course of artistic history, Paul paved the way for Cézanne for cubism and Paul Gauguin for brutality, while Van Koch ignited the fire of expressionism in the souls of new artists, as he began to treat the vocabulary of naturalism in his works in the form of intense and bold color strokes and in different directions and in frank colors sometimes and at other times hybrid to give a distinctive impression of a new style that has stormed the art record with all insistence (Water , 1997, p. 287).

Studying the style of the pioneering contemporary Iraqi artist Salam Jabbar Jiyad

Before entering into the study of the style of the first professional Iraqi artist, Salam Jabbar Jiyad, it is necessary to show and address the roots of his creativity and his inspiration represented by the local artistic personalities who preceded him and established his creative bases in his artistic achievements.

The Iraqi artist Abdul Qader Al-Rassam, who was born in the Qala'at Saleh district in the Maysan governorate, appeared. He studied art and excelled in it, then obtained military sciences from the

Ottoman Military School in Astana. He was a student of art professors there and accompanied famous artists at the time and devoted his relationship to them influenced by their various styles that derived their origins from the realism that prevailed in European arts. The artist Abdul Qader Al-Rassam planted the first artistic plant for Iraq at the beginning of the twentieth century to be a starting point for the subsequent Iraqi artistic movements, bearing an independent identity that derived its themes from Iraqi nature and the local environment itself. Abdul Qadir Al-Rassam excelled in his literal transfer of his various natural subjects, and as one of the officers in the Ottoman army at the time, he used to move, by virtue of his military work, from one region to another, so a diversity of subjects is seen in his subjects drawn from different natural environments. Contemporary in that period was the artist Muhammad Saleh Zaki (Al Saeed, p. 61), as well as the painters Salim Ali, Hassan Sami, Othman Beeg and Asim Hafez. After that, the waves of artistic delegations outside Iraq to Europe increased, so that contemporary Iraqi painting witnessed a great interaction and wide openness that evoked the birth of the artistic generation, which contributed greatly to the crystallization of artistic identity in Iraq (Al-Rubaie, 1986, p. 53).

This openness towards the trends of modern European painting also contributed to a deepening of the vision in the structure of contemporary Iraqi painting through which it witnessed a variety of new artistic trends with high values in their styles and forms influenced by the impressionist style, which undoubtedly changed the course of artistic history and paved the way for the emergence of modern artistic methods for the contemporary Iraqi artist. Several Iraqi artists were influenced by him, including the Iraqi artist Ismail Al-Sheikhly, Hafez Al-Droubi, Ismail Fattah Al-Turk, Mahood Ahmed and Faiq Hassan (Al Saeed, 1983, p. 133).

The artist, Faiq Hassan, drew his creativity from his teacher and founder of modern Iraqi art, the artist Abdul Qadir Al-Rassam, with many stylistic characteristics that ranged between realism, symbolism and abstraction. His artistic life passed through several stages, telling about these modern schools. After he was fond of impressionism and was creative in cubism and was distinguished by his abstraction, he struck the most wonderful artistic examples in the realistic school, so he was able, without any competition, to simulate his local environment, which adopted his birth and grew and grew up in it. In it, the artist tried to depict aspects of the life of the Baghdadi city and the villages and

Bedouins in Iraq. And he fell in love with what is popular, so the life of the peasants and simple Iraqis was the majority of its topics, as well as the natural scenes from the different environments of Iraq (Jabra, 1986, p. 14).

While the works of Ismail Al-Sheikhly appeared in geometrical directions in which the simplification of spaces, the faces in the form of circles and eyes as points, and the clothes and human shapes as rectangles, triangles and squares overlap with regular structural relationships called geometric abstraction, which was born in the forties of the twentieth century (Ahmed, 1982, p. 16). Al-Sheikhly attached to the value of the color that he derives from his teacher, Faiq Hassan, so that the elements of his subjects appear coherent and regular and easy to perceive, in contrast to its low-impact background that the artist himself deliberately adopted.

As for the artist's style, Hafez al-Droubi tends to be cubist, and this becomes clear when reading and analyzing most of his drawings. He begins by analyzing the vocabulary of the form and then re-combining it in ways similar to fragmentation or irregular cracking to produce decorative units when overlapping, forming the perspective that the artist seeks to highlight its aesthetic

aspects, preserve the unity of the subject, approach abstraction and cubism, and closely resemble the characteristics of Arab-Islamic decoration. Despite his tendencies and tendencies to cubism and abstraction, he is fond of impressionism, as he confirmed that and will remain an impressionist until his death (Al-Aasm, 1977, p. 99).

However, Ismail Fattah al-Turk was called a lover of the white color with a strange feeling and was able to have many shades of it, so he is looking for the color value only without being bound by a single-composition model, but rather to know many synthetic values that are limited to one color to treat its subjects with it, and examples of this are his white paintings shown in Gulbenkian in 1965 AD, as he expressed his sense of passive rebellion that surpassed all other experiences, that is, on the methods of the sixties of the twentieth century common in Iraqi painting (Kamel, 2008, p. 14).

When looking at an external thing, it is noticed from three aspects: the content, the distinction, the connection, and when dealing with things, you realize their meaning in various occasions, situations and situations, to benefit from those things and what he makes, or takes away, thanks to the process of discrimination artificially

made by man himself, when he will cut off part of the His environment to define this part carefully and clearly will make it easier to understand those things on the one hand and control them on the other. These things, as they seem, are not spontaneous at all, even if they seem so, as they are linked to each other in a consistency or a system that is almost governed by a semi-system or a law.

The first third corresponds to another trinity with psychological components: the aesthetic component, the customary component, and the emotional component alike. Researchers focus on distinguishing those things and sentiment on their content and cognitive on their connection. From this, the researcher finds goals that all previous activities have sought, so the aesthetic component seeks to the aesthetic values themselves, the emotional to emotional facts, and the cognitive to scientific facts. (Al-Rubaie, 1972, p. 150). From this, the symbols suggested by the works of the artist (Salam Jabbar Jiyad), and these symbols are all an important characteristic of contemporary art. This arose and became more prominent, as he was influenced by his professors, the founders of modern and contemporary art in Iraq, as their works beautified local, Arab and international galleries for decades, and international museums still

embrace most of them containing symbols inspired by their local environmental heritage. An expressive position bearing certain specifications that have a moral significance to him.

His drawings are often characterized by realism, interspersed with symbols from his heritage environment. He tries to address current issues and the temporary setbacks that have resulted in no connection with his original heritage, and in this he tries hard to summon the symbols of his heritage, an attempt to censure his present, which has experienced these extraneous impurities. In some works, he flirts with his natural environment in which he lived, exaggerating the natural elements by highlighting them in their various forms and strict lines, seeking the help of his great teacher, Faiq Hassan, taking from him his realistic colors and the gradation of the single color derived from Ismail Fattah Al-Turk and the design symbols of Kazem Haider with geometric dimensions and Hafez Al-Droubi cubes that spoke his name who transformed him. Forms into anthropomorphic figures that can be read in a variety of faces. Ismail al-Sheikhly's varied forms and clear lines of abstract human figures and a mixture of vivid colors and dark backgrounds. Most of his paintings are characterized by the various

intentional repetitions of his favorite themes such as Iraqi village life, shrines, and folklore symbols.

Therefore, the style of the pioneering artist Salam Jabbar Jiyad is a mixture of the styles of his teachers who preceded him and established the rules and pillars of modern Iraqi art, but it is similar to Islamic art, whose roots grew from the mother art represented by the ancient Iraqi art as well as to the arts of the regions that fell under its shadows to come out with its own personality called the arts. Islamic. However, the artist Jiyad was influenced by these pioneer founders and studied at their hands, and took from their methods what distinguished him from his contemporaries, and his artistic personality crystallized and became independent in his realistic style at times and other modern methods of impressionism and the various styles and trends that followed. Thus, it can be said that the style of the Iraqi artist Jiyad is the essence of contemporary Iraqi art, perhaps undisputedly, with the testimony of his artistic achievements, which was chosen as a representative of contemporary Iraqi art globally, which shows the Los Angeles Cultural Organization's selection of his painting (Halabja Sleeping) to be among the most important contemporary international paintings for 2009 and was published in an

art book A special world for these paintings, along with the paintings of famous international paintings. His painting (The Land of Civilizations) also won the painting of the main hall of the Arab Summit Conference in Baghdad 2011.

The artist, Jiyad, enhances the impact of the place with the diversity of its aesthetic vocabulary reflected on the surface of the plastic painting with decorative vocabulary, heritage symbols, folk forms and realistic natural ones that represent different local environments such as marshes, mountains, deserts, rural villages and some of the alleys of his city of Baghdad, in which he grew and grew up. This artist resorts to treating these forms by creating a kind of qualitative contrast between the outer surface and its floor, so that the various and overlapping forms appear organized in a way that allows the distribution of light on the floor of the painting to create a complete integration in the composition.

With these artistic and technical productions of decorative forms and vocabulary, he approaches the methods of his teachers. Since the subject of the work has its impact on the diversity of vocabulary inspired by its natural and social environment in which it lives in its

daily life, such as marshes, mountains, deserts, and ornaments of clothing, for example, or the folklore architecture. its details. Artistic composition is the closest case to an invitation to emotional participation when the artist Jiyad referred it to the form of sculptures derived from local or global heritage, to record his response in them and his call to commit to those human feats. He intensifies the isotopes of his homeland. This can be identified through a group of historical vocabulary represented by some ancient or Greek sculptures of Iraq or local literary and popular figures and various natural elements.

Through extrapolation, analysis and study of his various artistic achievements, it becomes clear that the most important colors that dealt with the techniques that he accomplished are: white, red, green, blue and yellow, which distinguished him for the production of his artistic achievements, in addition to the fact that the presence of many forms with their realistic and symbolic details has grown on the surface of the painted painting that referred his subjects to a world An ancient history with a local natural ecological facade. It became clear through his emphasis in creating his subjects in white, blue, yellow, and red, and often the vehicle, which is overshadowed by a

blurry characteristic indicating his painful suffering that affected his motherland (Iraq).

His style in most of his works is close to collage. Through this, the artist Jiyad emerged in his style that distinguished him through his various experiences in this field of creativity. The distinguished artistic personalities who became sufficient in the work were formed and experimented several times in the midst of the same work and adopted from nature directly without the mediation of real things and numbers and by the processes of actual practices of those things. Knowing and how to use and necessities. This is a brief and small part of the career of the pioneering Iraqi artist, the first professional Salam Jabbar Jiyad(Hussein,2021).

THE SECOND AXIS (APPLICATION)

A- Research community:

This article included the artistic achievements of the pioneering Iraqi artist Salam Jabbar Jiyad represented in the limits of the research that the researcher was able to obtain from the following sources:

- 1- Technical books, manuals and available resources.
- 2 public institutions.

B - Research sample forms and justifications for their selection:

The sample models were chosen intentionally and systematically based on their powers for analysis in that they are:

- 1) Represented in the original community.
- 2) Diverse in its methods and commensurate in addressing the subject.
- 3) Be for the different elements of the Iraqi nature.
- 4) Its importance in trading.

c. The method used in the analysis:

The researcher adopted the descriptive analytical method, which includes its analytical structure for the work of the research sample, due to the specificity of the research, which moves within an analytical framework.

Search Tool:

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

The Research Sample :

The researcher determined the research sample by defining his community (the

achievements of the pioneering artist Salam Jabbar Jiyad). The subject of the research was identified by three works of this artist.

Sample Analysis:



Model(1)

Subject: Back to the hurricane.

Size: 80 x 100 cm.

Work date: 2006 AD.

Material: acrylic on canvas.

Source: Artist Archive.

The subject:

He took a civilized character inspired by the local natural marsh environment of the artist, adorned with creativity, beauty and great mastery by linking realistic vocabulary with its expressions and symbols, and then to formal references with color appearances, which is a microcosm of the artist's experiences through the stages of his extensive artistic life. These multiple color traps for

different temporal and spatial eras, translated by colors, lines, blocks and vocabulary, were associated with an ancient, contemporary and future historical sequence with a supposed illusion that eliminates boredom and inspires optimism and reflects the artist's sense and his accumulated experiences over the years and the comprehensiveness of his global culture and its relationship to each other, especially the environment of the artist Jiyad himself, in him, affecting the depths of the scenes and creating Read the events with wide insight.

The subject represented the general atmosphere of this period of time, which the artist expressed by employing the aesthetic features of the Iraqi environment represented by the marshes, with a topic that has its implications in the direction of employing technical aspects in the political, social and economic issue. Paying attention to the Iraqi environment, especially with regard to the marshes, which have been included in the World Heritage List. This became evident through the naming of the artistic achievement (A Return to the Marsh), which the artist Jiyad expressed in several forms and vocabulary represented by the famous Mashhouf (the boat), which occupies the center of the painting corresponding to vocabulary from the

environment of the Iraqi marshes such as reeds and papyrus, which seem dilapidated and dry due to drought or human neglect. In this artistic achievement, the features of human forms, wooden crossbars (one of the traffic signs), a television set and the famous swan bird in the marshes suggest human interconnection and blending through the common civilizational marches that the artist wanted as an expression of his local environment according to his own vision.

General description:

This artistic achievement contained several formative groups represented on the right side of the scenes in which words overlapped, such as (a minaret) and a crescent in the middle of the minaret and the boat to the top. The three white parts sandwiched between the red lines. This crossbar is often used to prevent traffic, movement or forced stops. And some color decorative vocabulary in an intrusive manner (the overlapping of color vocabulary in the absence of perspective on it). As for the background of the painting, it was formed by intense color conflicts resulting from the same color contrasts, which those colors formed. These figures are symbolically drawn. Those color blocks shared their qualities with the human forms, the boat and the

crossbar to create a theme that dealt with part of the situation of the artist's local natural environment (the famous marsh environment) and the developments that led to the current conditions that contributed tangibly to the light of some of the features of that beautiful historical environment in which the artist has always been glorified through his artistic career. In this achievement, the artist wanted to tell us about the joy, happiness and good news of the return of life to the environment of the marshes. The human figure in the middle represents an old man who carries with him on his right side a young girl and on his left side a young boy to express the beginning of a new optimistic life that belongs to the modern era, which symbolizes He has a television set, all of them embracing each other to complete the joy and happiness in the return of life in the marshes that were neglected for decades due to wars and political aspects.

Configuration:

The artist tried to balance this artwork by distributing the blocks in an indirect symmetry style. The block on the right side corresponds to the block on the left side with the floor and background of the painting, as well as the main theme in the middle of the painting represented by the

boat, human figures, swans, the telecom device and the traffic crossbar. The artwork is all balanced and stable, moved by contrasting and harmonious colors. The construction is open and moves from the viewer's left side towards his right according to the movement of the boat and the direction of the human elements and the swan bird. The colors ranged from red, blue, white, greenish brown, brown, yellow, gray and black. These colors were often a distinctive feature of the colors of the artist Salam Jabbar Jiyad, but became a clear character for most of his works during the period in which they were executed. And the spaces for the adjacent colors formed a decorative unit that reminds those who saw it of what was contained in the works of Faiq Hassan, Ismail Fattah Al-Turk, Ismail Al-Sheikhly and Hafez Al-Droubi (the artist's professors).

The artist, Jiyad, intentionally neglected the third dimension (perspective) by manipulating the color contrast in the background of the painting, but he showed it with the vocabulary movements represented by the minaret, the crescent, the boat with the elements that carry it and surround it and the crossbar (the foundation for the meaning of the subject). As for the technique, the artist used the method of pure color blocks sometimes

and at other times the color relations between them in contrast and harmony in distributing those colors on the floor of the painting, and this technique characterizes most of his works in general.

The artist used Jiyad for some elements of his local environment and their relationship to civilized vocabulary, with the intention of conveying his symbolized message about the legacy of his generous environment that enlightened all human civilizations with great knowledge streams that borrowed their beauty from his local environment (marshes). And the economic left by the selfishness of the war machine, which does not keep or leave. But the artist planted optimism for the new life of the marshes by returning to them in a beautiful and new civilized manner. The artist's genius had its aesthetic connotations, in addition to its symbolic connotations, which occupied part of the formations and shapes contained in this distinguished artistic achievement.

Conclusions:

The effects of the artist's local natural environment, represented by the environment of the marshes, the water transport means, reeds and papyrus remnants, and some of the obstacles imposed by man against his will with the famous swan bird and its historical

relations with the environment of the artist who devoted his whole life to this artistic achievement as an aesthetic feature that has symbolic connotations as a form of heritage natural.

Model (2)



Theme: Al-Qubj song.

Working size: 100 x 80 cm.

Material: acrylic on canvas.

Completion year: 2006 AD.

Source: Artist Archive.

The subject:

He took a social, literary and artistic character, where the artist Salam Jabbar Jiyad meant by painting the violent variables that were imposed on his northern natural environment, which included the pillars and joints of all life as a result of military, political and economic exploits that directly affected the social

aspect in Iraq in general and the northern region in particular. In that, the thoughts of the artist, Jiyad, were crystallized to flirt with his northern natural environment for her body with this distinguished artwork that he completed in (2006) titled (The Song of Al-Qubj). The Qubj bird is the identity of the northern nature of Iraq, where this beautiful bird is an important economic gain that generates an attractive profit for the individual in this distinguished environment, in addition to the high mountains that contain plants, economic fruitful trees, rocks and stones of various types, shapes and colors. In this natural environment, Iraqi society is characterized by strength, patience and endurance in coping with harsh life, especially in the violent snowy winter, so its cruelty dissipates in the spring and summer to turn into a great meeting place for tourists from various Iraqi, Arab and international societies.

Here the artist was able to address this important social issue by combining the various natural elements with human forms and some human vocabulary and collectibles to spread his intended message of the return and prosperity of the natural and social life of the northern Iraqi society.

General description:

The artistic achievement contained several vocabularies, the first in the center of the painting represents the figure of a Kurdish man with the shape of a woman, perhaps his wife (an expression of permanence in life) surrounded by a bird from the front and back with some farming tools with a group of different flowers and plants. Behind them appears a traffic  blocking beam tilted to the left of the viewer towards the top to intersect with the work base, in which the prohibition and movement appear completely. There are many color blocks surrounding them on all sides, such as blue, green, yellow, red, orange, pink and brown, all these groups shared the characteristics of homogeneity and contrast to form a kind of violent and calm movements at other times and at other times forming mountain chains, as appears behind the two human figures.

Configuration:

The artist tried to show and highlight the elements of composition for this for his work, so he formed several asymmetric groups, but they seem homogeneous through the distribution of colors and the movements of straight, circular, oblique and curved lines to form a group of geometric shapes surrounding the two

human figures, as he showed the deliberately unstable balance, where he made the traffic beam extend From the top left of the humans to the bottom, as well as the movements of the two figures and the movement of the birds, with the framework in its contrasting colors and other vocabulary contained in this artistic achievement, represents a closed construction.

The colors of the work ranged between red, blue, green, greenish-brown, brown, yellow, white, pink, orange, cyan and oak. The areas of the shapes were characterized by flatness in some and the appearance of the third dimension (perspective) in others, and those shapes define curved and geometric lines.

Technic:

In this artistic achievement, which represents the Iraqi mountainous nature, it is like the rest of the achievements of the artist, Salam Jabbar Jiyad, who dealt with the vocabulary of the life of his community and its reality in the northern society with several different rhythms and colors and the realism of his artistic style that distinguished him from his contemporaries, embodied in his works the heritage of his ancient natural environment as well as enriching his themes in modernity and abstraction He was creative

in his use of colors because of his deep sense and high daring that pushes him to the height of refined expression through chromatic harmony (harmony) mixed with his accurate reading of his mountainous natural environment in particular. In most of his artistic achievements, he is characterized by a high ability in color technique or (chromatic technique), which seems to be one of the distinguished strokes of his brush, and it reveals without the slightest doubt a great goal of beauty and unique and rare creativity.

Model (3)



Subject: The last Iraqi.

Work size: 80 x 100 cm.

Material: oil on canvas.

Completion year: 2015.

Source: Artist Archive.

The subject:

He took a natural and civilized heritage, (the southern desert of Iraq), the cradle of successive civilizations. These Iraqi lands are among the most productive ecosystems on Earth, and provide many important services to human society. This rare natural heritage called Mesopotamia was undoubtedly home to ancient societies rooted in the dawn of humankind. It undoubtedly covered large parts of the Mesopotamian plain, and was developed along the Euphrates and Tigris rivers. These are extremely important for their economic, social and biodiversity value. It underpins coastal fisheries, which gives them a truly global dimension, is an important habitat for many and unique species of plants, fish, invertebrates and birds and an important highway for migratory birds between Siberia and Africa. It experienced drastic changes in the swamp environment such as the encroachment of sand dunes into former swampy areas, the drying up of the land, the degradation of fauna and flora, and the migration of its local population. The marshes were refilled after 2003, but the deterioration of their water quality still exists and they were included in the World Heritage List in mid-2016. Therefore, this topic has a moral significance in terms of its connection to a situation or situation

through which the artist Salam Jabbar Jiyad expressed it.

General description:

The artistic achievement contained two parts: lower and upper, and the lower part represented two-thirds of the work, expressing the great human tragedy. It was characterized by various economic, social and political gifts throughout the ages, immortalized by the ancient Iraqi artist with his many sculptures and drawings. Therefore, it is no wonder that the contemporary artist, Salam Jabbar, is flirting with them, as he is without doubt the legitimate heir of that ancient Iraqi painter. Today, it has become a barren, barren desert that tells history the end and the seal of civilizations, as evidenced by the title of this artistic achievement (The Last Iraqi). A human figure appears in the Arab dress prevalent in southern Iraq, with its northern hand covered with the right hand, and two figures in the middle, and behind them are architectural landmarks that appear (the ziggurat shape) from What remains of the traces of the first Mesopotamian artist to indicate the futility, destruction and neglect of the original Iraqi civilization. That is why this authentic Iraqi distanced himself and lamented himself, submitting to fate, refusing to deviate from his land and

heritage, so he mediated his immortal legacy so that he may rise or lie in peace to be deposited by the sun with its lower disc of sunset.

As for the upper section, which occupies a third, it represents the vast space of the sky, whose center is dominated by the crumbling architectural mass with the blazing sun disk. The artist achieved his goal with several evidence, but with modern and innovative techniques, in which he combined the masterpieces of the past, the challenges of the present, and the aspirations of the future, which the artist drew with a realism that is not without beauty and creativity.

Configuration:

The artist, Salam Jabbar, tried to balance the artwork by distributing the two upper blocks that represent the sky and the lower one that represents the Iraqi natural environment and what it contains of models with the human figure, as the artist wanted to create this balance by creating it in the lower middle of the painting with the upper one.

Colors on this artwork range from yellow, orange, black, walnut, oak, and white. These colors have grown in the presence of shapes with their symbolic details on the surface of this achievement and refer

them to an ancient world with its contemporary local environment through the artist's emphasis on them, in addition to the moral aspects that confirm in his addition of these colors. The figures illustrate an ecological meaning in the artist's association with the details of the social and natural life environment, whose direct impact is reflected in a pictorial surface.

CONCLUSION

After this blessed journey (the influence of Iraqi nature in the drawings of the artist Salam Jabbar Jiyad. Analytical study) throughout the diverse Iraqi nature with its beauty and distinctive elements that aroused Iraqi artists, especially since ancient times and until today, where contemporary Iraqi art has proven its existence by great artists who inherited creativity and development and prepared places for themselves. He was distinguished among nations and global art giants. Among them was the first Iraqi professional artist, Salam Jabbar Jiyad, who contemporary and influenced by pioneering artists. He traveled to several countries. His accomplished artworks became proverbs and living symbols and icons of the Iraqi national identity, and they undoubtedly adorned the presidential and conference halls within his mother

country (Iraq), Arab and international alike. Through this study, with its theoretical and applied axes, several results were crystallized, including:

1- The impact of the Iraqi nature has appeared in the ancient monuments of Mesopotamia until today.

2- It appeared that the concept of style is the special way of writing and expressing ideas, whether literary or artistic.

3- Various feats of Iraqi nature appeared, such as palm trees and religious, social and literary symbols, which represent basic elements in their composition for the artistic achievements of the artist Salam Jabbar Jiyad.

4- It became clear through the close connection between the title of the artistic achievement and its content expressed by the artist Jiyad with his first human experiences in the place of his upbringing that he felt.

5- The artist searched for the impression of the forms and vocabulary and remembered the human attitudes in them that included a great deal of impressions that crystallized in his origin. The environment of the artist's first upbringing confirms the importance of those experiences that the artist Jiyad lived in that environment in which he grew up and grew up. From that,

the art of personal impression and awareness together were sketched by the artist Jiyad in expressing the most important feature that characterized the Iraqi nature and its various environments.

6- It appeared that the artist's style, Jiyad, has a definite and definite presence in the form of art production. The forms and vocabulary to which he belongs or expresses them, as if the appearance of her treatment was a prominent humanitarian, environmental heritage in general, so the forms of her treatments varied with the diversity of the topics that gave him that characteristic.

7- It appeared that the artist Jiyad used different brushes and pure oil colors in painting on canvas prepared on a wooden frame as a technique to complete all his works, using all colors to complete his drawings.

8- It appeared that the artist Jiyad expressed his natural reality, treated his concerns and achievements, and prepared a visual record of him that could be referenced at any time and place.

9- The artist dealt with the activities of the Iraqi person through the stages of his daily life, including the private (individual) and public (collective). and its relationship to the nature around it.

10- It appeared that the artist Jiyad embodied the Iraqi nature and its reality by simulating the environment of the marshes, the desert, the mountains, the local heritage and the history it bears of greatness and power, the beauty of its arts and its multiple techniques, and the power of its ideas over it.

Financial support and sponsorship: Nil

Conflict of Interest: None

REFERENCES

1. Abdullah, Abdul Kareem. (1973). The arts of ancient man, its methods and motives, the National Library, Baghdad.
2. Ahmed, Mahood. (1982). Ismaeel Al-Sheikhly, Ministry of Culture and Information, Department of Fine Arts.
3. Al- Asam, Asim Abdul-Amir. (1997). Aesthetics of form in modern Iraqi painting, unpublished doctoral thesis, College of Fine Arts, University of Baghdad.
4. Al- Fayrouz Abadi, Majd Al-Din Abi Taher Muhammad bin Yaqoub bin Muhammad bin Ibrahim bin Omar (817 A.H.) (1420 AH / 1999 AD). Al-Qamoos Al- Muheet, Dar al-Kutub al- Ilmiyya, Beirut.
5. Al- Gohary, Ismail bin Hammad. (1984 AD | 1404 AH). Al-Sahih The Crown of Language and Arabic Sahih, 3rd Edition, Dar Al-Ilm for Millions, Beirut, Lebanon.
6. Al- Rifai, Anwar. (1970). The Arab Man and Civilization, Beirut, Dar Al-Qalam.
7. Al- Rubaie, Shawkat. (1972). Contemporary Plastic Art in Iraq, Thunayan Press, Baghdad.
8. Al- Rubaie, Shawkat. (1986). Contemporary Plastic Art in the Arab World (1885-1985), General Cultural Affairs House, Baghdad.
9. Al- Saeed, Shaker Hassan. (1973). Technical data in Iraq, Ministry of Information, Directorate of General Arts, Baghdad.
10. Al- Saeed, Shaker Hassan. (1983). Chapters from the history of the plastic movement in Iraq, part 1, General Cultural Affairs House, Ministry of Culture and Information, Baghdad.
11. Baqir, Taha. (1980). The Epic of Gilgamesh, Baghdad, the National Library, Dar Al-Hurriya for printing.
12. Barrow, Andrey. (1979). Sumer, its arts and civilization, translation and teachings of Issa Salman and Salim al-Tikriti.
13. Bowness, Alan. (1990). Modern European Art, translated by: Fakhri Khalil, Baghdad, Dar Al-Mamoun.
14. Fisher, Ernst. (1973). Socialism and Art, translated by: Asaad Halim, 1st Edition, Dar Al-Qalam, Beirut, Lebanon.
15. Hussein, Mahmoud Hussein Abdel Rahman. (2021). The impact of the Iraqi heritage and its environment on the style of the artist Salam Jabbar Jiyad, Journal of the College of Basic Education, Al-Mustansiriya University, Issue (110), Volume (27).
16. Ibn Manzur (Muhammad bin Makram bin Ali Abu Al-Fadl Jamal Al-Din bin Manzur Al-Ansari Al-Afriqi (711 A.H.) - (1311 A.H. / 1955 A.D.) Dictionary of Lisan Al Arab, Dar Sader, Beirut, Lebanon.
17. Jabra, Jabra Ibrahim. (1986). The roots of contemporary Iraqi art, Arab House, Baghdad.
18. Kamel, Adel. (2008). Contemporary Painting in Iraq, Stages of Establishment and Diversity of Discourse, Publications of the Syrian General Book Organization, Ministry of Culture, Damascus.
19. Mortkat, Anton. (1975). Art in ancient Iraq, translation and commentary: Issa Suleiman and Salim Taha Al-Tikriti, Ministry of Information, Directorate of General Culture, Al-Adeeb Al-Baghdadi Press.
20. Saliba, Jameel. (1982 AD). The Little Philosophical Dictionary, 1st Edition, Part 1, Lebanese Book House, Beirut, Lebanon, School Library, Beirut, Lebanon.
21. Shafi'I, Farid. (1970). Arab Architecture in Islamic Egypt, Egypt of the Guardians, Part 1, The Egyptian General Authority for Authoring and Publishing.
22. Water, Robert Gold and (colleague). (1997). Art and Arts, reply: d. Mustafa Al-Sawy Al-Juwayni, The Egyptian General Book Organization, Donations 2002, Alexandria.