

Indications of Alienation in Saadi Al-Kaabi's Paintings

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Abstract

The present study tackles indications of alienation in Saadi Al-Kaabi's drawings. It consists of four sections. Section one is devoted to presenting the methodological framework that includes the problem statement, which represent human issues touching alienation and embodying scenes of human suffering that he lived through, which he presents in bold artistic forms. Hence, there are creative reflections and various methods of frightening images of alienation, which ably raise the question about the fate of man in this era as there is a creep of darkness as a fence surrounding the scene, stressing the keenness on the history of these events for fear of being affected time passing. They keep telling the story of an artist who insisted that his paintings be the official spokesman for his groans and pains. Between his artistic propositions and his rich experience, he has captured a lot of controversy among researchers and those interested in his study. A group believes that this artist has been exposed to a pressing intellectual force based on powerful and influential systems of reference, he found no alternative to spinning in its orbit, and complying with its will, until it made it synonymous with the alienation that he used and that is why they see in his transformations a line Explicitly imposed. Others find it in a framework formed according to this harmony and compatibility. It was not a constraint that prevented this artist's launch, or a reason for his displacement towards change and creativity as some claim, but it gave a balanced character and left the doors of transformation and windows of development open within Its limits from this heated controversy. Among these views emerges the problem statement, which can be summarized by the following questions:

What are the motives that lie behind these indications, and why did they occur?

What are the aesthetics of these methods?

Did the artist suffer from his subordination to the traditional style and obligating him to limits that he could overcome and lead him towards stability and lack of connotations?

Did he coexist with indications of alienation in harmony so his works were overflowing with sensitivity and vitality with an expression of the living reality and the great transformations witnessed by this country and its body in different ways?

The significance of the present study is due to the fact that it represents a serious attempt to reveal the significance of alienation in Saadi al-Kaabi's paintings, which allows students and art connoisseurs to view that experience, and crystallize a new horizon for reading it, due to its great importance in the contemporary Iraqi painting space. The present study stems from one of the most important topics in the study of Iraqi art. It takes from the implications of alienation a tool in its study of this artist because of its high ability to reveal

the size of the transformation in visual texts, which will certainly lead to the crystallization of a new vision that accommodates all the questions raised.

As for the need for the present study, it saves the reader the trouble of searching in the sources and references for this large amount of information, which may not be found, which gives the reader a clear picture of the artist Saadi Al Kaabi. It supplies the library with an early study of new vision in reading about the artist in a way that secures the reader's identification and classification of the signs of alienation and the extent of the overlapping and multiplicity of his painting methods as an addition to knowledge in the academic and methodological research department, which benefits the students of primary and higher studies and institutes of fine arts in learning about an important experience from the experiences of contemporary Iraqi art.

The present study aims to identify indications of alienation in the drawings of Saadi Al-Kaabi. As for the limits of the study, it tackles the works of the artist Saadi Al-Kaabi from (1961-2020) that are presented in some countries of the world. Terms like indications of alienation are defined in section one. As for section two, it is subdivided into three subsections. The first subsection tackles the concept of indication in plastic art. The second subsection tackles representations of alienation in fine art. The third subsection tackles the Iraqi formation movement represented by Saadi Al-Kaabi as a model. Then, the indicators that resulted from the theoretical framework are extracted as a scientific material in analyzing the content of the samples. The researcher chose 18 analysis samples. As for the fourth section, the results and conclusions are presented, in addition to recommendations and suggestions. Among the most important findings of the present study are the following:

1. In the works of Al Kaabi, the human body, especially the woman, represents an aesthetic and cultural discourse as it represents an existential given that invests the concepts of mind and thought to reach the essence of the artistic subject as a valuable indication that the artist possesses towards the civilized man through the participation of the human body in the structure of the artwork.

2. Alienation is represented in the works of the artist Saadi Al-Kaabi in a way that fits with the intellectual and aesthetic developments of the new reality within intellectual concepts that clarify the relationship between man and the other through artistic aesthetic discourse by employing materials, symbols, and interpretive readings that are commensurate with human culture in order to achieve objectivity Within the context of social cultures.

3. The artist did not adopt direct pampering in the construction of the artistic text, but he revealed and debated to probe the depths of reality and the human soul penetrating into its depths to achieve the dialectic of the relationship between freedom and alienation, death and life, and the state of eternal cosmic conflict by highlighting the value of free existence to penetrate the horizon of expectation of the recipient from the stage of realism to another stage in which the reading and meanings go beyond an endless artistic context.

Among the conclusions reached by the researcher are the following:

1. The paintings of Al-Kaabi in the nineties aimed at abstraction and breaking things, with emphasis on the transparency of colors and the rule of lit colors.

2. The artist practiced the processes of alienation when he seemed less interested in analogy and conformity to the existing ones. He conjectured an intellectual effort that

penetrates the emotional obsession with the free self to reach new laws and relationships that give the work its own unique existence.

First: The Problem Statement

The present study provides an opportunity to get close to the concept of alienation, examine it, and clarify the various meanings and connotations accompanying it in a way that may approximate to the interested reader the path of this concept since its appearance until it became common in various artworks and the use of the concept of alienation. Harmony and consistency should be created between the use of this concept as it is and its use as it should be, which is hoped to be achieved in the present study. In its general concept, art gives a vivid picture of people's lives and expresses their traditions, beliefs, and customs. Art was and still is the best way to express human feelings. It has been associated with man since ancient times. There is no doubt that man, since first inception, has been motivated to invent his distinctive signs in his life that he derived from his surroundings and environment, trying to create specific signs, and to put names for those signs. The first sign of Mesopotamia is represented by the first phase of writing, which is called pictorial writing, up to the final form in which the inhabitants of Iraq settled, represented by the abstract cuneiform script. The sign occupied a prominent position in human contemplative thought in order to identify what is meant by semantics, with a professional presentation About the word semantics. Then, the meaning of the word alienation in this context, and given what is characterized by the era of transformations and steady acceleration in broad fields including sciences, literature, and arts, led to a reconsideration of the construction and formulation of philosophical, intellectual, and aesthetic propositions in terms of performance and scientific and practical skill. The reason for such connotations associated in most cases with innovation and creativity, in addition to the knowledge that is due to the truth that the artist undertakes as he prepares for the development of direct means of support, is through the invested raw materials or the observation of the growth of forms that push the significance forward towards the implicit transformation. Perhaps, the development and progress that man possesses today is not the result of spontaneity, but it is through his passing through many stages. The shift in technical knowledge differs from that in scientific knowledge, given that the development in science is related to instruments, techniques, and tools that are used into the achievement process. The development also includes all media and their ability to achieve the best artistic achievement.

This is seen in the many artworks of Saadi Al-Kaabi, starting from realism and other artistic trends that reflected his love for his country on his pictorial surfaces that crowded with the simple people of the homeland. There is a country mechanism that is rooted in the conscience of Saadi Al-Kaabi, which makes him invest more than one artistic category in expression. The works of Saadi Al-Kaabi have a high artistic value. The importance of his aesthetic proposals and the humanitarian issues are embodied in terrifying scenes of the human suffering that he lived, which he presents In bold and shocking artistic forms, with creative reflection and different methods of various artistic images. So, his works raise the question about the fate of man in this era. It tells generations the story of an artist who insisted that his paintings be the official spokesman for his groans and pains. Between his artistic propositions and their repercussions, the artist has accounted for much controversy among researchers and those interested. A group believes that this artist has been exposed to pressure of intellectual forces based on systems of strong and influential references. He found no alternative to spinning in its orbit, and complying with its will, until it made the character of alienation an imposed trait and a reason for his displacement towards change and creativity

as some claim, it left the doors of transformation and development open within their limits. From this heated debate between these opinions, it is possible to state the following:

Did the artist suffer alienation to be able to overcome it and lead him towards stability and lack of transformations?

Did he coexist in harmony with it so his works were overflowing with sensitivity, vitality, and an expression of the living reality?

From the foregoing, it is clear that the problem statement extends to answering the question about the motives behind these indications and the reason of their occurrence.

Second: Significance of the Present Study

The present study is significant due to the following points:

1. This study benefits specialists, critics, connoisseurs, workers in the field of plastic arts, and graduate students.

2. It represents a serious attempt to reveal the significance of alienation in Saadi Al-Kaabi's paintings, which allows students and art connoisseurs to see that experience and crystallize a new horizon for reading it due to its great importance in the contemporary Iraqi painting space.

3. It presents a study in the Iraqi art that begins with the engines of artistic thought that intervened directly in the enrichment of this art and then enters into the details of its artistic achievements by tracing the movement of the artistic styles of many Iraqi artists.

Third: Objectives of the Present Study

The present study aims to identify the implications of alienation in the artworks of Saadi Al-Kaabi.

Fourth: Limits of the Present Study

1. The Objective Limit: The artworks of the artist Saadi Al Kaabi.
2. The Temporal Limit: From (1961-2020)
3. The Spatial Limit: Some countries of the world.

Fifth: Definition of Key Terms

Alienation is linguistically defined as displacement from the country in which a crime occurred (Ibn Mandhour, 1997). Alienation is also defined as a state one thing being understood through another thing thanks to its connection to the form of the beings (Anani, 1996). The artistic process is a process of alienation, so instead of calling things by their names, they are described as if they are seen for the first time (Nichoff, 1973).

It is procedurally defined as an aesthetic horizon for artistic modeling, with the expression that this type of art carries, which is reflected in the artist's depiction of the conditions of the self and the style that he employed as a product of pain and separation,

which he wrote over his life according to the circumstances he lives in in order to prove verbally, idealistically, or theoretically.

Section Two

First: The concept of indication in fine art

The first propositions in human thought about the concept of aesthetics go back to the ancient world in which Greek philosophical thought reached a high level of development compared to the previous thought in the ancient eastern civilizations, which affected it, especially the civilization of Mesopotamia and the Nile Valley, which created a definition of the most important aesthetic expressions at the time. Such as the wonderful, the beauty, the consistency meaning that the phenomenon to which these expressions apply can be understood and realized. From this point of view, the aesthetic perceptions appeared to the world of existence, taking two opposite directions in the aesthetic vision, one of which was mentally idealist according to the conception of aesthetics as an absolute, supreme, transcendent value, while The other is sensual in looking at the nature of the arts in terms of focusing on facts and tangible artistic production. Since that time, the aesthetic problem still differs around opinions according to the propositions that are historically, philosophically, socially, or psychologically related to aesthetic perceptions in order to satisfy the human's need for knowledge and enjoyment of his aesthetic sense for the sake of communication events and understanding among human beings (Abdulmuni'm, 1987). Related to this is what is related to aesthetic evaluation, considering that it is the process of obtaining Information and judgments that benefit decision-making by examining the artwork to determine its weaknesses and strengths according to an assumed criterion that can be taken in applying the judgment on the artwork as good or poor because the artwork sends a certain effect or emotion in the recipient who has touched an area that would make it beautiful. However, even experienced arbitrators are not able to make absolute judgments although their opinions are of great value. The artwork depends in its task on arousing the soul of the recipient in a subjective response that is the basis for judging the arts, which becomes a mediator of understanding and communication between The artistic work and the recipient in that the subject feels, at the moment of artistic contemplation, which has become transformed into a font, a rhythm, or a tone in a process of self-projection associated with a kind of mixing and dissolution in the subject. Thus, it is common to the thing that contemplates its impulses, desires, and feelings in various aspects of its feeling. It emits on the thing so that it is called aesthetic qualities due to the recipient's way of feeling related to taste. The subject is not everything in the aesthetic evaluation, which, in turn, needs to identify the aesthetic structure that makes up the work of art itself and to identify its form, thus extracting a pleasure that depends in its satisfaction on the nature of the work of art itself. Thus, mutual relations arise in the aesthetic experience from both the subjective and objective sides.

Since the artist does not create the artwork due to his/her ability to produce, but he/she creates artistic output at a specific moment in life, the process of creating artworks by the artist is as a result at a certain moment in life because every artwork is created to express an emotion that may be emanated inwardly at this moment and in no other moment in life (Ibrahim, 1976). Thus, the aesthetic evaluation of any artwork tends to display the characteristics of that work, showing the weaknesses and strengths that center in it. It is the extent to which the artwork has an effect on the recipient. Thus, the recipient judges the beauty that is in the feeling or in the meaning. Accordingly, both directions are based on beauty on one side of the artwork, some of which are objective, that is related to judging the beauty in beautiful things and some are subjective, i.e. it is related to judging beauty in terms

of what it is in the opinion of the recipient (Binton, 2000). Based on this, the importance of understanding the self's response and its aesthetic judgment calls in turn to identify the aesthetic structure that makes up the artwork in order to bring about compatibility between the inside and the outside, given that in the artwork, there is an objective beauty and within The soul is a subjective beauty. In the case of aesthetic evaluation, it combines the subject and the object, in terms of the aesthetic richness of the work, which goes along with the self's response to it in the work. which were produced with the specifications of estimating values based on trial, success, and error (Collin and George, 1966). It is beautiful, which is a source of aesthetic pleasure in which all content disappears. It can be self-perceived. Thus, the form is given all the importance and stripped of all content. The beautiful is the final image placed from where it is perceived in that subject. (Mayer) believes that there is an evaluative intelligence, which is an intelligence formed in the process of aesthetic evaluation of the artwork. This proposition in the aesthetic evaluation is somewhat similar to the proposition of (Gear Ford), who considers that there are evaluation abilities that include the perceptual evaluation that depends on perception and is the result of experience, and the logical evaluation that is measured in the form of logical inference, which has an influence on assessing the quality, relevance, importance, and type of artwork (Ismail, 1986). It can be said that the aesthetic quality of the artistic output in general and the television brand in particular is of great importance to the artistic message to achieve consolidation and appeal to the recipient as it addresses feelings for the purpose of conveying a specific message in order to motivate towards a certain direction. Therefore, the aesthetic side, along with the semantic side, ultimately constitutes the technical message as the technical purpose is based on delivering a message to the recipient, which is a strategic criterion for evaluating the entire artistic process (Muhammad, 1990). Hence, aesthetic evaluation of artistic products in general, and trade marks in particular is generally based on artistic construction processes to show their strengths and weaknesses in order to reach the extent of their effectiveness in influencing the recipient with the intent of influencing, persuading, and consolidating in memory. Saussure and Peirce were the basis for the efforts to establish this new science, which is based on the study of human communication systems (Azzam, 1996). According to Giroud, Saussure focused on the social function of the sign, whereas, Peirce focused on the logical function. The two manifestations are intimately related to give today one system. It is possible to imagine the emergence of a science that studies the concept of significance in society as part of social psychology. As a result, part of general psychology called semiology, which shows what signs are and what laws control them. The laws that he discovers can be applied to the sign within the mass of anthropological facts. Saussure concludes that the study of rituals, customs, traditions, and others as signs help shed new light on these facts to highlight the need to include these matters in the science of signs and interpret it according to its rules. The science of sign, regardless of its type and origin, means that the cosmic system with all its signs and symbols is a signifying system. In its general sense, significance is another name for science of sign (Ibrahim et al., 1990) Accordingly, it is possible to identify the properties of all the signs used by scientific thought, the thought that is able to learn by experience, that signification is a visual slice. The signification can be conceived as a becoming. Evidence does not follow the linking and coupling approach, but it follows the slicing approach.

Significance does not unite one-sided objects and does not bring two words closer together as both the signifier and the signified are parties in a relationship at the same time. The link between the signifier and the signified can be described as a contractual tint in principle. This collective contract is engraved in a long time. Saussure says that the tongue is always an inheritance. Thus, the linguist must wonder about the thing he/she is trying to

describe. Language is a system of signs. Sounds or images are considered language only when they express ideas. In other words, it should be part of a system of signs. The sign is a union between a denoting form, which Saussure calls the signifier and the signified (Capler, 2000). Thus, every means of expression used by society depends in its essence on collective behavior, or on something similar to that which is the custom, as is the case when the Chinese salutes his/her emperor with his/her bowing Down to earth nine times. This means that language, in essence, is a process of naming things. It is a psychological entity that has two sides that can be expressed. It is immaterial. In most cases, the association that combines the signifier with the signified is arbitrary as it is not subject to logical laws. A language, if not many languages, then the meanings expressed in art can be interpreted into words. Language only exists when it is possible to listen to it as it is possible to speak it. In the name of the tripartite relationship, there is the speaker, the uttered thing, the hearer, or the person to whom the speech is directed, and the external reference subject, which is the external world to which the sign refers in the context of the artwork, which is based on simulating reality. An artist selects some elements of reality and presents them in the form of an artwork to give behind them social or ideological and moral sayings (Saussure, 1985).

Artistic Indication

To some extent, artistic indication is related to the process of innovation, which means doing the new thing to satisfy some human and functional needs in its broad sense. The basic duty of art is to perform the purposes for which it is produced and to have forms according to these purposes. In other words, the artistic process is an indicative function and an outward appearance to describe certain things in a particular set of relationships.

In light of this, it can be said that the essence of the job is linked to the essence of the artistic process, that is, the essence of the human need for this activity on the one hand, and the feelings of human beings on the other hand. Accordingly, it is possible to define two paths for the concept of art. The first is embodied through the virtual environment of the artistic output and is linked to the artistic and aesthetic formulation, which is a means to achieve a visual response. As for the second, it is the goal that represents its function, which is the internal structure of the artistic output and the visual images that the forms carry with meanings and symbolic connotations prepared for a functional purpose. For this goal, art is an innovative process that works to stimulate the viewer's eyes. Alexander Eliot states that Every great picture shows something that is seen with the eye, with something that is perceived with insight. According to Herbert Reed, beauty is an attempt by the human being - to create pleasurable forms that spread a sense of beauty. In the functional, expressive, and aesthetic meaning that the artist aims at, it is the combination that unites the selected elements that give work the feature that it can be realized as the unifying elements before their importance is understood or tasted.

The other aspect comes from the ability to produce new interpretive formats through the use of plastic media such as color, font, and other means of forming a vision that acquires new dimensions through the free movement of imagination, which is a creative creation associated with superior achievement or compatibility between internal necessity and expressive significance. The essential element in art is a special element in the balanced organization of the parts. In his emphasis on the internal necessity of the artistic system, Kandisky states that in order for it to be an expression of this necessity, it does not have to be representative. The acute angle of a triangle on a circle can produce an effect that is no less powerful than the effect of Adam's finger according to Michelangelo. The purely visual qualities of the artistic pattern are, in essence, stronger, as they lead to the most profound and direct form. In light of this, it is no longer confined to definition, but it has become a cultural

activity and even a roving museum, which combines visual art and the place that connects art, knowledge, and science in getting used to it, which leads to its preference (Al-Aasmi, 2001). This creates an interaction situation that makes it easy to deduce the meaning required in art in order to achieve dealing and control in the perceptual field of the recipient, which is a basic entrance to awareness of the nature of the aesthetic message (Santyan, 1960). In the sense that the elements of composition are what generate the form in the end result, whether it is a reduced form or not, through its union in an integrated aesthetic and semantic work, these elements share with each other to create a visual format that can be received by the recipient in a positive way. The form is nothing but the arrangement of the parts in its visual aspect, which means that the form is a relational product whose structural basis is linked to the factors of organization within its space that absorbs and contains it (Reed, 1989).

Alienation in the artistic field

The achievements and behavior of artists are an expression of all aspects of the artistic character. The artistic achievements of athletes in individual and team games do not depend on the development of physical abilities and skill only, but are also affected by many psychological factors such as motives, desires, convictions, perception, thinking, psychological readiness, anxiety, tension, psychological pressure and fear. etc. So, the artist is proud and happy when his/her efforts end with success, and disappointed, valiant, and frustrated when he/she fails. These feelings can affect the achievement efforts in a strong way. The artist may be encouraged or lose his/her courage, he/she may mobilize his/her strength or paralyze his/her movement, and he/she may show symptoms of illness, apathy, inability to train, competitions, and others (Al-Aasmi, 2001).

There are many reasons that lead to artistic alienation. These reasons vary according to the different circumstances and conditions with which the artist feels alienated. The most important of these reasons can be identified as follows (Muhammad, 1996):

1. The artist him/herself and his/her creative and productive energy becomes alien when he/she becomes subject to the control of others.
2. Alienation occurs if the artist goes along with his/her personal interest without paying attention to the legitimate needs and interests of others as life with them within the framework of one group becomes impossible.
3. Alienation occurs as a result of the frustrations that the artist is exposed to in his/her artistic and non-artistic life as a result of the changes he/she is exposed to and encountered in his/her life, about which he/she often feels weak and helpless. Here, the artist feels disappointed, and tends to hide and isolate. Or, he/she takes an abnormal compensatory path in blatant defiance of society. In both cases, he/she is alienated.
4. The artist may feel alienated if his/her individuality is not completed by rejecting compatibility with cultural, artistic, and social institutions and the expectations of others.
5. Alienation occurs when circumstances do not allow the artist to develop his/her artistic character by participating in artistic activities and festivals in a way that embodies him/herself in a way that makes its existence stronger than them and is stronger in its power than them as compulsion and oppression are emitted here and are associated with the selection of the individual will. Therefore, the artist is obligated, even compelled to follow the existing social system. Hence, the feeling of alienation comes as a result of psychological factors linked to the growth of the individual psychologically and organically, and social

factors linked to the society in which he/she lives, which makes him/her unable to overcome the problems of life.

6. Alienation also occurs as a result of the immature interaction between subjective psychological factors, social and cultural factors, and economic factors. The subjective factors are represented within the artist, whose formations, preparations, and abilities direct him/her towards adaptation, non-adaptation, or alienation (Kadhim, 2017). Alienation is a multidimensional human phenomenon, which increases in severity and scope as the factors and reasons for a feeling of psychological, social, and existential alienation become available. Therefore, alienation can be considered a very important issue because it is a feature of contemporary man that affects young people who suffer from instability, loss, and anxiety. They are characterized by lack of optimism towards achieving their ambitions. Alienation was studied as a social variable in terms of being a condition or phenomenon that negatively affects the compatibility of the individual with his/her surroundings. Philosophical rooting and characterization of the concept were also studied. Psychologists tried to characterize and explain it in studies of mental health and compatibility as an advanced case of incompatibility and incongruity of the separation of the self from the individual and society. Authors wrote about it and generalized this use of the term to describe a negative phenomenon, which is represented by the separation, alienation of a human unit from its civilization and culture in which it grew up and resorting to correcting this imbalance to adopt to cultural propositions that represent the culture of a society and another civilization that is often prevailing. Cultural alienation is one of the complex psychological, social, and economic problems that many university students suffer from. This problem occurred as a result of an alienated cultural shock imposed by patterns of massive change in various aspects of life and the components of social and cultural existence. These great transformations in contemporary human society have been described under interesting and eye-catching titles. The inventions made by man in the last decades of time exceed the limits of imagination as humanity is living in an era of explosive scientific revolutions in all fields, the media revolution, the communication revolution, and the genetic revolution. The digital revolution, the knowledge revolution, and many other revolutions that raise the state of human astonishment towards the scientific progress achieved, to say the least, is enormous, great and frightening as well. Therefore, the problem of cultural alienation has become present in the context of the social and cultural problems of the era in which we live. The stormy changes in the fields of cultural, technological and scientific life have led to profound changes in the human mind and view of existence and in the depth of psychological structure. Cultural alienation is manifested through many behaviors that are socially unacceptable, such as social withdrawal or the so-called social isolation, which entails not participating in social responsibility, centering on self and personal interests, and rejecting social and cultural laws and standards.

Section Three

First: The Study Population

The population of the present study is characterized by its broadness and the diversity of its items as it stems from the most controversial topics among researchers and those interested in studying the contemporary Iraqi painting. It attempts to remove many ambiguities in the points of controversy. It seeks to obtain the objectives that serve as provisions of a holistic nature about the nature of this art, including the artworks of the artist Saadi Al-Kaabi from drawing with acrylic and graphic oil using different materials in a way that accommodates all his artworks by tracing its movement across time limits exceeding

thirty years, which enabled the researcher to help the artist himself in determining this population.

Second: The Study Sample

To determine the research sample in a way that ensures its ability to represent the population and to serve the purposes of the present study in tracking the movement of alienation, the researcher adopted an optional multi-stage sample that is chosen intentionally. The artworks were classified in eras that represented the artist's products according to the time period to represent the strata of society. The research samples were selected according to the following justifications:

1. It retains the artistic characteristics it was originally on.
2. Its high ability to represent the sign of alienation to which it belongs.
3. The diversity of the selected samples and their variance in terms of artistic methods and the proposed idea, which allows the researcher a wide scope to track the indications of alienation through them in a manner that is commensurate with the results of the theoretical framework of indicators.
4. It retains its original artistic characteristics.
5. The number of the sample from each time stage is renewed according to the specifications and characteristics of the works of that stage, which serve the purposes of the present study.

Third: The Study Methodology

The researcher adopted the descriptive analysis method to analyze the research samples by revealing indications of alienation in the paintings of Saadi Al-Kaabi for the purpose of obtaining the objectives of the present study in reaching an objective reading of the transformations of alienation and the conclusions of the theoretical framework with its investigations and controls as a tool for the present study and a mechanism that adopts the survey method in the style of content analysis. The population of the present study includes artworks by the artist Saadi Al-Kaabi. It consists of contemporary painting works, distributed according to the time period from (1961-2020) according to what is stated within the limits of the present study. The researcher has seen many artworks from sources, such as books and magazines specialized in the field of art and painting as well as the Internet. He benefited from them in line with the objective of the present study.



Sample (1)

Artwork name; Al-Sahraa
Date; 1964
Size; 70cm80 × cm
Material; Various materials
Ownership; Private

In the mid-sixties, Al-Kaabi presented atmospheres that overlapped in their abstract composition references to a desert reality that was achieved through a new structure as a material that gives the surface of the painting an essential value in the process of building the painting, which was not known by the Iraqi artistic experience at the time. That was not achieved by an artist before him. This subject became possessing a special predominance against the common themes between the village and the peasant climates, and between abstractions with common influences in the global experience. Therefore, the eye revolves here around the movement of the horse and the person represented by the knight who is trying to tame the horse. The general composition is realistic. The artist relied on the realistic trend in building the general form, but the content was local. It is directly linked to the Bedouin theme. The artist chose the background From the tents that surrounded the general upper composition through the colors used. By looking at the work, it turns out that the artist color the man's clothes completely white to distinguish the psychological and aesthetic dimension of the overall picture as if it were cases of intertextuality with the realistic style, specifically paintings as it takes its ranges Widely in this painting. The composition of the painting enhances the interdependence between the structural patterns and the color structure that the artist used in abundance as it relates to the structure of colors and their semantic manifestation of the colored spaces that justifies the artist's appeal to the tendency of realism, as well as imposing great dominance through achieving cases of visual attraction As a vision of effectiveness with the recipient. It depends on the immersion in the meaning and the apparent and deep significance of the scene. These assumptions can be an interpretation that helps to understand the meaning and reach new aesthetic facts that are completely different from what is circulating, especially when those facts are linked to an image such as a horse. Although the artist set out to form his work in a realistic manner by starting from the objective reality, but it is the origin of the realistic feature by introducing and manipulating color values in a manner in which he mixes the objective aspect with the subjective characteristic of the artist. Its size, not only served the objective side, but it carried those subjective features that the artist employed in favor of the realistic side, which is the nature of that atmosphere, as well as his employment of color consistency and their relationship to the font distributed on the artwork. In addition to the above, the spontaneity and chromatic distribution of the brush in the entries formed a distinctive expression engine in the current style of work. The work was not only based on the disciplined academic aspect that requires high-precision technique, but rather speed and spontaneity mixed with previous experience to form the visual surface of the current work. The reality that Saadi Al-Kaabi draws is an aesthetic reality derived from his environment, which he sees In it, man in general is attracted to invisible powers, not only man but all of his surroundings of nature, as if absolute or metaphysical ideas are the powers Which attracts everything in existence, the emphasis on the time of these subjects made the subject from the past and the present in a single initiation line in the creative process. In this case, the artwork becomes bearing the characteristics of the stability of style in its continuous permanence and penetration into the deep depths of the human self, giving the artist the ability to paint. Its forms took place at different times in various places due to the openness of his creative vision. In this painting, there is the movement of the body of the horse as it suggests an atmosphere of reality in a logical way of forms, which gives the painting an infinite possibility of interpretation because the artist

originally freed the work from the specific goal as meaning, and made the coherent composition form and meaning, the renewable energy of transmission of the semantics of originality and continuous to infinity as an open discourse To interpret this, in addition to his use of the form here suggests such a clear and influential element in the basic texture of the painting. Since the indication of originality is embodied in most of his works In that period, there was also a nostalgia for the embodiment of alienation after the artist moved to Baghdad. So, he worked on it to suggest a new style that the artist made a central target in his realistic orientation.

Sample (2)

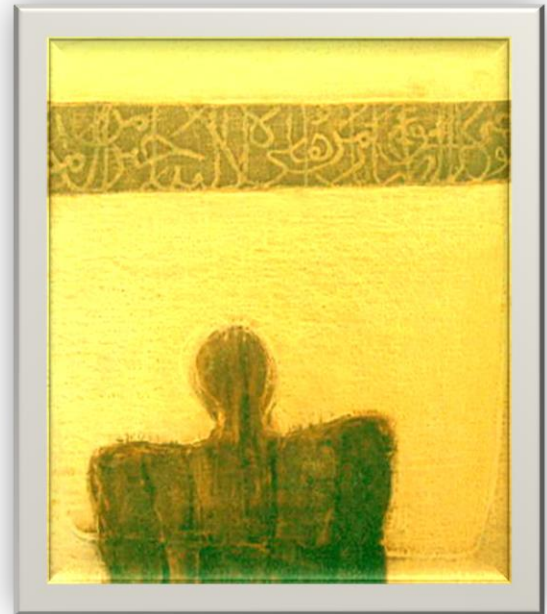
Artwork name; Silent conversation

Date; 1992

Size; 80cm95 × cm

Material; Various materials

Ownership; Raphia Gallery, Cairo



Al-Kaabi achieved important transgressions at the level of technology, which helped him a lot in communicating his ideas transparently and simply to the recipient, conveying his reflections on man with the depth of their authoritative content, and his embrace of the most sensitive moments in each stage of his aesthetic work, which undoubtedly included anxiety and hesitation to reach solutions. He reformulates the spaces that he created, seeking stability that links them to what they contain of human masses and horizons loaded with concepts and ideas about the ambiguity of man and his labyrinth that Gilgamesh lived before in his search for immortality. We cannot change our identity. It can be said that a person cannot reach a conclusion when he cuts himself off from all external data and only sees his civilization or culture. At the beginning of the seventies, features of people far from realistic representation began to appear from time to time, through its tracks. For many years, "Saadi" research in the artistic heritage remained a wish on his first fantasies and biased to build a highly chromatic work in economics, which gives it a rich energy for interpretation and a wide space for interpretation. At the same time, it gives him his clear distinction in the Iraqi experience. This painting consists of a main character in the middle of the work, with a central artistic center and a full back surface in yellow. They are separated by the color scene in the form of a triangle, with a symmetrical dialogue of the distribution of colors and the written tape and defined by external black lines horizontally as this painting worked to show psychological aspects, which at first glance seem that the personality of the painting is linked with the nature of the composition and the presence of spatio-temporal indications of the nature of the drawn character.

As for the method of using calligraphy and treating the character as if it were abstract and absent, they are all emotions, and they are all feelings. The character appears in a state of shock and confusion. This work is based on the artist's mental state and its reflections in the elements because the nature of (the artist) required drawing the character and their temporal and spatial relationships. It occupies an expressive landscape dominated by refraction. Although it harmonizes together in the artistic creation and gives the individual his individual character isolated from the other, but it reflects his psychological state, his relationship with others, feelings, sensations and sad meditation for people and life around him as this painting

is characterized by an organized surface that is accurately performed with the use of degrees of Monochromatic and neutral, dark and light, the brush is used in the implementation of the artwork in proportion to the nature of the composition and its different connotations with the general psychological atmosphere that unites the structure of the painting. The forms create some feelings about space and its relationship to depth, through the visible form from the front, as well as the color surfaces that resonate in different places in favor of seeing them from several places and times. Therefore, they were used to create visual changes that enrich the composition and its formal relationships with the clarification of the background forms, which merged with the (artist) placing the color layers one on top of the other in order to form abstract spaces.

As for the artist's vision, it was expressive with achieving a kind of balance in the distribution of construction units, consistent with the plastic treatment represented in the lines expressing what the artist expresses. As for the objective side, it was the suffering of people, which created the method that implemented this painting as an expressive method after moving from the academic method, he tried to simulate reality, but according to what he sees, he succeeded in showing that through multiple points of view. The artwork is interested in details in terms of details and what the artist finds constructively between repeating the shape and putting forward the idea through the presented level of shapes and colors in which his interest appeared clearly as he united the color of the character, as well as giving the same color to the floor with the presence of color homogeneity between the shapes, which is a visual sense of the need to express Suffering and sorrow by evoking emotion and creating a suggestion. This structural dynamic of the elements is manifested by the repetitive movement element that transforms the image of the scene into an emotional description that opens to unlocking the barriers of imagination, which made him a functional remedy to address the impact and repetition in the movement of the faces, which is in fact an activation of the new formulation that was repeated in a group of his works, by enriching the imagination with emotional impulses that attract the dramatic level of the specificity of the manifestation and exaggeration in the depiction of the event and the way of coloring and deviation from the classical pattern prevailing at the time.

Section Four

First: The Results

1. The human woman body in the artworks of Al-Kaabi represents an aesthetic and cultural discourse as it represents an existential given that invests the concepts of mind and thought to reach the essence of the artistic subject as a valuable indication that the artist possesses towards the civilized man through the participation of the human body in the structure of the artwork.
2. The body of women is a popular mass culture in the world as it plays an important role in promotion, media, and within the social reality imposed by cultures to express daily life in all its aspects and its links with humans directly in accordance with moral and social traditions and values.
3. The assemblage system appeared in some of the artist's productions as a correlation between the forms that were borrowed from the Mesopotamian civilization within an assemblage process that is realized in a component form as the assembly organization of the meaning was adopted within a process based on convergence in linking those meanings with

each other in bringing about integration between the different forms of embodying the composition mass.

4. The artist sought to achieve alienation in the accomplished artworks in different ways to the level of form and content, when the familiar and stability were transcended towards the transformed, adopting a new reality that came out of the captivity and limitations of objective reality to establish its own artistic constants, by organizing the familiar with new mechanisms within another virtual existence with modernist features with blades and encodings Diverse horizons based on novelty and innovation.

5. Alienation occurs in artistic productions.

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