

The dualism of man and woman in contemporary Iraqi painting (analytical study)

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Abstract

The two researchers dealt with the thesis (the dualism of man and woman in contemporary Iraqi painting - an analytical study) due to the importance of the idea of duality, which is the first building block for the concept of multiple existence, which represents the necessary condition and the permanent birth of a healthy human life and society, and sheds light on the importance of diagnosing and studying it in the contemporary Iraqi painting in particular, because it constitutes one of the important indicators of what human and social existence is in contemporary Iraq and how it is represented in art. Accordingly, the two researchers dealt with in the first chapter: (the research problem, its importance, the research objective, research limits, and terminology).

Objective limits: the dualism of man and woman with direct and indirect formal metaphors.

The spatial limits: Iraq - the land of Diaspora.

The time limits: 1980-2021.

The second chapter included (theoretical framework). The third chapter: research procedures. While the fourth chapter contained (results and conclusions, then sources).

Keywords: dualities - man and woman - drawing - plastic art - gender.

Introduction

Research problem: The theme of the duality of man and woman inspired many Iraqi formations across the various artistic eras. They presented works about the subject from its various formal and objective dimensions, driven by its intellectual references that establish the duality of material existence, so the many artistic proposals were subjected to the pressure of self-style, scholastic influence, and the authority of receiving through different generations. Therefore, the researchers intend to put forward the title (The duality of man and woman in contemporary Iraqi painting - an

analytical study) This is due to the importance of the concept of duality, which is the first building block of the concept of pluralism as an obligatory condition for existence and a basic generator for the continuity of life in society. The idea of the duality of man and woman as a material existence embodied in reality and in art, its emergence is a revealing indicator of society's view of its social issues and its interaction with individuals and their human rights in expression, equality and discussion of society's problems within a cultural and artistic dialogue. The duality of men and women in contemporary Iraqi painting may seem to us rare and missing in a certain time, we find it as a phenomenon presented to the recipients within formal and stylistic templates that are consistent with the society of the recipients and the intellectual and social limits, which raised several questions among the (researchers) that can be summarized as follows: Is the subject of the duality of man and woman in the experiences of contemporary Iraqi painters an allegorical field of the Rafidian intellectual and cultural heritage? Are there formal and formative treatments that are common in the dual subject parallel to the unique ones? What is the impact of social references and the local heritage rooted in human existence, and Iraqis in particular?

Background

The importance of the research: Its importance is reflected in the need of Iraqi painting for an artistic vision through the study of artists' styles in contemporary Iraqi painting and shedding light on the subject of the man and woman across different eras and styles.

Research objectives: To identify the duality of man and woman in contemporary Iraqi painting.

The research limits were as follows:

Time limits: 1980-2021

Spatial limits: Iraq - the land of the Diaspora.

Objective limits: The dualism of man and woman placed in direct and indirect formal metaphors.

define terms:

Dualism:

Linguistic: It is defined as "the characteristic of what is dual in itself, such as (the duality of man) the fact that a thing combines two, (the dualism of judgment) the fact that a thing represents two different elements or consists of two different elements.

Dualism idiomatically: dualism is every “theory that refers to two principles, such as the dualism of will and understanding in relation to the functions of the mind.

(THEMAN) - The man idiomatically is: the masculine of the people, masculinity can be defined in the Qur’anic terminology as: the characterization of a man with what a man usually characterizes in terms of faith, strength, striving and noble morals.

The Woman: idiomatically: «a name for an adult female from the race of Adam.

Literature Review

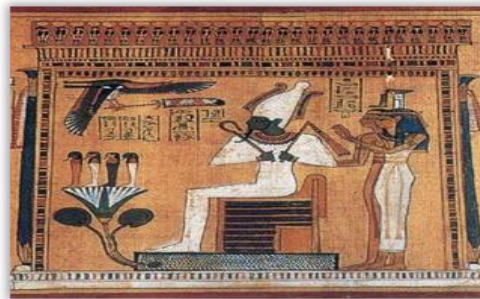
the first topic: the concept of dualism and its intellectual references.

The man noted that many of the things surrounding him and in his natural formation are composed of opposite things that represent a form of integration, such as night and day, the sun and the moon, light and darkness, life and death, which complement each other. He also sees in living beings the two elements of matter and spirit, which made the principle of binaries an essential in human thought and perceptions of existence and life. In the first adventures of the human mind, the ancient Iraqi mentality divided existence into two worlds, namely (the world of the gods and the world of man). The myths of ancient Iraq are full of the manifestations of the famous dualities, they believed in the epic legend (Gilgamesh and Ishtar) that were formed in an incompatible relationship with each other, and its representations appear in most of the productions of the ancient Iraqi arts as an existential philosophical element that achieves convergence and symmetry in the artistic formations in an aesthetic style, as in (Figure No. 1), And in the Pharaonic myths, a famous cosmic dualism, the story of creation was represented by the rise of the god (Set), who represents evil, by killing his brother, the god (Osiris), who is good, then his son, the god Osiris, who is Horus, by killing his uncle, the god (Set), in revenge for his father and to establish justice and goodness as in (Figure 2).

(Fig. 1) Assyrian cylinder seal, around 5000 BC



(Fig. 2) Osis and Isis



1- Dualism in religious thought

The dualistic story (Adam and Eve) appeared in the monotheistic religions (Judaism, Christianity and Islam), as it was supported by not only religious culture, but also reflected in other types of arts. The first religion that was revealed to earth is Judaism (the Torah), "Women in the Jewish religion were considered to be the root of evil and responsible for the first human sin, because she seduced Adam and caused his expulsion from Paradise."(10). And when the Lord took Adam and put him in the Garden of Eden to take care of it, then the Lord said: ((It is not good for Adam to remain alone, I will make him a helper similar to him)), and the Lord brought all the living creatures and recommended to Adam to name them, but he did not find a counterpart, so Adam fell in a deep sleep, then the lord took a rib, and closed its place with flesh, and created a woman named (Eve)(11). We see this as an acceptable reason for the creation of Eve, because God created from everything two pairs, male and female, to multiply and for creation to continue on earth. Likewise, the Christian religion (the Bible) did not want to mention the story of Eve and Adam in detail as it was mentioned in the Torah and the Qur'an. Christians believe in everything that was mentioned in the ancient Torah and they agree with what it said, "Adam did not deceive, but the woman was deceived, so she became transgression." Therefore, they did not allow

her to learn or to have dominion over the man, but to be in silence, because Adam was formed first, then Eve from dust and then Eve was created from his rib (13). As for the Christian religious thought, the doctrine of equality of the sexes prevailed as a fixed theory in the first three centuries of Christianity. The Christian thought that Jesus announced when he gave women special importance through his stances shows the strength of his care for them and his speeches that indicate the depth of his appreciation. When the Jews asked him about divorce, he answered, “Have you not read that He who created them from the beginning made them male and female?” And he said: For this reason a man shall leave his father and his mother, and cleave to his wife, and the two shall become one flesh. So they are no longer two, but one body. What God has united, let no man separate (14), and it is mentioned in the speeches of (the Apostle Paul) that came in the context of praising women: (O men, love your wives as Christ also loved the Church) (15). In the Islamic religion (the Qur’an), the history of social life began from the perspective of the Holy Qur’an, the goal of creation is the dualism of Adam and Eve at the same time, and their offspring to spread (16), In the saying of the Almighty: O mankind, fear your Lord, who created you from one soul and created from it its mate and dispersed from both of them many men and women. (17) Islam appears (Adam and Eve) as two partners in the first sin, and their image appears as two partners, each of whom completes the deficiencies of the other, and made between the male and the female affection and mercy, as in the saying of the Almighty: And of His signs is that He created for you from yourselves mates that you may find tranquility in them; and He placed between you affection and mercy. Indeed in that are signs for a people who give thought (18). As this blessed verse talks about mutual affection and mercy between a man and a woman, and it existed before they had contact with each other.

2- Dualism in ancient, modern and contemporary philosophical thought with the beginnings of the emergence of philosophical thought and the adoption of the language of reason and logic as the basis for human thought, so the first building blocks of Greek philosophy were founded on the basis of the existence of opposite or conflicting dualities in life, which were considered as fundamental laws that adhere to everything in existence.

The idea of dualities was occupied by the Pythagoreans, who see the number one as a symbol of stability and permanence in the universe, and from the One everything comes, because the One is the origin of odd numbers. As for the number two, it is a symbol of imperfection in the universe. The world must have a harmony of opposites, so we cannot explain it by the existence of good alone, the one. Rather, there must be an element of evil that resists the activity of good (19). History also provided us with an example of the integrated duality (Theano

and Pythagoras), where his wife and right-hand , the interpreter and developer of many of his works, had an equal and balanced relationship, an ideal love based on understanding and sacrifice, so her view of romantic love was a natural tendency for the soul, while marital love is a virtue. As in (Figure 3) and (Figure 4).

(Fig. 3) (Theano, wife of Pythagoras)



(Fig. 4) The School of Athens, Raphael Sanzio, 1511 AD



Islamic philosophy was influenced by the concept of dualities from ancient Greek philosophy. (Al-Farabi) (259-339 AH) lays down the concept of existential proof and the first reason for the existence of all beings, which is (God). He divides the philosophy of existence into a two-sided relationship, the two ends of which are (God - the world) (20).

In modernity, the origin of the most recent versions of dualism goes back to the reflections of (Descartes) (1596 AD - 1650 AD) that the issue of the basic distinction between (mind and matter) (which Descartes created and got to the first philosophical level, and Descartes' distinction between mind and matter became the main model of dualism) (21). Leibniz (1646 AD-1716 AD) also presented an essential argument against Cartesian dualism when he argued about (religion and God) and referred to the concept of parallelism when he indicated that God's plan is complete and clarifies the interaction between (mind and body), confirming that a relationship between

them is just a parallel relationship that goes back to the One who is able to create, and He is (God) as the First Cause(22).

3- The duality of men and women in the field of sociology

Since our dualism here is attached to the man and the woman, it is necessary to submit to the inevitability of the social dimension, as it constitutes the basic building block in building society. Plato says in his book (The Laws) he talks about the duty of marriage. He respected women for their role in having children, and he also decided not to focus on the physical value of marriage. Because in his view, it is an institution whose purpose is to provide society with new generations (23), While the philosopher (Jean-Jacques Rousseau) (1712 AD - 1778 AD) believes in marriage that the woman is born to serve the man and that teaching the female how to satisfy him in her capacity as his mother and that these female tasks must be educationally generalized in all ages since childhood (24) as he sees that the woman's job is physical and sensual. The man's job is creativity and rationality.

Likewise, the case of Arab societies that shared with other human societies and even shared the same dialectical conflict between men and women and the rule of society in favor of one of the two parties, and the Iraqi thinker (Ali Al-Wardi) (1913-1995) believes that males exploit their religiously endorsed authority to pass behaviors and social ethics that benefit them and not the society whose goodness remains dependent on the goodness of its other half (the woman)(25). And there are roles that appeared in Iraqi society that had an impact in monitoring social life and inherited popular traditions. The emergence of dual representations of man and woman in Iraqi society was the first beginning of the emergence of social dualism represented by religion and customs (popular heritage) from civilizations in the past. The Iraqi artist was affected by the traditions of marriage in Iraq after a young man married a girl, the henna ritual takes place on the "Farewell Night" that precedes the (marriage) night. (A common bond between a woman and a man, making the children born as a result of that bond a legitimate offspring recognized by both parents and society. Marriage is a social system intended to form a family) (26). And other social customs, which is (the feast of Zakaria), a popular religious occasion in which it is known that the spouses who do not have offspring, the woman eats from the tray of Zakaria containing sweets and (Alyas) plant, and asks to become pregnant and have children (27). As in (Fig. 5), (Fig. 6), and (Fig. 7).

(Fig. 5) Nabil Ali, Zakaria 2017



(Fig. 6) Nabil Ali, Zakaria 2017



(Fig. 7) Zakaria tray



The second topic / dualities of man and woman in the drawings of modernity and contemporary era : The thought of modernity heralded the project (the age of enlightenment), which accompanied scientific and industrial progress, so the human project was based on rational beliefs and general belief in the progress of the human race and focus on the essence and meaning. Romantic relations between men and women represented the essence of the human project of modernity (28). In Impressionism, it monitored human relations and dealings in French society, and focused on the importance of class mixing with the

strong presence of the duality of women and men in their work. The painting (Lunch on the Grass) (Edouard Manet) (1832-1883) raised an uproar and popular condemnation it pictures two gentlemen in full formal clothes chatting between them, and there are two naked women, one of whom looks towards the viewer with unintended excitement. Despite the critics' admiration for it, it arouses sensuality, although it is devoid of all that is suggestive of debauchery and lust, so it follows the traditional pattern in subject matter and composition. It was considered a revolution because the artists of modernity began to paint nudes, liberating the artistic vision, after it was subject to the academic method) (29) and in expressionism (Edward Munch) (1863-1944) (his childhood was full of losses after he lost his mother, his sister and his sweetheart who died of tuberculosis, he looked tragically to the method of embodying his life for the suffering person, he painted the painting of "parting" after an unsuccessful experience of a love relationship, using the method of surrealism and symbolism, to refer it to the tragedy of separation (30) as in (Figure 8) and (Figure 9).

(Fig. 8) Lunch on the Grass, 1863



(Fig. 9) Parting 1869



Postmodern thought shows the disintegration of the mind and its inner psyche. Postmodern culture is a loose group of ideas that contain different and interrelated beliefs. It is a widespread position in the culture of America and Europe and presents criticism and satirical stories (31) Throughout history, artists were inspired by the relationship between men and women and presented it in all forms

and artistic methods from realistic photography to metaphor and symbolism, and is subject to the concepts of the era, the language of difference and the popular sense associated with pop art, The language of technical employment and the introduction of materials and raw materials developed from the world of manufacturing and contemporary consumption, so they used works that discuss the concept of the duality of man and woman that focus on aspects of life in consumer societies. The artist (James Rosenquist) (1933-2017 AD) presented print works in which the image of (the woman and the man) merges, as in (Fig. 10), the artist (Robert Indiana) (1928-2018 AD) simplified and direct symbolism in his artistic work about men and women and the expression of love (32) As in (Fig. 11).

(Fig. 10) Love



(Fig. 11) Love 1967 AD



The third topic: the duality of man and woman and the mechanism of their work in contemporary Iraqi painting

The development of contemporary plastic art in Iraq was associated with the beginnings of the twentieth century. It witnessed its renaissance from simple initiatives and timid attempts in the face of the dominance of poverty and cultural backwardness left by the Ottoman occupation, but it was based on strong foundations and deep roots extending back thousands of years from the depth of the first civilizations in history, it is an art with solid foundations that derives its rise from the root of the intellectual and civilizational references and the Islamic and popular heritage that form the structure of Iraqi society. The Iraqi plastic art movement started from the activities of a group of amateur painters, As the artist Jawad Selim dealt with the

duality of man and woman based on contradiction and social difference, it displays the class struggle (the poor man and the rich woman, which does not inspire the desired hope, but it presents a social issue that is always present in all human societies, while the woman appears lying in a hammock dreaming, while the man appears holding a water hose, he looks at his side with caution and anxiety, and he executed it in a manner close to cubist treatments and with a traditional sense (33). As in (Fig. 12) the artist Mahood Ahmed (1940-2021) expressed (with a gentle affection that achieved its functional purpose, the woman in multiple images, she is the mother and the beloved, and she is a symbol of the land and giving, but it does not represent her image as in reality, but is portrayed by a man's perspective and turns into a symbol of self-transcendental trait associated with the meanings of fertility, which in turn refers to masculinity, and is a symbol of hope, motherhood and love (34) as in (Fig. 13).

Figure (12) The lady and Ibn al-Bustani, 1958

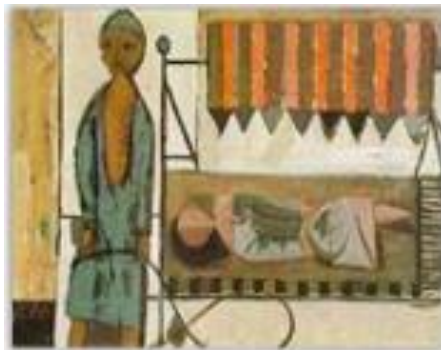


Figure (13) Savior 1992



Material And Methodology:

Sample analysis Form No. (1)

Artist's name	Work title	Year	Size	Material	Property
Afifa Laibi	The mask	1985	100×120cm	Oil on canvas	Personal possession / Italy

The artist employed (the man and the woman) as if they were in a state



of dream . The woman appears as if she is in an angelic form, and we notice the formal relationships harmonious with each other represented by the opposite movement (woman and man), and contradictory in terms of the isolation of the relationship between them, which indicates anxiety and

fear. This strange scene is considered magical realism, as the masks with a human face raise the question: Were they wearing them during their meeting, or is it a hidden symbolic sign? The artist wants to draw our attention to that, to indicate the seriousness and sincerity of the relationship between them? Considering (the mask) is the only symbol that can hide the features and expressions of the faces between two people, the faces of the woman and the man were represented by rigid and solid features that do not show the effects of time, while the body appears as a dry mass closer to sculptural formations in a dreamy space. And that the movement of the hands has symbolic connotations that indicate submission and surrender, and expresses a cold mass far from tenderness and emotional contact between them. This cites for us their communication is severed with each other and away sex and emotional life, and the colors of plants lack their natural life, almost non-existent, and there is no indication of the phenomenon of reproduction and fertility, and the artist means choosing background details that remind us of the paintings of the French post-impressionist painter (Henri Rousseau), but we see them in a scene overflowing with spirituality.

Sample No.2

Artist's name	Work title	Year	Size	Material	Property
Faisal Laibi	Man and a woman	1992	100×100cm	Acrylic on canvas	France



The theme of the painting is an Iraqi folk scene for a duet of a seated man dressed in traditional Baghdadi dress and a naked woman lying in the back in a way that may reflect a different perspective than the man's figure, as she appears as if she is sleeping

and lying in space while she is semi-nude and has been disturbed by the repressed oriental man who appears to show a lack of interest in women. The warm body of the woman was formulated seductively as an expression of the taste of the Arab man. He drew the cloth to cover part of her body as a case of female temptation. The artist focused on the topic of sexual repression, embodying the condition of the man who does not reveal his body to express his emotional components with her except for legitimate necessity, while he depicted the woman in a state of emotional desire. And near her feet is a "fruit bowl" symbolizing sexual thirst. Perhaps he wanted to illustrate the relationship between a man and a woman, one of whom is impulsive and the other is static. This represents a phenomenon that is part of Iraqi social life. The artist's realism is anchored to the trend of static folkloric romance, its colors and characters that make the recipient enjoy signs of calm, tranquility and spirituality. Through the vitality of the scene and the features of its characters who are not anxious, the features of women and men share the influence of Mesopotamian art to formulate an Iraqi painting that derives its roots from heritage and popular folklore in a contemporary way.

Sample analysis Form No. (3)

Artist's name	Work title	Year	Size	Material	Property
Souad Al-Attar	The garden of eden	1993	100×120cm	Oil on canvas	Personal property-Italy



This artwork tends to have the man and the woman to simulate the idea of obsessions that directed towards the idea of emotional attraction between them. And it was inspired by the traditional forms of Assyrian art, in addition to the Islamic influences and the mythical

sense. It plays with imagination in a dreamy vision that takes us to a world in which there is no time or place, a world that is not based on conflict with oneself or the world surrounding them, it expresses a state of peace with oneself, which is the style of Muslim artists in the Islamic civilization. It created a feeling full of spirituality, as the artist Souad showed unlimited interest in the spiritual bond between (woman to man). In situations where the man is adjacent to the presence of the woman, tracing the impact of that relationship since the beginning of human existence, such as the relationship between (Adam and Eve) that expressed the idea of romance in the painting, through the woman who sleeps next to her lover and her sleep seems deep, approaching the calmness of the dead, reminding us of the death of (Ophelia). This is if the Sumerian mythological touch encourages us to define the lines that suggest wraps surrounding the bodies of dead lovers as mummified as if they are in a state of stillness and death, so that the viewer dives into its exoticism that gave a hint of sacredness, passion, awe and imagination sometimes that is not based on mental logic, giving an atmosphere that suggests strangeness and dream. Perhaps the artist wanted to show the two lovers bound by a virginal love, relaxed, lying together in a very dark space and surrounded by green plants, so we imagine that the scene passes into another world beyond this world of ours, but it also leads us to imagine a story that receives the theme of love between a man and a woman through this emotional tension between them, and the presence of a man's body fuses with a woman's body in a space of color harmony between light and darkness that forms the background, and the hand that suggests embracing is characterized by tranquility and physical silence, dark greenery and dense plants and leaves, all of which take the viewer's hand to the eternal moment for lovers.

Results And Discussion:

The findings of the two researchers:

1. The artist expressed the state of imbalance in the duality of man and woman and their entry into an antagonistic dialectical and emotional relationship due to the difference between them and the lack of spiritual and physical interdependence through the movement of shapes within the artistic composition as in the sample (2)
2. The emergence and spread of psychological studies and theories at the level of culture paved the way for the emergence of interest in the artistic circles in the psychological aspect of the human personality, and thus presented the art of contemporary painting, discussing the subject of human relations and their problems, including the duality of

man and woman and the dialectic of permissible and unspoken conflict directly and indirectly as well. In the sample (1,2).

3. Some images of the duality of man and woman represented a dreamlike atmosphere that reflects the poetic relationship between the two parties, while others represented the image of dialectical conflict and emotional confrontation between them, and reflected the state of (love and desire / hate and rejection) as in the sample (1,2,3).

Conclusions:

The results of the research produced a number of conclusions that the researchers reached:

1. The compositional elements of color structures, formal treatments, and relationships between masses and shaped elements showed a vital role in expressing the closeness and interdependence of the male and female elements or their divergence, and merging the invisible connections between them in creative suggestive ways.
2. The forms of the man-woman dichotomy were distinguished by the multiplicity of pressing formal references, some of which are related to the art of ancient civilizations (Mesopotamia, Pharaonic and Greek) and Islamic art, and from the currents of modern European drawing in enriching the artistic achievement of Iraqi painting.
3. The idea of the duality of man and woman is reflected in Chinese philosophy (yin and yang), so that most of the artists' works are represented by dualities based on the dialectical struggles of the opposing, contradictory, complementary, and harmonious elements of existence.

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