

Narrative Aesthetics of Puppet Figures in Contemporary Ceramics

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Abstract

The present study tackles an aesthetic topic related to the study of the aesthetics of the narrative of puppet figures in contemporary ceramics. It consists of four sections. Section one is devoted to presenting the problem statement, which revolves around the aesthetics of narrative figures in contemporary ceramics, objectives, significance, and limits of the present study. The section is concluded by defining the key terms. Section two presents the theoretical framework of the study. It is subdivided into two subsections that are devoted to studying the concept of narration, the employment of puppets artistically, and a set of indicators that resulted from the theoretical framework. Section three presents the study population, including the analysis of two ceramic artworks that were selected according to a set of justifications. Section four sums up the results and conclusions of the present study.

Section One

Problem Statement

Every artistic expression in all its fields involves a narrative language that interprets the state of expression in it, whether it is in the form of literary texts that include the arts of cinema, theater, drama, etc., in which the language of narration is often clear and explicit, although it often contains hidden meanings. Between its folds, or visual texts such as plastic artworks whose language fluctuates between clarity and atrophy in meaning because its language consists of perceivable forms, not words. So, the ability to interpret narrative in them is greater according to the method of employing those forms, to reveal the language of narration in them. There are two dimensions to be formed in that language of narration. The first dimension relates to the apparent or the visible aspect. The other dimension relates to the hidden or the invisible aspect. Both dimensions combine in emphasizing the destinies and purposes of the artwork and interpret it into the form of a narrative.

Every artwork has a story that is told and interpreted within the mechanism of reading the text structures and forms employed in it. So, puppets constitute one of the most important structures and signs of reading the text, with the characters it composes, who have taken the starring role of the story of the narrative of the text and its aesthetics deduced from the text of the artwork. Puppets have a role in formulating the artistic narrative aesthetic with its expressive power and fulfillment for the purpose of textual narration as these forms are another face of the shape of the living being, but with a simple manipulation that gives suggestions of strangeness and deviation from the norm and attraction to the simple, ironic and naive form because its main function is materials manufactured to entertain children. Or for commercial purposes, such as forms involved in the world of art to tell a story and embody the starring role in the narration of a text. From here, the problem of the present study is formed as it revolves

around the aesthetics of the narrative figures of poppets in contemporary ceramics.

Significance of the Present Study

- 1) Recognizing the aesthetic proposals of the narrative inspired by the forms of poppets employed in contemporary ceramics.
- 2) Establishing aesthetic studies for the construction of artistic (ceramic) work and drawing a narrative depiction of puppet shapes, with a multiple perception according to an expressive style in line with postmodern arts.

The Objectives

The present study aims to identify the aesthetics of the narration of poppets when they are functionally employed in contemporary ceramic artworks.

Limits of the Present Study

The Temporal Limits: 2009 - 2015

The Spatial Limits: Artworks conducted in America.

The Objective Limits: A study of the aesthetics of the narrative inspired by the different forms of poppets employed in contemporary ceramic works.

Definitions of Key Terms

Narrative

It is defined as organizing the language of the text by transforming it into a structure through which a description of events can be conveyed in a coherent and organized manner. Accordingly, it forms the idea of succession (Al-Ayed, et al., 1988).

It can also be defined as a sequence of events, as a discourse produced by a narrator, or as an artificial product organized by its readers and giving it meaning (Martin, 1998).

The researcher procedurally defines it as a sequence of events.

Poppets

The researcher procedurally defines poppets in relation to the problem of the present study in an attempt to harmonize that vision with the advanced nature of poppet industry in the contemporary time as a form that is similar to the shape of a living organism, created for a specific function, which is not necessarily what is known as children's toy only, but its function may be for children's play and entertainment or for another utilitarian purpose.

Section Two

First: The concept of narratives

It is one of the linguistic methods used in stories, tales, novels, and plays. It is based on retelling what has been read, seen, or heard. It is also a flexible method that is a tool for linguistic expression in which the narrator transfers experiences, actions, behaviors, places, and events into a construction of meanings (Martin, 1988; Service, 2021). The reading of the narration of any artistic or literary text includes the narrative vision, which is the amount that the narrator knows of the events and facts that occurred. The narration includes the narrative text events that run in a logical sequence in reality, which does not necessarily follow the realistic sequence in the narrative text as it allows for some overlaps and changes that do not change the logicity of the events but increase a kind of excitement and suspense for the reader, which is often seen in Most of the contemporary plastic art texts that search for the hidden, intense meaning by choosing formal metaphors such as poppet and other unfamiliar figures that gain meaning in an evasive manner that the artist deliberately uses to pull the reader to

navigate the text narration. This is noticed in most of the ancient wall carvings in which narrative events are sequenced to convey them in the form of images and symbols belonging to a readable narrative text in an incidental sequence, in which the ancient artist took the role of narrator of the events of his people from wars or customs and traditions such as offering sacrifices and the like. This type of art also includes the second form of narration, which is intermittent narration, in which the logical sequence of events changes. The narrator begins with the knot and moves to the remaining events and is overlapping with the first type in the visual text, given that reading the visual figurative text that embodies the fine artworks is readable from any angle, which increases the assignment of the narration to slicing. The same applies to the other form of narration, which is the alternating narration, in which the author narrates separate events provided that there are common denominators for those events. In many cases, the artistic text plays on a narrative that simulates the major narratives, which are the great tales and discourses that form the basis for the Western world's view of itself. In terms of "progress", "truth" and "self-liberation", "Jean-Franca Lyotard" sees that these tales are proof that they have only been known before, but they are no longer believed in any case even in the West. The most important thing now is to highlight *Petits recits*, exporting them and celebrating the diversity and complexity of life (Hassan, 2020; Waśko, 2021; Włodarek, 2020).

In order for the narration to constitute one of the most important aspects of narration and its concept, a phenomenon that organizes the significance and works in every discourse on the meaning, the narrative agrees to place these differences in the sequence of states and transformations. It is the orderly organization of signified.

The narrative component organizes the forms presented to it by the components of the artistic or literary work as a readable narrative text. The network of images has no meaning except through the relationships and links imposed and underlined by the narrative network. For this reason, it is this overlap between the narrative level and the rhetorical and aesthetic level that forms the surface structures of a text. The narration then results from the creation of a second series of operations based on the employment of these apparent structures. These operations are represented in the dismantling of images that establish relationships between them in order to realize the pattern that organizes them in a form of a tale or a story that uses various types of narrative expression by converting the text into a readable text.

Narratives began declaring their belonging to a general scientific specialty that is rooted in the Greek history. Then, the Russian Formalists tried to renew it by giving it a scientific dimension. With structuralism, it took a distinct dimension as the science that deals with the characteristics of discourse. Narratives were specialized in researching the same perspective in narration. For this reason, the fluctuation that accompanied the narration designations was undoubtedly affected by the time that accompanied the term from the beginning, thus determining the birth of the specialty of narratives. It does not mean that it is without roots, but it is meant to reach a level of identification of its various components that allowed its embryonic formation and its ability to self-development towards the future according to the data of time and thought that surrounds the narrative text. So, in the new texts, there is a talk about classical narratives, which means origins and post-classical narratives, which is meant for developments. This is the foundation stage that was with Gerard Genette who laid the necessary foundations for launching the narrative project. Then, there was the development stage in which scholars contributed to inaugurating with narrative projects that are open to future (Interfern, 2012).

In his project, Jennett emphasized the aesthetics of narrative discourse. He moved from the requirements of sentence analysis to the discourse that is determined by factors, such as time and formula. He linked the genders with the text, explaining what any text contains,

whatever its kind of relationships. He also proposed the term text transcendentalism for these relationships in transcending the traditional perception of genders and making it not only the study of discourse, but text architecture as well.

Thus, Genette's narrative project moved between text, textual transcendentalism, text architecture, meta text, intertextuality, and textual attachment so that the narrative theory with all its concepts and terminology occurred as a topic of central interest in literary study. So, postmodern literature relied on the short story system that represented the most complete and appropriate narrative form with the requirements of fast life, which can be read in one session, and accordingly achieves the unity of influence and impression, which cannot be reached by longer forms, given that the modern novel - for example - has taken a huge loose character (Martin, 1998).

Hence, the advanced standards of narrative analysis contribute to the openness of the critical vision of the postmodern text. It entailed a change in the forms of the text and change in the mechanisms of description and narration with the abolition of the centralization of narration towards description as the source of the kinetics of narration, i.e., interest in meaning, and the nullification of the dependency of description as it is necessary for the narration because it is an active and inherent element. Rather, it transcends description towards meaning, interpretation, and intense connotation. If the narration tells things and talks about them without showing them, description shows things. Thus, integrating the descriptive element into the narrative means mixing vision with movement as an aesthetic reading technique to be associated with the visual text description and narration. It means the association of space with time and the association of stillness with movement (Jassim, 2013).

Hence, the inputs of the narrator and the artist of his/her artistic texts, including forms from the core of the simple, lived life, become a narrative tale that is readable and interpretable as it involves a character that is full of meaning due to the artist's intentional manipulation in the content of the work text as a whole and the method of linking the forms and the method of employing them in pursuit of an aesthetic narrative that is not without questioning the discourse that is Full of different and renewed creativity.

Second: Artistic Employment of Poppets

Poppets bear an intellectual, aesthetic, artistic, and deeply expressive character as they represent a form that is close to the shape of the living organism, which gave them an expressive character that is different from all the industrial materials available around us. The artistically borrowed form of poppets has a special spiritual character in addition to being part of a culture of a consumer society with a tendency calling for marginalization and displacement. If artistic expressions in the past are closely looked at, the first beginnings in which the idea of embodying poppets was crystallized with an expressive motive for their body approaching humans through the transformation that occurred in human thought because it was affected by the environment that played an important role in crystallizing and directing the thought of ancient civilizations In general, and the thought of Mesopotamia in particular because it is the first civilization that established the civilizations of the whole world. The shape of poppets was made in human-like bodies with differences in the amplification of the genitals to express the idea of immortality as shown in Figure (1). The ancient Iraqis also knew the art of clay poppets that represent the shapes of some selected animals and in African masks as well as shown in Figures (2,3, and 4), whose shapes were made of children's toys and masks for adults as well as Halloween and masquerade parties spread in the West. It was designed to be a puppet mainly because it is a form that is similar to the human form with some aspects of deletion or addition to enhance the aspect of free expression in its formulation.



Figure (1)



Figure (2)



Figure (3)



Figure (4)

For puppets to enter art in its various functions, whether for the purpose of entertaining children or for commercial or other cultural purposes, various arts intertwined with them and became an effective expressive means bearing various characteristics that, in their entirety, turn towards concepts that have adapted to the contemporary atmosphere. They are considered among the most important produced materials that came into the interest of the art of design. So, their industry spread, especially in Western countries in America and Europe. They excelled in this field. So, there have become icons of puppets spread and known as Barbie, Walt Disney characters such as Mickey Mouse, ducks, Pinocchio, Winnie the Pooh, Dumbo, Bambi, Alice in Wonderland, Peter Pan, Sleeping Princess, as well as Popeye as shown in Figure (5). Consequently, the Walt Disney Company and many other international companies produced many characters that embodied the characters of the animated films of the previously mentioned characters and many others as one of The most important concerns of postmodern arts in the spread of cinema and media as one of the most prominent aspects of the culture of society and the simulation of the masses, which has become the goal of contemporary arts and to activate the consumer aspect related to the economy of countries seeking fame and money.



Figure (5)

They employed such forms of puppets in various fields of art as characters that have weight by taking the starring role in the field of world cinema. The puppet was introduced and children's toys and changed its functional style from a puppet that has a benefit in entertainment or any other function such as displaying clothes, hairstyles, or make-up, as mentioned in the procedural definition of puppets, to another function, as is the case with the employment of puppets in various plastic arts to achieve narrative aesthetic expressive features that are completely different from the intentionality known to them. In the postmodern arts, the goal is to embody fantasy and to give the character of shock as one of the new beauty trends that the postmodern arts searched for. It is a beauty that talks about an internal narrative that suggests the external form of its unique heroines, even if the author intends to highlight it in an ugly and frightening form as shown in Figure (6), which is a displacement of a complete intellectual difference between the first and the second functional aspects, which coincided with the will of contemporary arts to achieve a revolution in the scales to achieve a goal, especially as it is within Hollywood cinema that involves cultural secrets. Marketing such forms enhances the marketing side and supports the economy in terms of achieving fame and money.



Figure (6)



Figure (7)



Figure (8)

The films of The Killer Poppet are series of horror films starring a poppet that kills everything that confronts it to get what it wants. It has achieved international fame and resounding success. Such films are consistent with the requirements of the contemporary public taste that calls for shocking and amazement by presenting the different and the uncommon. The desire to narrate the unfamiliar was not only achieved in the art of cinema through the employment of puppets, but in various arts and the multiplicity of expressions in them to achieve a utilitarian goal that contributes to building the pillars of the different cultures of countries. The puppet theater in Figure (8) conveys the features of education after the emergence of education as one of the modern sciences related to the majority of other sciences. Poppets are widely used in art as they are considered closer to the human being than to be presented by the person. According to the researcher's opinion, poppets are closer to presenting the various expressive features as they bear the character of innocent childhood that no matter how old the person is, in addition to the fact that poppets are capable of forming and changing features according to the desired feature towards an easier way of delivery than the ordinary human being. Also, poppets strongly entered the field of sculpture as means bearing multiple expressive features that added to this art the great thing in particular as they were used to convey the culture of the society that embraced them. So, different creative designs were formed in the form as a result of keeping pace with contemporary Sculpture. The process of transformations took place in the United States of America and most European countries, after World War II, especially, by employing forms of unfamiliar industrial materials in the artwork, in addition to the fact that the artist has helped the sculptor borrow the forms of poppets in his art the bold development in the use of materials To reach the art of assembly through the use of assembly sculptors of different materials with expertise, craftsmanship, and artistic treatments to adapt them before inserting them as a harmonious and united element with other materials in traditional raw materials. In turn, the expressive energy of the contemporary sculptor conveyed emotions in various forms and means from Marginalized and neglected materials and forms as a result of what has been mentioned.



Figure (9)

This type of sculpture is associated with ironic innovations, during which the sculptor
Res Militaris, vol.12, n°2, Summer-Autumn 2022

is liberated from the human form. Poppets weave an aesthetic narrative in the world of post-modern art in general. Poppets have become one of the most important means of expression and embodiment of its features and various emotions due to the ability of these forms to be compliant, pictorial, and conveying the emotional image more clearly, being in the end an embodiment that is close to the form.

In most of her works, the Russian artist Marina Picova embodies a girl with an innocent face and eyes that are full of tears, mourning the loss of her virginity against her will, in addition to embodying the suffering of some women losing part of their body, which is a symbol of their femininity due to diseases. This is an expression of the cases of many women around the world. So, this represents an artist's employment of a metaphor for poppets to embody such cases and many others in a realistic transfer of the images of harsh life as poppets are considered more expressive as they are a transferred image of the human form. Through the expressions of their forms, expressive words become easier Delivering it to the contemporary audience looking forward to the stranger and the advanced. The impact of scientific development and therefore technological development that has provided the contemporary artist with the possibility of multiplicity of materials and their development and the availability of modern machines and equipment enable the artist to convey his idea with creativity, ease, and renewal.



Figure (10)



Figure (11)



Figure (12)

Artists kept pace with their creative proposals in employing poppets to narrate their passion and aesthetic creativity as they excelled in the art of international design that invaded the markets to produce works that carried expressive features that narrate the stories of their simple popular lives and their contemporary aesthetic taste as shown in Figures (13,14,15, and 16), which present an art with an unrestricted, ironic narration, achieving a sensual aesthetic value that the artist gives the features of the product, taking advantage of what his environment provided of raw or manufactured materials that he worked on due to the industrial and production development, which provided him with a wide scope for the possibility of artistic borrowing and creativity of designs.



Figure (13)



Figure (14)



Figure (15)



Figure (16)

The artwork has become a process of innovations of a dialectical interaction between

the facts of reality and the artist's idea representing the need that he is aware of and which his imagination creates. Thus, it achieves its aesthetic value inspired by the culture of the age, in a new aesthetic narrative mechanism adopted in contemporary ceramic art by introducing various forms without limits, including Forms of puppets that suggest a plurality of meaning in line with other contemporary arts, which is a suggestive level that engages the recipient in the ability to multiply readings and interpretation, which means that the potter can expand the semantic expressiveness of his artwork when he turns to borrowing items with new connotations and new cultures that rise from the expressive meaning of the artwork and thus change its original narration to a new narrative required by the story of the work and its objective circumstances.

Contemporary potters turned to different methods to embody the tangible truth to produce artistic discourses that are the result of ideas expressed in their own style through new and diverse techniques and methods by which they address the different classes of society. It made the meaning and dispersed it with a narrative openness within a mechanism that simulates the approach of the other to the world of the potter dependent on his ability to transform his world into different artistic cultural formulas, involving multiple cultural patterns affected by the atmosphere in which the potter lives, in the sense of the extent of the possibility of the postmodern potter to transform feelings and psychological atmospheres into worlds that are strange and the extent to which the other is able to solve these basic ciphers. Their context gives him an error more than the symbolic reading, despite falling into the circle of changes.

This justifies the potter's quest to borrow everything that is strange and renewable. The quest to borrow forms of countless diverse items in a different way on the artistic formation scene to achieve the march of other contemporary arts in the search for the marginalized and anarchy within the consumption culture that invaded the peoples of the West in order to assimilate the narrative character of such puppet forms due to the semantic intensity of the embodiment of the form that the contemporary potter has reached, which was stimulated by secondary factors, such as the artist's liberation from his restrictions, as well as the openness of contemporary ceramic art and its closeness greatly to the art of sculpture in particular, in a way that they cannot be distinguished in terms of techniques of formal presentation. The artist reveals his/her abandonment of the utilitarian role of traditional ceramics and ascending to a contemporary artistic aesthetic goal that enables the artist to represent the requirements of accommodating multiple forms. The forms of puppets were presented as one of their important means, which can represent artistic works that accommodate the various expressive features that have occurred in the culture of contemporary societies.

The indicators of the theoretical framework

1. The contemporary ceramic text is liberated from its constraints by absorbing forms with which the expressive meaning opens, like forms of puppets.
2. Contemporary potters have resorted to different methods to embody the tangible truth to produce artistic discourses that are the result of ideas expressed in their own style through new and diverse techniques and methods by which they address the different classes of society.
3. Puppets worked within the circle of art in general as forms with various narrative suggestions. This expressive characteristic was added to them by their embodiment of the shape of the living being and the possibility of compliance and expressive change according to the narration of the story of the artistic text.

Section Three

The Study Population

The population of the present study was selected from a group of artworks that are

within the contemporary arts and bear the aesthetics of a diverse narrative told by the forms of the performed puppets in them, in a style and a conceptual and semantic presentation that reveals and expresses a variety of aesthetics. Two artworks belonging to the time period in which they were identified within the limits of the present study from competent sources were selected.

The study sample

The research sample was intentionally chosen to serve the objectives of the present study by identifying the aesthetics of the narrative of puppets figures in the ceramic works that were selected because of their relevance to the aim of the study. The research sample was chosen according to the following justifications:

1. The selected works covered the temporal, spatial, and objective limits of the present study.
2. The researcher excluded all ceramic works whose subjects and style of performance were repeated.
3. Works that did not have a clear and explicit understanding of puppets were excluded.

Methodology of the study

The researcher adopted the descriptive analytical approach in the manner of content analysis, which is consistent with obtaining the objectives of the present study.

Research Sample Analysis

Sample (1)



Artist Name; Johannette Rowley

Artwork Name; formation

Date; 2012

Place; USA

The work is a ceramic composition, the general appearance of which consists of the form of a cat puppet that topped the work consisting of several overlays that seem to the recipient to be three parts that formed the work. The two parts at the bottom contained a written narrative text like a message expressing childish questions “I am Robin, who are you?” “I love the frog and you?” He described the frog’s life and love of life, then concluded the text with

the advice “Let’s live and appreciate the day.” In this work, the artist tried to link the life of reality with some of its morals, while using the puppet metaphor to convey his message in estimating time and how to exploit today. His quest for spontaneous expression confirmed his resort to using a picture of the cat poppet that topped the work, which he used in coloring colors that express the extent of expression of childishness in the formation of the ceramic work and its simplicity on the one hand. On the other hand, the work under analysis carried the aspect of distraction and intellectual displacement for the recipient conscious of art. , by posing several questions, namely: Why did the artist resort to such an expressive description?, and what is its purpose?, which are questions that can be answered by the foundations of contemporary art based on provoking an aesthetic narrative of another kind that evokes surprise and ambiguity in that most of them are included within the saying “the easy to abstain” "The easy one that we see in its naivety and simplicity in the subtraction. The abstention that the work carries in its contents as an expressive, narrative, and aesthetic energy in which the ways of contemporary artistic taste were embodied carried several expressive features that spoke the language of the society demanding spontaneity, speed, and amazing.

The artist tried to reformulate his contemporary artistic work by repeating his purified language to borrowing childish forms and children’s poppets with other similar works. Perhaps, the potter wanted his artworks to complement each other and be parts of a narration that the recipient can read successively. In terms of Repeating the artist's metaphor of poppets in various plastic ways, he found a style that expresses features that are more communicative and more expressive than anything else.

The fact that poppets form a psychological character for which the eye of the beholder is comfortable, even if he is an adult, being spiritually and aesthetically linked to him since his childhood is exploited in the artist’s work under analysis as an expressive and communicative feature that links the recipient’s past with his present to reborn creative artistic images that are understandable and transferable Aesthetics. So, the artist transformed its semantic concept from being a function to the marginalized and neglected and the simple in relation to other human consumables to a function of a narrative that calls for the love of life and the use of time. In this artwork, the artist has combined the proposals of contemporary art and the purpose of the wheel of reality and social life.

Sample (2)



Artist Name; Lisa Maria Barber
 Artwork name; Buildings
 Date; 2009
 Place; USA

The artwork is ceramic compositions of several different shapes that fall into one topic,

which is that they suggest that they are expressive forms of poppets and games that are artistically performed.

The scene of the work speaks of several forms placed here and there, among which there are two figures, one of a woman and the other of a child, performed in the manner of forming children's poppets in generalizing the aspect of childhood on them in terms of features, clothes, and scattered forms drawn specifically on the woman's form as an expressive harmony with the character of the work as a whole, which consists of Other children's toys of various shapes, sizes, and colors, which were scattered around these two characters.

The artist adopted a method that suggests moving towards the tableau scenic painting to present the work under analysis as a discourse that contains or surrounds the other based on provoking chaos and tampering through diversity and difference in shapes, sizes, and colors in a dispersed intentionality that loses the speech point of its focus. The visual aspect tries to reveal the open discourse of semantics.

That multiple discourse describes a narrative aesthetic whose content is about postmodern art, in which the potter (Lisa) intends to enter the child's world to provoke the different and the strange with all her expressive artistic formations within this work. She borrows her forms from this world in the way she chooses the form of the woman that was performed in the form of a poppet Through the colors, paintings, childish, and cartoon shapes that are often embodied on poppets and games that represent cartoon characters and images, as well as the shape of the girl. The artist relied on borrowing pictures of poppets and children's games in most of the shapes distributed here and there such as shapes of modified animals and shapes of plants and the shape of the plane and other various forms that we only see in children's poppets to seek an artistic narrative that astonishes the beholder in terms of imposing multiple questions about the nature of the work and what its message is. Is it a sign of alienation and separation from the family home, represented by the mother's body, on which the drawings of windows and migratory birds were scattered. To intensify the pain of the end and separation, she closed her eyes. This pain that the little girl tried to narrate forcibly moved her away from him, leaving behind her toys and needs scattered here and there. Or is it a disclosure of the development taking place in buildings and infrastructure, which is represented by these overlapping forms, even in the forms of games developed in industry. The artist left us the task that she tried to evade to create this artistic narrative discourse with multiple readings.

On the other hand, the artist's borrowing of such figures as poppets and children's toys in the implementation of this work had several reasons that varied between the possibility of these forms to create an atmosphere of surprise as they are simple and expressive and bear the character of strangeness in terms of their artistic use, in addition to the fact that these diverse and multiple forms with their beautiful bright colors and shapes with design The civilized and contemporary narrates artistic education towards activating the consumption aspect and introducing consumables into the battlefield of art. Such forms have the possibility of activating the aspect of storytelling and artistic narration that the discourse of the artwork under analysis tried to tell.

Section Four

Results and Discussion

- 1) The contemporary potter tried to weave an artistic and aesthetic narrative with a hidden inspiration, borrowing forms of poppets, embodying the state of the aesthetic narrative

- event by employing the beautiful world of childhood as in the samples (1 and 2).
- 2) Contemporary potters modified the role of poppets from mere merchandise for the child's entertainment to a form that simulates the social reality by kidnapping parts of excerpts from public life and the problems and crises experienced by it in the form of a pictorial narrative as in the samples (1 and 2).
 - 3) Poppets carried a narrative character in harmony with the spiritual character in their pleasant and desirable form.

Conclusions

- 1) The metaphor of poppets as an expressive aesthetic and consumer art product coincided with the nature of contemporary art to represent a narrative of a realistic and social aspect that represents the life of the masses.
- 2) The plastic nature of the poppets called for an aesthetic narrative character with a lively content as most of them represent characters of living or close beings with some slight changes that embodied them to overwhelm this distinctive expressive character within the artwork.
- 3) Contemporary ceramics were influenced by the characters of simple poppets whose utilitarian nature changed from entertainment for children to symbols formed to represent an intellectual displacement that moves us from the familiar to the unfamiliar and alienating the narrative scene of the ceramic text.

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