

Repercussions of War Dystopia in the Artworks of Muhammad Mahruldin

¹Rahma Abdulameer Shamkhi,

University of Babylon, Faculty of Fine Arts, Department of Art Education,

Email: hira25588@gmail.com

²Assistant Professor, Enas Mahdi,

University of Babylon, Faculty of Fine Arts, Department of Art Education,

Email: fine.enas.mahde@uobabylon.edu.iq

Abstract

The present study tackles repercussions of war dystopia in the paintings of Muhammad Mahruldin. It consists of four sections. Section one is devoted to explaining the research problem, its objectives, limits, and definitions of key terms. Section two is divided into two subsections. The first subsection discusses dystopia between term and interpretation. The second subsection presents representations of dystopia in contemporary Iraqi paintings with a presentation of indicators of the theoretical framework. Section three presents the research procedures, the research community and sample, and the research methodology. Section four presents the results, conclusions, recommendations, and suggestions.

Keywords: War dystopia , repercussions, Muhammed Mahruldin.

Section one

The research problem

Technological, scientific, and economic development has contributed to the change in the map of the place and cities and the attempt to reduce the human side by waging wars, spreading diseases, and creating ways of misery for others. It has resulted in building ideal worlds that are far from brutality and tyranny, which are utopian dreams. But, the painful and coercive reality and the corrupt ideas in the attempt to kill humanity were represented in wars and the dissemination of moral, political, and economic corruption. The miserable visions of war are dystopias that have given way to oppression in all fields. Dystopia has presented negative perceptions and speculations about the consequences of invasion, wars, aggression against the other, and their impact on human life. Dystopia has raised questions about the value of man and scientific developments regarding the development of weapons and the misplaced use of science and its negative consequences on human life. Dystopia is a parody of it. All dystopian texts present bleak scenarios for the future, which is the bitter reality and the lost paradise. The dystopian thought sees that history leads to non-salvation and hell (Al-Ushri, 2020).

The war on Iraq and the sinful attack on the historical, scientific, and civilizational structure made Iraq live the worst history since the (Hulagu) attack and the fall of Baghdad. Hence, a

question about this phenomenon is raised. So, the research problem revolves around the following question:

What are the implications of the war dystopia in the artworks of Muhammad Mahruldin?

Second; The significance of the present study

The significance of the present study is due to the following points:

1. Shedding light on the dystopian aspect of the arrogant countries and its impact on the artistic aspect, including contemporary plastic works in Iraq.
2. Determining the symbols and connotations that refer to dystopia as effective symbols in contemporary Iraqi painting.
3. Benefitting graduate students and specialists in faculties of fine arts who are interested in studying plastic art, the extent to which it is affected by developments and events, and its relationship to sociology.
4. Providing Iraqi libraries and technical libraries in general with a new topic.

Third; The Objectives

The present study aims to identify the repercussions of war dystopia in the artworks of Muhammad Mahruldin.

Fourth; The research Limits

The present study is limited to studying the repercussions of war dystopia in the artworks of Muhammad Mahruldin.

Temporal Limits; (2003 - 2010).

Spatial limits; Iraq.

Fifth; Definitions of key terms

Linguistically; Dystopia indicates pessimism, robbery, corruption, misery, evil, murder, and pain, which are negative things."

Terminologically; Dystopia is an imaginary society that is corrupted and frightening or undesirable in some way. Dystopia may mean an unvirtuous society in chaos. It is an imaginary world in which there is no place for good. That world is ruled by absolute evil. One of its most prominent features is corruption, murder, oppression, poverty, and disease. In short, it is a world in which man is stripped of humanity.

Procedurally; Dystopia refer to pessimistic thoughts that explain the negativity of thoughts and their negative impact on the structure of societies (Ibn Rabe'e, 2020).

War dystopia

It is an artistic product that is characterized by spaces with symbols and signs that reflect the pessimism and negativity of wars.

Section two

Dystopia between term and interpretation

The word dystopia provides a vision that is characterized by destruction, war, and misery of societies that are run by the human mind based on either positive or negative perceptions of society and including structures, future contracts, and possible perceptions with different characteristics. Classical antiquity Writers and philosophers dreamed of establishing ideal “utopian” societies, which emerged strongly through their various writings, which reflected their founding ideas and dreams to establish their ideal Utopian cities. In the twentieth century exactly, the term dystopia, which means a Utopian city that suffers from an administrative deficiency replaced the term utopia. Corrupted cities may indicate an ironic dimension, as in the novel by the African American writer George Skyles, *The End of Black* (1931), which tells of a scientist who discovers a way to change the color of the skin so that distinguishing between the white and black races becomes impossible. As this cure spreads, American society begins to disintegrate. The new science causes chaos rather than achieving liberation, which is one of the main goals of utopia (Sayyed). Economic growth and the expansion of human knowledge have contributed to the feeling that humans should be able to succeed in the creation of an ideal society. But, too often, attempts to build ideal worlds have resulted in brutality and despotism. utopian dreams seem to have given way to dystopian visions of an oppressive future in which dystopian texts all presenting bleak scenarios for the future (Al-Ushri, 2020). They are similar to actual societies that historians encounter in their research. They are planned, but neither well nor justly. One need not be cynical to think that something in the concept of dystopia would be attractive and useful to historians of all specializations (Gordin). Rather, it is associated with human existence since the inception of the first societies when man began to practice undesirable forms of behavior within the social system to which he/she belongs. That individual act turns into a collective action. The abnormal becomes general and the undesirable becomes highly desirable. In many cases, it becomes even a devoted act (Ibn Rabe’e, 2020).

The term dystopia means the malignant place. It is also an imaginary society that is corrupted and frightening or unwanted in some way. Dystopia may mean an unvirtuous society in chaos. It is an imaginary world in which there is no place for good. That imaginary world is ruled by absolute evil. One of its most prominent features is war, Destruction, murder, oppression, poverty, and disease. In short, it is a world in which man is stripped of humanity. It is a more comprehensive concept that involves dystopia (ibid).

Dystopia is the bitter reality, which utopia is designed to amend. The dystopian reality is found in the way that this utopia corrupts itself in practice. However, dystopia doesn't exactly have to be an inverted utopia. In a universe that is subject to increasing entropy, one finds that there are many more ways to plot wrong than right, and more ways to generate dystopia than utopia. More importantly, dystopia precisely bears an aspect of lived experience because it is more common. People view their environments as miserable, and unfortunately they do

so with frustrating frequency. While utopias take us to the future and serve to condemn the present, bitter reality puts us directly into a dark and depressing reality, conjuring up a terrifying future if we do not recognize and treat its symptoms here and now. Thus, the dialectic between the two imaginations, the dream and the nightmare, also calls for merging together, something which (conceptual history) almost by definition does not allow. The main way to distinguish between the two phenomena is to look at the results, because the drive or the desire for a better future is usually present in both of them (Gordin). This idea is unprecedented in describing dystopia. The disappearance of feelings and the dominance of matter is the dystopia of the modern age according to Huxley's characterization, whose preoccupation was that man's position in the universe and reality, the spiritual dimension, energy, and requirements. He was interested in parapsychology and spiritual philosophy. He was against wars. He was concerned with human issues (Huxley, 2021). A collection of stories, which he collected under the title *Prison*, appeared. In his novel *Yellow Grape*, his great ability to ridicule the arrogant and pretentious becomes clear (Al-Jassour, 2009).

The ideological aspect of dystopia

In its foundation, the concept of ideology was linked to thinking about the historical conflict and the role of consciousness in history. For this reason, it was associated with the political field, and the field of human studies. But, the cognitive transformations that crystallized in recent decades within the humanities and the cognitive and methodological achievements that resulted from them contributed to the reproduction of the concept, and the reproduction of the relationship established at the heart of the dualism of ideology and knowledge. It also contributed to the establishment of a network of methodological procedures, especially in sociology, anthropology, and political sciences, with the aim of further understanding of the quality of the existing relationship in awareness between the cognitive aspects and the functional and scientific levels that aim for awareness to have an active role in history. One field of Utopia is the belief in change and the role of ideological awareness in making history. In his critical debate with the Hegelian philosophical system, Marx presented a set of elements that gave the concept multiple and confusing connotations at the same time. However, he insisted on the necessity of linking it to the images of class struggle as they appeared in history, highlighting the roles of awareness in falsifying the facts of contradiction and conflict within society. His texts also served to highlight the opposite role of awareness represented in the material foundations that prepare the social ground that produces awareness that is capable of achieving change and transgression.

Modern man used to accept certain things thought of as self-evident even though they were subject to discussion. Indeed, they may have been the root of the calamity in which man lives. This means that the entire modern civilization thinks that the principles upon which it is based are absolute although in reality, they are relative principles that can be deviated from. Perhaps, the salvation of modern man lies in the ability to transcend it through ideological awareness and belief in change. The foundations on which modern civilization rests are increased productivity and technological progress. These are foundations that are imposed in advance without discussion. They transcend ideological divisions as they are the ultimate goal in both the capitalist and socialist systems (Herbert, 1972). Perhaps, many of the

demonstrations and coups in many regions of the world are, in some of their manifestations, the outcome of the ideological spirit that made public awareness a driving block and the maker of many changes. Therefore, it is found that political phenomena that emerged in the twentieth century consolidated the belief in the importance of ideology in making major historical events. The victory of Nazism and fascism, the rise of Stalinism, and the growth of socialist and nationalist tendencies in the twentieth century inflamed the enthusiasm of the masses and made events as ideologies became having an influential role in history (Sabeela, 1992).

Although the overall transformations defined by Marx in his theoretical production, which is close to the term of ideology included many metaphors that reflected the images of his diagnosis and criticism of ideology. According to Marx's view of ideology, dystopia is what is not a reality. It is a distortion and falsification of reality. He showed that the Hegelian thought criticized the political and cultural system of Germany, but, at the same time, it stated that philosophers do not care about reality. Instead, they build what is just ideological noise. They distort reality, and do not pay attention to the invisibility that they practice while constructing their ideological perceptions (Angles, 1968).

Ideology is understood as political, social, and philosophical ideas, serving a particular class and specific relations of production. According to Marx, this term includes the meaning of ideal distortion and deviation from the truth, which is false awareness. With this connotation, Marxism is not an ideology. But, it is a scientific theory of the proletariat. Webster's English Dictionary defines Ideology as a system of ideas that is concerned with phenomena related to social life and the way of thinking that characterizes an individual or a class. There are countless multiple meanings of ideology as suggested by thinkers and philosophers, especially in the nineteenth century, when the political ideology emerged.

In the project of the philosophy of lights and through the concept of dystopia and utopia, it is found that both churchmen and philosophers think that the opponent's ideas stem from dystopian inspiration and that the tendencies of the human soul are means that serve their dystopian purpose." The eighteenth century in Europe was a period of conflict between the church and philosophy. Each group believed that the other group is plotting against the human race for an immoral purpose. The philosophers thought that the church was a dark power that prevents the human mind from reaching the light of knowledge and freedom, love in tyranny, and attachment to control. The church thought that philosophy was a carnal revolution against moral education that restrains the soul. Each group thought that the other deliberately distorts the meaning of self-evident speech. In the opinion of the philosophers, nature is good. But, in the teachings of the Church, it is bad because of sin. The mind is able to probe the mysteries of the universe according to the philosophers. But, in the teachings of the Church, it is impotent without divine inspiration. Freedom is the first quality of man in the ideas of the philosophers. But, in the teachings of the Church. the individual does not acquire it except with divine care that liberates him/her from desires. Happiness is a result of submitting to the good laws of nature in the ideas of the philosophers, but in the teachings of the Church, it is a favor that is bestowed on man to transcend his/her life. There is no way,

then, for an agreement between the two parties, except with a means to reach an understanding between them (Al-Urwi, 2012).

Second; Representations of dystopia in contemporary Iraqi paintings

The Arab people witnessed an economic and social crisis as a result of the political weakness of the Ottoman Empire. In particular, the Iraqi people suffered from this cultural conflict, which gave birth to the pioneers of the modern artistic renaissance. Iraq was the center of civilizational awareness because it was the center of science and the capital of the Arab Islamic state in the Abbasid era and the meeting place for scholars from the countries of the world. Therefore, it is not without the appearance of plastic artists in these events (Kareem, 1976).

The researcher considers that the cultural and intellectual transformations and conflicts at that time pushed the Iraqi painter to create a tendency that involves the issues of the Iraqi human being. The dystopian reality that he witnessed in the colonial era of slavery, injustice, abuse, and robbery of freedom played a role in the backwardness and deterioration of the situation in Iraq at that time.

Hence, bold artistic and intellectual ideas emerged. They brought the political, social, and religious reality to a level depicting the depth of human dystopia. The contemporary Iraqi painter took the position of the wise analyst of the nature of the situation and the reality that it reflects.

There is no doubt that art is a way of life that embodies the reflection, creation, and departure from a small world loaded with the culture of the human race (Abdulhameed, 1987). Through the artist's emotions and spiritual processes in him/herself, an artistic environment that embodies the standards of art and beauty is formed from the selection of influential and exciting elements that enable him/her to express (Bahnas, 1972). When the Iraqi surveys his/her existence on earth, he/she evokes various forms of dystopia as a result of the deprivation of rights by the tyrannical classes on this abyssal extension, including religious, political, economic, social, and artistic, which prompted the Iraqi artist and intellectual to rebel against this reality, which was characterized by stagnation, artificiality, decoration, and neglect of problems of human beings without reaching the threshold of the lowest levels of artistic and intellectual maturity. Therefore, the era of the forties (1940-1945) was characterized by the spread of political awareness. The conscious Iraqi artist and intellectual began declaring commitment to present bitter reality in an inspiring civilized style.

In this regard, the artist Jawad Salim says that every important and good artistic production at any time and place is a mirror in which the reality in which he/she lives is reflected. How to be honest, strong, and expressive is related to the artist's freedom to express what surrounds him/her, which is an intellectual and economic movement at the same time. On the same topic, the artist Ismail Al-Sheikhly stated that the nature of the relationship between the artist and the audience will definitely affect the quality of artistic production and the audience's taste, which affect one another until art takes an authentic form or forms that express the needs and ability of the audience at the same time (Aal Saeed, 1973).

The generation of the fifties was distinguished by the modernization struggle with humanism, which carried a bitter feeling and bewilderment about national consciousness, alienation, and occupation. Thus, art groups with various names appeared, including the Pioneers Group, the Impressionists, and the Baghdad Art Group, and others throughout the sixties and beyond.

The pioneers of Iraqi art faced many contradictions, conflicts, and the scarcity of supplies for artworks. Despite their suffering as a result of the remnants of the Second World War of social, psychological, and economic shocks, the Iraqi artists were able to achieve pioneering and great achievements at the level of art in Iraq in particular and the Arab world in general. It is worth noting that The Iraqi artist was in a diligent quest to achieve his/her personal goals on the one hand and his/her general goals and spread awareness and development on the other hand. These pioneers formed the second generation in which the generation of research emerged (Al-Rubaie'e, 1986). Fae'q Hassan had an influential role in loving and admiring of experimentation and non-hybrid environmental origin selections in an attempt to understand patriotism and the problems of human reality (Abdulameer, 2004).

In a letter from him to the Syrian painter Bahaa Al-Omari, he said "I have gone through many experiences and practiced multiple methods, but I did not make this my only goal, I tried and I am still trying to make My artwork be a true mirror that reflects society and humanity (Al-Rawi, 1999).

His famous painting in which he presented several ugly and frightened faces as if they were threatened by something or fear of something represents a very accurate expression of one of the inhuman cases, which reveals political implications in an expressive style that may refer to inhumanity and cruelty towards humans as in Figure (1) (Kamil, 1980).



In a wonderful preamble to the spirit of the age, the artist Jawad Salim summarized what modern art is preparing for it by saying that modern art is in fact the art of the age, and its complexity is the result of the complexity of the age. It expresses many things, including anxiety, fear, the great contrast in the most carnage of mankind, man's deviation from Lord, and then the new look at the notice of what new theories have brought about in psychology and the other sciences.

The researcher believes that the artist Jawad Salim, who surrounded most of his images with an aesthetic aura and a psychological encirclement, adopting images of dystopia with all the questions, connotations, and sorrow that they bear. His dystopian scenes were overshadowed in his paintings as a stylistic feature that bears the implications of the human being, which

strengthened his ability to supplement the Iraqi plastic scene with more ideas, visions, and human values.

The Iraqi artistic movement in the sixties witnessed an important and noticeable turn. The Academy of Fine Arts was established in 1962. Art groups increased with the increase in the number of artists. Multiple artistic methods appeared loaded with experiences and bold ideas as a result of the artist's freedom to use raw materials. One of the most important artistic gatherings is The Vision Group, in which a number of artists emerged, led by the artist Muhammad Mahrudin, Dhiyaa Al-Azzawi, Salih Al-Jami, and Rafa Al-Nasiri. The Realists Group also emerged led by Mahood Ahmed. The Experimental Group appeared led by Kadhim Haidar. The Group of Innovators also emerged headed by the artist Fa'eq Hassan. The generation of the sixties described the reader as a producer of rhetoric, celebrating individuality, holding the elements of the plastic game from depth.

In the seventies, exactly in (1971), three modern gatherings emerged, including the academics' group, the one-dimension group, and the modern realism, which adopted the intellectual premises that occupied the Iraqi artist at the time. Al-Wasiti Festival (1972) included all the artists' experiences and methods. It was announced at that time that absolute freedom was granted to choose any artwork. In addition to that exhibition that was The values of the year (1974), which was within the framework of the experiences of artistic gatherings, which embodied the life transformations in Iraq (Hitta, 1988). The capital Baghdad also witnessed many personal art exhibitions, the main subject of which was that everything that is global enriches the national and increases its solidity (Youssuf, 1992). The Iraqi artist distinguished his/her interaction with the environment Civilization of his/her nation. In this decade, the tyranny of the experimental nature of painting is noticed as it adhered to the dystopian reality that the artist faced through his/her commendable discoveries (Kamil, 1997). The artist Faisal Laibi showed his paintings in the capital Baghdad at that time focusing on Man in the face of violence (Adil, 2008).

As for the eighties, which witnessed the most violent images of dystopia that were reflected in the Iran-Iraq war (1980-1988) and the social and psychological secretions, which created new artistic visions that made the artist stand there and create a different formative style to deal with them, the images of ruin and destruction had a great impact on the Iraqi artist. The plastic experience was very rich due to the social and political reality, with its content that touches the artistic vision (Sifo, 2002).

The social and humanitarian crises created by the war had an impact on the artist as an actual participant in this war. There are changes in the concept of art and painting. In terms of content, this war contributed to creating new social and political implications. In terms of form, it became necessary for the artist to search for analytical tools. In other words, he/she had to search for new experiences that could contain the lived experience, which led them to understand the space of modernity as this time as a target on the basis of constructive demolition as well. For this reason, the spaces for experimentation expanded without listening to specific criteria. The artists of this generation presented experiments involving

personal experience by unconventional technical means that put them at the forefront of modernity artists and beyond in Iraq (Azzal, 2009).

Indicators of the theoretical framework

1. Dystopia is a vision of destruction, war, and misery of societies run by the human mind based on either positive or negative perceptions.
2. Dystopia is the corrupted city in an ironic dimension.
3. Dystopias are dystopian visions of an oppressive future.
4. Dystopia is an attractive concept of art and literature.
5. Dystopia means an insidious place and an imaginary society that is corrupted and frightening or undesirable in some way.
6. Dystopia is an unvirtuous society where chaos reigns. It is an illusory world in which there is no place for good. That world is ruled by absolute evil. Its most prominent features are war, devastation, murder, oppression, poverty, and disease.
7. Dystopia is a world in which a person is stripped of humanity.
8. Dystopia means the bitter reality of the present situation.
9. Dystopia is an inverted utopia.
10. The disappearance of feelings and the dominance of matter is the dystopia of the modern age.

Section three

The procedures

First; The research community

The community of the present study includes artworks by the artist Muhammad Mahruldin that dealt with the war and aggression against Iraq. It contains (30) artworks as in Appendix (1).

In order to complete the research procedures and obtain its objectives, the researcher relied on selecting the samples according to justifications that concern the subject matter of war.

Second; The research sample

For the purpose of obtaining the objectives of the present study in identifying the repercussions of war dystopia in the artworks of Muhammad Mahruldin, the researcher followed the intentional method to choose the samples on the basis of technical determinants set by the researcher to reach more scientific and objective results by choosing (3) samples that illustrate the image of the war dystopia.

Third; The research Methodology

The researcher relied on the descriptive approach of content analysis in analyzing the research samples as it is the best method for the research topic.

Fourth; The research tool

The indicators of the theoretical framework were relied upon as an arbitrator measure for the analysis of samples.

Fifth; Analyzing the samples

Sample (1)



Artwork name; From the artworks of the dirty war exhibition

Size; 70x90

Belonging; Personal belongings

Source; <https://www.alaraby.co.uk>

Analysis

The artwork shows dystopian images according to artistic and objective criteria, reflecting dystopian speculations such as the tensions and changes that occurred in Iraq and its changes as a result of the war. Distorted faces appear, which is an expression of the deviation of things and actions are closer to expressive and implicit with a cry of condemnation of the killing and destruction left by the falsehood of American democracy in its war on Iraq. The war dystopia reflects its image of an unvirtuous society in chaos through imbalance in proportions at the technical level. The place is ruled by absolute evil that the artist referred to in the occupation of the Americans. He depicted a world of chaos and devastation in his art exhibition Dirty War. That world has no good, a world that is characterized by war, corruption, murder, oppression, poverty, and disease.

Sample (2)



Artwork name; From the artworks of the dirty war exhibition

Size; 70x90

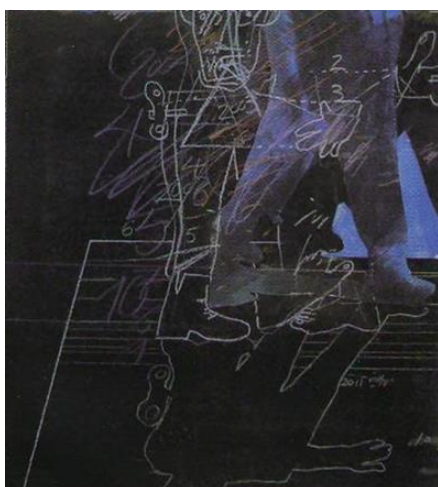
Belonging; Personal belongings

Source; <https://www.alaraby.co.uk>

Analysis

Speculations of dystopia appear as a dialogue between evil and good. The figure that occupies the black half resembles forms of perceptions of creatures coming from Hell. The opposite side appears in white and gray, which reflects chaos and fear of facial expressions, the impact of the attack on Iraq and its people. The dystopia shadowed the Iraqi society and brought pain, unhappiness, killing, and destruction, which is a reversed state of life, which makes the dystopia reflected in the spaces of the artist with a structure that makes the symbols codes that have dark interpretation and data dominated by fear, killing, and destruction, not in a realistic form but in a style that has chromatic intersections and signs. It has dystopian connotations.

Sample (3)



Artwork name; From the artworks of the dirty war exhibition

Size; 100x120

Belonging; Personal belongings

Source; <https://www.alaraby.co.uk>

Analysis

The artist deals with dark comedy, War Dystopia". He deals with serious themes, namely the war and its painful images that destroyed the city of Baghdad, the capital of love and beauty, with dark, painful images, fear and alienation. This added a dramatic sense to his work as a visual atmosphere. His paintings show creatures that reflect brutality and shadows that are unique to beings that take the role of observers of decay and threat to their existence. This artwork reflects the dystopia of war with its colors, lines, forms, compositions, and contents. The artist has unleashed his feelings and emotions that were filled with the dystopia of war. His artwork represents a turn taking over the formal formulation and content of the idea for the painting and its message to the recipient, which involves war, insensitivity, paradoxes, and cruelty.

Section four

Findings, conclusions, recommendations, and suggestions

First; The results

Through the foregoing process of analyzing the samples, the researcher reached several results, including:

1. Dystopia appeared in different and various cases and styles in all the samples.
2. The images of the war dystopia were reflected in an expressive, symbolic style and harmony between the subject and artistic techniques as in all the samples.
3. The images of war dystopia appeared in a symbolic structure and in a graphic coding that has interpretive spaces as in all the results.
4. The predictions of dystopia reflect the tensions and changes in the impact of the war with dark, pessimistic spaces that have moving visual data as in sample (1).
5. War dystopia is read from several angles, one of which is a dialogue between evil and good in a direct formal appearance as in sample (2).
6. War dystopia is reflected in its dark comedy by dealing with serious topics, which is the war and its painful images that destroyed cities as in sample (3).

Second; Conclusions

Through the foregoing results, the researcher reached the following conclusions:

1. There is a diversity of showing the reflections of the war dystopia in the paintings of Muhammad Mahrudin.

2. War dystopia has psychological dimensions as well as historical documentation.
3. War dystopia has philosophical and psychological outcomes and a key to understanding modern ideologies such as dystopia.

Third; Recommendations

In light of the results and conclusions of the present study, and to complement the desired benefit from it, the researcher recommends the following:

1. Encouraging graduate students to investigate the psychological concepts of dystopia, its ideological characteristics, and its impact on contemporary Iraqi painting.
2. Students of criticism and art should obtain knowledge of the mechanisms of the war dystopia.
3. Benefiting from the present study in enriching scientific libraries with regard to books on philosophy and art.
4. Translating books regarding the term dystopia.

Fourth; Suggestions

The researcher suggests conducting the following studies:

1. Representations of War dystopia in contemporary Iraqi painting.
2. Representations of War dystopia in postmodern art.
3. Representations of Dystopia in medieval paintings.

References

1. Al-Ushri, S. (2020). On the concept of utopia and dystopia as an entry point for inspiration in the art of photography, Vol. 21, No. (1), Faculty of Education, Helwan University, Egypt.
2. Ibn Rabie'e, M. (2020). Dimensions of dystopian society in the film of Sharaf Al-Madina, Cinema Horizons magazine, vol. 7, no. 1, Algeria.
3. Sayed, D. Science Fiction, a very short introduction, 1st Edition, Translated by: Nevin Abdulraouf, Hindawi Foundation for Education and Culture, Cairo, Egypt.
4. Gordin, M. Tilley, H. and Prakash, J. Editors, Utopia/Dystopia .p.1-2.
5. Huxley, A. (2021). Eternal Philosophy, 1st Edition, T: Ahmed Samir Saad, Afaq Publishing and Distribution House.
6. Herbert, M. (1972). Towards liberation beyond the one-dimensional human being, 1st Edition, Translated by: Edwar Al-Kharrat, Dar Al-Adab, Beirut.
7. Sabeela, M. (1992). Ideology, towards an integrative view, 1st edition, Western Cultural Center, Beirut
8. Angels, Lideologie allemande (Paris: editions sociales, 1968) Karl Marx et Friedrich.
9. Al-Jassour, N. (2000). Encyclopedia of Political Sciences, 1st Edition, House of Culture for Publishing and Distribution, Baghdad, Iraq.
10. Al-Urwi, A. (2012). The Concept of Ideology, 8th Edition, Arab Cultural Center, Casablanca, Morocco.
11. Kareem, S. (1976). Paintings and Ideas, Ministry of Information, Baghdad.
12. Abdulhameed, S. (1987). The creative process in the art of photography, Kuwait.
13. Bahnsa, A. (1972). Revolution and Art, Ministry of Information, Technical Series (22), Thunayan Press, Baghdad.

14. Al Said, S. (1973). Technical Data in Iraq, Ministry of Information, Directorate of General Arts.
15. Al-Rubaie'e, S. (1986). Contemporary Plastic Art in the Arab World, Baghdad, Iraq.
16. Abdulameer, A. (2004). Iraqi Painting, Modernity of Adaptation, General Cultural Affairs House, 1st Edition, Baghdad.
17. Al-Rawi, N. (1999). Reflections on Modern Iraqi Art, 1st Edition, The Arab Institute for Studies and Publications, Beirut.
18. Kamil, A. (1980). The Plastic Movement in Iraq, the Pioneer Stage, Dar Al-Rasheed Publishing, Baghdad.
19. Hitta, D. (1988). Abstract Art, Its Origin and Meaning, Translated by: Muhammad Ali Al-Tai, Mutabaqah Al-Waqah, Baghdad.
20. Youssuf, F. (1992). Modern Painting in Iraq, Arab Horizons Magazine, No. 4, General Cultural Affairs House, Baghdad.
21. Yogesh Hole et al 2019 J. Phys.: Conf. Ser. 1362 012121