



Mythical Imagination as a Source for Contemporary Arab Design

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Abstract: The first chapter of the research discusses the methodological framework of the study, the research problem, the research significance and necessity, the research objective, the research boundaries, the identification and definition of terms. The second chapter covers the theoretical framework and previous studies. The first section addresses fantasy, and in defining it, explores the theory of fantasy and its role in design, mythology, and the linguistic interpretation of myths, as well as its psychological aspects. The second topic is myth throughout history, the impact of myth and the psychological dimensions of the symbol historically, myth in primitive art, initial primitive symbols, the image of the legend in ancient Iraqi art, mythological imagination in ancient Egyptian art, previous studies, chapter three This chapter dealt with research procedures, first: research methodology, second: research community, third: research sample, fourth chapter This chapter dealt with first: research results, second: Conclusions, Third: Research Sources.

Keywords: Mythical Imagination, Design.

Introduction:

Chapter One

Methodological Framework of the Research

Research Problem

Imagination has gained great importance in the humanities in general and in the field of design arts in particular. It is an interest that derives from its irreplaceable effectiveness in human cultural achievements throughout history. Creativity, whether in science or art, cannot be achieved in isolation from imagination, which provides a fertile climate for achieving innovative formulations and solutions. Creative imagination gives an innovative pattern, identity, and a unique and new sequence of imaginary images and ideas used to solve problems. It is a new

internal means of representing the problem and trying to find a solution to it in most arts. Arab artists have presented artistic design works that carry in their subjects clear aspects of mythical imagination that contain new and distinctive methods and formulations that are a different approach to what was familiar before, which confirms the importance of mythical imagination as one of the most important sources influencing many of the visions, experiences, and products of contemporary Arab designers who were inspired by the cultural heritage through mythical imagination. Based on the above, the problem of the current study is summarized in the following question:

- To what extent can mythical imagination To enrich contemporary Arab design?

The importance of the research and the need for it

1. It can enrich the field of contemporary design.
2. It contributes to establishing the foundations of identity in the field of contemporary design.

Research objective

1. To reveal the reflections of mythological imagination in the works of contemporary designers.
2. Mythological imagination as an important source for design

Research limits

- 1- Objective limits: Studying myth as a source in contemporary Arab design.
- 2- Temporal limits: The time period (1938-2012).
- 3- Spatial limits: Selected designs for some countries (Iraq, Palestine, Egypt).

Definition and definition of terms

Imagination in language

The definition of (imagination) is mentioned in Lisan al-Arab under the entry (khil), meaning what appears to you in wakefulness and dreams of an image, and (imagination and imagination), "the person, the specter, and imagination is a piece of wood that is placed and a garment is thrown on it for the sheep. If a wolf sees it, it thinks it is a human being" (Ibn Manzur, 2003, p. 201), "Imagination is mentioned in (Kashaf Istilahat al-Funun) with the opening and the lightening of the lower double in the language, meaning the thought, the person, and the image that is seen in a dream, or imagined in wakefulness, as it is a force that preserves the images drawn in the common sense if those images are absent from the apparent senses" (Al-Tahnawi, n.d., p. 130), "Imagination is also mentioned in (Al-Ta'rifat) as a force that preserves what the common sense perceives of images of the senses after the absence of matter, such that the

common sense sees them whenever it turns to them, so it is a storehouse for the common sense and its location is the first posterior part of the brain" (Al-Jurjani, 1986, p. 60).

Imagination technically

Imagination is defined as "a faculty of the mind by which absent things are represented as if they were truly present to our feelings and emotions" (Abdel Nour, 1979, p. 244), "or it is "the faculty that generates sensory perceptions of material things that are absent from sight" (Abdel Nour, 1979, p. 245), "and its definition is mentioned in the (Lalande) Encyclopedia as a sensory or mental copy of what the sight has perceived with or without a new combination of the elements that compose this imagination" or it is "a visual representation created by the activity of thought, new combinations in terms of their images, if not in terms of their elements that arise from the creative imagination" (Lalande, 1996, p. 617), "and imagination is mentioned in (Dictionary of Literary Terms) as "the ability by which the mind can form images of things or people after retrieving them" (Wahba, B. T., p. 164), and (Al-Noura G.) defines it as "the process of organizing a new set of past experiences so that a coherent series is gathered between them with many relationships." The different ones that compose new images that did not exist before" (Al-Noura Ji, 1990, p. 128), as (Asaad) defines it as "the mental function that the imagination performs to manufacture or formulate new mental images using in that part of the perceived and remembered mental images as raw materials used in the manufacturing process or the new formulation process in which those perceptual and remembered mental images will appear" (Asaad, 2003, p. 78).

The operational definition of imagination

It is the power that brings together the conflicting characteristics and features in the sensory perception for the sake of creation, and creation is of two types: primary, which makes human perception possible, and secondary, which seeks from the real to the ideal as if everything is new.

Design

"Graphic design is based on applying a set of principles and working on a set of elements to create a visual communicative artwork based on the fixed image and takes the form of a print or displayed on a two-dimensional surface" (Musa, 2011, p. 23).

Graphic art in its general meaning is the art of cutting, engraving, or processing wooden or metal panels or any other material with the aim of achieving printed surfaces and obtaining different artistic visual effects by printing them (October 14 Foundation, 2012). Chapter

Two

Theoretical Framework and Previous Studies

Section One

Mythical Imagination

Fantasy

The meaning of the term fantasy, whether in art in general or in design in particular, is that fantasy images are not created for the purpose of entertainment, play, or escape from reality, because they are like the myth industry - they are - "a way to describe the human experience, and they are considered the language available to designers to record their feelings and deep

emotions for what they aspire to and what is achieved from desires, inclinations, and hopes away from the dominance of their painful reality, and therefore we find them presenting in their artistic works the alternative face of their culture and ideas through an imaginary "fantasy" vision that honestly expressed their philosophy, dreams, and hopes for every period they lived, "fantasy, in brief, is an imaginary criticism of the life they lived, and it is not the product of an era or the monopoly of a certain art from the known and popular arts, but it is as old as man, and it is "It explores the essence of hidden, mysterious and exciting things in order to reach basic concepts on which art and artists are based" (Abaza 1994, p. 20) as in Figure (1).

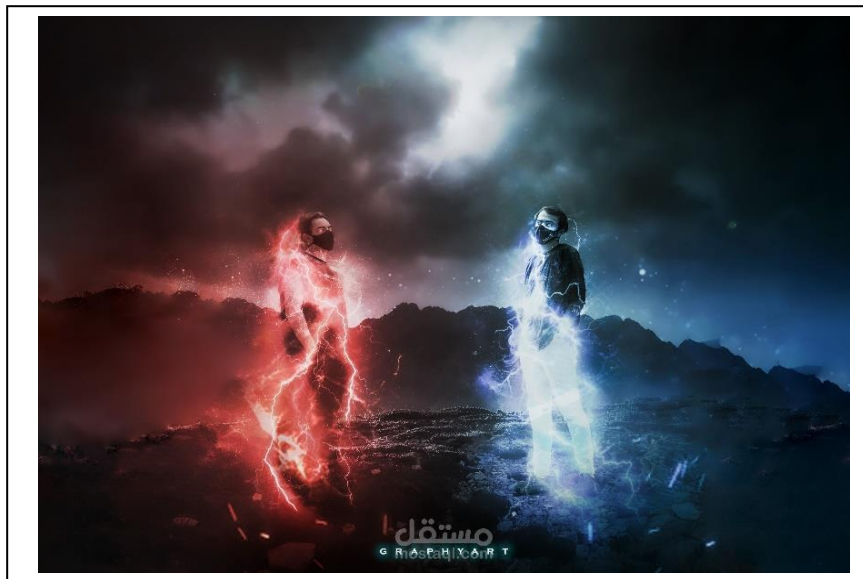


Figure (1) Design in imagination and aesthetics of images using more than one design style. This work can be used in posters, movie advertisements, and television programs.

In the definition of imagination, the term imagination in art is generally defined as "to describe any work that inspires astonishment, strangeness, or abnormality" (Shabl, 2000, p. 32). Al-Mawrid dictionary defines fantasy as a term that refers to something imaginary, unrealistic, and eccentric. It is a wild imagination, i.e. difficult to achieve. It is a fruit of the imagination, and it is also characterized by freedom from the restrictions of the traditional and conventional form (Al-Mawrid, 1977, p. 337). The dictionary of art defines fantasy as: "Any art characterized by strangeness and deviation from the natural course of life's reality, and characterized by Grotesque (*) or irrational design according to a logic that is inverse to natural logic in its characteristics. In this way, it becomes an art called (fantasy) – strangeness – or a departure from the natural or usual familiar thing or similar names." Also, there are no temporal or spatial affiliations for this art,

and it also makes art limited to the dreamy aspect. The imaginary that derives its roots and origins from visions, dreams, the subconscious, and the fantasies of human imagination in general, and this is represented in many works of religious images (Al-Mawrid, 1997, p. 337). The Encyclopedia Britannica defines fantasy in the field of music as "like a piece or piece of instrumental music that is completely controlled by the composer according to his desires and shapes according to his own mood and is characterized by improvisation and freedom in dealing with it, through which the highest degrees of contradiction are achieved." The essence and content of this definition apply to the concept of fantasy in design, which depends on the spontaneous and random aspect, strange and unusual compositions, and the unnatural combination of more than one element in nature in unusual forms (Scientific and Artistic Terms, 1968, p. 163). The philosophical dictionary of fantasy refers to it as "an ancient term used by Aristotle, and from him it moved to medieval philosophy to denote sensory images in the mind, and has now been replaced by imagination in its broader meaning. The dictionary of

"Terms in Art and Art Education" defines imagination as "an imagination based on mythical forms and shapes that do not belong to natural reality, and as an artistic style associated with dreams, fantasy and poetry" (Al-Shall, 1984, p. 109). Robert Curcios and Gustav René Hock define "imagination" as "the medium that is completely appropriate for representing the human self", as they see that the basic position of imagination is a position that opposes everything that is prevalent, followed and familiar to the concept of visual reality.

Theory of Imagination

In the field of fine arts, "imagination is what reshapes the elements that reach the senses and the mind, as the visual world is merely a storehouse of images and symbols, which imagination is supposed to give status and value after digesting and transforming them, and from here confirms the belief that life imitates art and not the other way around" (Hajjaj, 2003, p. 140).

Fantasy in design

Design (fantasy) in its comprehensive imaginative sense is considered one of the cultural terms in which meanings overlap and mix with each other in this regard, and which can be used almost to describe any work of art that seems surprising or unusual. Fantasy design mixes reality with fantasy in different and varied artistic styles or mixes fixed things in nature with strange and exotic things. It remains a design work in which unnatural compositions, unconventional and strange combinations, and the opposite of the logic of natural things are evident in a way that is different from their nature and systems known in reality. "Herbert Read confirms that "fantasy is one of the trends of design art and its role was to storm the kingdom of imagination, explore the depths of the unknown, and the world of the supernatural. It was represented in the symbolic and surrealist schools" (Mansour, 2015, p. 136).

Myth

The explanation of the word "myth" in the Oxford Dictionary states that myth is defined as "just a fictional story that includes supernatural people, actions and events, and embodies an idea Popularity of a natural history or historical phenomena. The Encyclopedia Britannica defines myth as "a complex cultural fact that can be approached and interpreted from different and complementary points of view. Myth tells a sacred history and relates an event that occurred in primeval time. In other words, myth tells how reality came into being through the actions of supernatural beings, be it the place of truth or the universe. Myth is therefore a narrative of creation. It tells only what really happened and what has fully

manifested itself" (Scientific and Technical Terminology, 1968, p. 170).

The Encyclopedia Britannica classifies myths into several types: "There are myths of creation or formation, which have been mentioned in many different civilizations, and concern the origin of the universe. There are myths that are related to the other world, some of which concern research into the end of this world, and others explain and interpret the relationship between the world of eternity and our earthly world. Myths sometimes revolve around heroes who made this land suitable for human habitation. There are also some myths that provide an explanation of how the idea of death and evil entered our lives. The Concise Arabic Encyclopedia defines myth as "a story transmitted through narration about gods and supernatural events. It differs from epics, which are characterized by recording human actions and also includes fables that were invented for the purposes of education and entertainment. We must point out here that there is a relationship between myth and religion, and rituals often tell the events of a myth. The myth explains, with the logic of the primitive mind, the phenomena of the universe, nature, and social customs" (The Concise Arabic Encyclopedia, p. 148). Religious historians claim that ancient myths were based on mythical narratives that developed to explain the nature of the universe, the fate of man, the origins of customs and beliefs, as well as the names of sacred places and prominent individuals. Others believe that "myths are stories about the gods and their powers, and explain the natural and social phenomena of the abstract world" (Muhammad, 1985, p. 156).

Myth has also been defined as meaning stories that deal with the wonders performed by gods and heroes, especially stories that are sung on public occasions. It is also used in a broad sense of a story told to shed light on a mysterious secret that cannot be explained.

Linguistic interpretation of myths

Max Mulier says, "Myths arose as a result of shortcomings in language, which leads to one thing having multiple names, and one name is often given to different things" (Kaspor, 1975, p. 33).

Tharwat Okasha believes that "myth is a type of intellectual creativity in an imaginary guise, and any deep look at any of those ancient myths reveals the effect of thought and opinion in it. It is an attempt that came in those early ages, when the mind was in a primitive state that did not accept opinion or thought unless this came and that came through imagination" (Okasha, 1990, p. 178). The New Standard Encyclopedia defines myth as dealing with the subject of gods, while legend deals with the subject of humans. Myths embody

the primitive beliefs of peoples, and provide an imaginary explanation for the wonders and supernatural phenomena. When they lack a scientific explanation, the forces of nature embody and deify it. Kennedy defined myth as a story revolving around gods, a god, or other supernatural beings, explaining the nature of the universe, the earth, living creatures, religious rituals, and customs. Kirl in his book (*The Nature of Greek Mythology*) sees that Plato, the first writer of myth, was the first to use the term *Muthologia* in the sense of (saying about) or (telling about) or in the sense of stories.

Randle Clark says that myth is a way to express one's contemplations on the universe and on the needs of the human spirit before the emergence of philosophy separate from religion (Clark, 1988, p. 256).

(Muller) also sees that myths in the highest sense are the power that language exercises on thought in every field of mental activity.

Myth in Psychology

Myth from the point of view of "psychologist" Carl Jung "reveals the compatibility of the rhythms of the soul with the rhythms of nature and the conflict between light and darkness and between truth and falsehood. Jung considered the archetypes and archetypes to be the content of the collective unconscious and that they are responsible for establishing the familiar stereotypes from myths, dreams and art that have existed since ancient times" (Monroe, 1971, p. 339).

Ancient myths "testify that immortal works of art have acquired a human quality because they have emerged from the collective unconscious, where generations meet throughout history, and in them man uses his "intuition" by which this material falls into symbols as a symbolic expression that depicts what is happening in the depths of the human soul in contrast to the events of external nature" (Atiya, 1996, p. 143), and myth is the expression of the internal and external worlds, and it is also a thought about events and an interpretation of them.

Section Two

Myth and symbol in history

The impact of myth and the psychological dimensions of symbols historically

Man can perceive or formulate symbols, and these symbols may suggest something mysterious or hidden or something more than their direct meaning, due to the unconscious dimensions they contain that are often difficult to interpret clearly. From this point of view, it can be verified that symbolic behavior is necessarily human behavior, as man is the only one among creatures who can use spells and talismans, and

observes certain rituals and rites on occasions such as birth, marriage, and death, as patterns of behavior formed from symbols that society has agreed upon, and uses in his daily life (Issa, B. T., p. 25). The only way people communicate lies in their shared sense of the tangible world that directly surrounds them, and likewise understanding a language becomes dependent on the use of written symbols of lines and relationships, "which are ultimately a reference to something, and this in itself is a reflection of a cumulative experience that can develop, and gather around signs or symbols whose origins may go back to distant times that witnessed the attempts of the first man to adapt to the mysterious and exciting universe" (Issa, B. T., p. 40), and thus today's man has become an extension of the maker of images on the walls of caves, the maker of rituals, and the creator of myth in ancient times. Myth is understood as a true story or a basic narrative about its subject that relates to the origin of the world or the formation and origin of death and the structure of temples or structures, and myth is more comprehensive in that it returns its society to the original primary (primitive) truth, which is a truth that is backward in terms of time, place, and type of existence, and myths tell stories of sacred beings, whether human or animal, and the subjects usually concern the beginnings and the emergence of all things into existence. In addition to this, mythology has a role in human life and the life of society, as it was considered the guiding force in primitive societies by instilling some ideas in the minds of members of society in terms of good qualities, customs and traditions. Mythology also has a role in the life of civilized societies, as it seeks to give some social patterns and bestows upon them the characteristic of legitimacy and stability. It is one of the means of social control in terms of teaching members of society to comply with the behavioral patterns accepted by any society. Mythology also seeks to give members of society the opportunity to vent some repressed desires, and may be used to express, in its symbolic nature, a real or imaginary character for exaggeration and to indicate something unique. Mythology is symbols of permanent philosophical truths and describes historical facts. It is a crowd of religious, philosophical and moral ideas. It is a product of the collective unconscious. It is an ancient basic model of a central human experience in which ancestors participated and passed on to descendants. This explains the closeness of mythology to the human soul. The difference in languages can be attributed to the nature of the personification in the myths of the sun, moon and other cosmic planets. We feminize the sun and masculinize the moon in Arabic, while others do the opposite. The phenomenon of masculinization and feminization of celestial bodies can have a kind of connection to the results of the supporters of this

school. Masculinization and feminization were a reality for ancient man, because they originated from the collective unconscious, where generations meet throughout history. If the artist wants to reach the heart of humanity, he must search history until he reaches its depths, searching for the best formula to express unknown truths, in the material of the collective unconscious. From the above, we conclude that most of the myths of the ancient world revolve around the actions of gods and heroes and myths of the beginning of creation and divine formation.

Ancient man was trying to explain the origin of natural phenomena and their supernatural powers, which he could not find an explanation for except through the myth that gave him this explanation through the myths of creation in general, then the myths of the creation of man. Each of the ancient civilizations had several myths stemming from the philosophies and character formation of the inhabitants of these countries, and they were also linked to the nature of the geographical formation of these countries. Myth in primitive art



Figure (2) Some of the primitive symbols and the oldest murals in Mesopotamia in Tell Hassuna, dating back to the first quarter of the sixth millennium BC (5500 BC).

The true beginnings of the mythological imagination of the first man were linked to the beginnings of his attempts to express his own vision of the mysterious phenomena of the universe that he faced, and this confrontation was linked to the fears, obsessions and desires of that man to understand them, and he tried to embody his fears and first desires in the form of various expressive attempts, of which we are interested in the visual attempts that appeared in the first cave drawings, which were among the true beginnings of the myth and thus the true beginning of the art of design as well, and the design imagination of man continued to create, move and cross the horizons of the unknown and discover its hidden layers and secrets, whether they exist in the vast universe or in the world of the human psyche, which is full of secrets, as in Figure (2).

"The first primitive man believed in the possibility of gaining the power of control over the animal by simply embodying its image... as a magical meaning confirmed by most of the cave wall drawings" (Atiya, 1997, p. 24), "and thus the imagination of ancient man was depicted

that he could approach the atmosphere of hunting by performing a kind of ritual in which the presence of hunting and the hunter are present in an atmosphere similar to the atmosphere of real hunting, "which subconsciously gives him a positive, self-actual action that helps him in the hunting process and reassures him, and it is an imaginary, mythical atmosphere to which ancient man resorted, as hunters in the Paleolithic era used to aim arrows at the drawing they executed on the rock, and these customs are similar to the magical traditions that are still prevalent in some backward countries of the world to this day, most of which are based on the belief in the possibility of inflicting harm on an enemy by harming a drawing of it" (Atiya, 1997, p. 30).

Primitive Symbols

These symbols arise from the collective unconscious, which is a deeper layer than the individual unconscious, and they appear in A group of religious beliefs, myths, folk tales, dreams and visions, as well as multiple styles of art, and the primitive symbols represent an infinite number of images and forms that do not take on a personal or subjective character, nor do they have a specific time or culture, but rather universal patterns stored in the subconscious of individuals regardless of

their identities or races. Primitive man was linked to nature and its phenomena and the extent to which he was affected by them, whether in a way that benefits or harms him. The turning point for the first man was his resort to magic and divination in order to secure himself from the wrath of nature and appease it. Therefore, the artist resorted to drawing beliefs on the walls as charms to serve mythological rituals, and the culture of the occult emerged. The image of myth in ancient Iraqi art

The nature of ancient Iraqi art, according to the researcher's opinion, includes data that confirm the ability to refer thought to effects and artistic production that represents that intellectual and ideological accumulation in a harmonious whole that

forms the comprehensive structure of Mesopotamian culture theoretically and practically. Art overlapped with the devotional state that interested both humans and Mesopotamian society. The first incentive for human actions in ancient Iraq was his firm belief that divinity is a natural state and that it is closely linked to society, which gave it a complex ritual dimension, represented in giving the image of the Mesopotamian god utmost importance by stimulating the frameworks of intellectual and mythological research to a level that is beyond the limits of reality. Therefore, we find that the products of ancient Iraqi art showed many images of gods, closely linked to what the occupational tendency of each artistic era of civilization in ancient Iraq leads to, as in Figure (3).



Figure (3) The winged bull The winged bulls were placed in pairs facing outwards. The myths, religious beliefs, and magical rituals in Mesopotamia had a great role in enriching their artistic and literary works, when man felt the presence of hidden powers around him, and latent abilities within him. These beliefs differed from one civilization to another. (Mortkart) wrote, saying: "Whoever wants to understand the essence of art in ancient Iraq must try to comprehend the idea of the god that was accepted at that time" (Mortkart, 1997, p. 15). The researcher believes that the nature of ancient Iraqi thought and its spiritual dimension called on the artist to interrupt the representation of reality and attempt to abstract it and activate the symbolic dimension of forms, where the nature of multiplicity in the images of Mesopotamian gods acquires clear importance in expressing the positions and events that address the problems of Mesopotamian religious

belief at that time, and the divisions of the gods clarify the main and secondary roles that the important gods played, and those that gain their importance from the mythological data, which determine the requirements of the symbolic inclusion of the partial units included in the formulations of the images of those gods, as the gods were embodied by symbols that accompany them in their movement and travel in order to preserve through them the sacred extension from within to where the secret lies, it is the multiplicity of visible causes that were reduced to a visible, tangible god. Mythical Imagination in Ancient Egyptian Art Egypt enjoys a unique nature, its land is flat, its sun is bright, its sky is clear, and its annual Nile flood fills the land with fertility and life, in addition to its dry climate, which had the greatest impact in preserving its heritage for thousands of years away from decomposition and erosion. This climate and this environment had a great impact on the vision of the ancient Egyptian artist, so he

began to look and contemplate what was around him and think about the reasons for the beginning of these natural phenomena that were characterized by calm and moderation, which arose from the nature of his stability on the banks of the Nile since time immemorial and his connection to the Egyptian

environment of birds, animals, plants and inanimate objects. Then the people of Egypt enjoyed a calm and stable life, not interspersed with battles, grudges and hatreds, which confirms the effect of the environment on the form of the myth, as in Figure (4).

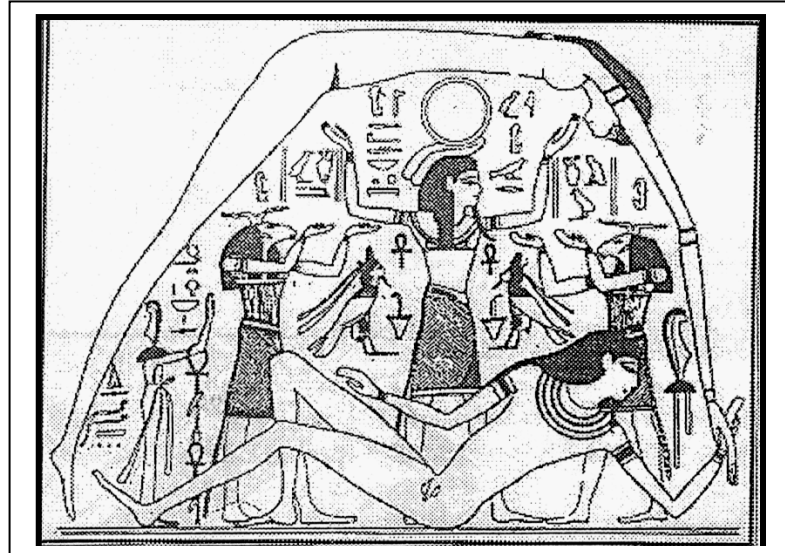


Figure (5) A schematic drawing of the creation myth in Heliopolis, the god Shu lifting the body of the goddess Nut, the goddess of the sky, from the body of the god Geb, the god of the earth (from one of the coffins in the Louvre Museum)

The connection of ancient Egyptian art to religious aspects was strong, and its main concern remained what it would face after death, "because it believed in resurrection after death and that there is another eternal life other than the one it lives. This was a motive to preserve its body after death and decorate the tombs and carve statues, stories and imaginary myths on the walls for the journey of death and resurrection in the afterlife. These myths were linked to ancient Egyptian religions, as religions are fertile fields for studying myth and its symbolic connotations, and this is what we find clearly and evident in ancient Egyptian art, which was full of many imaginary myths that include many symbols. The ancient Egyptians did not know a specific definition of the word religion, so it did not occur to them that religion would be something separate from life, but rather, with its rituals and myths, it is life itself, and from the temples the force of life emerges and works to continue it through its rituals And its prayers, the myth of the ancient Egyptian is not just fairy tales, but rather an intellectual approach followed by the ancients to explain their view of the universe (Clark, 1998, p. 42). The philosopher Joseph Ward stated that the relationship between sacred things is a symbolic relationship and not a natural or theoretical

relationship, and that without the symbol, religious feelings are vulnerable to weakness and disappearance, and that social life in all its manifestations and at every moment of its history needs this broad symbolism in order to continue to exist. The myth in ancient Egyptian art, "was connected to its religious beliefs full of ancient secrets that reflect worldly life from toil in the fields and adventures in the desert, and the link in the role between music, dancing and singing, as well as the afterlife with its funeral processions, and standing before the gods and witnesses of the reckoning" (Lane, 1987, p. 23). The myths and religions of ancient Egypt were devoid of horrific rituals, and we did not see in their myths and religious ceremonies an extravagance in pleasure and pain or bloodshed as in the myths of other civilizations.

The ancient Egyptian man tried to describe the beginning of creation and explain the way in which light emerged from this dense darkness and eternal night, and the form and image of existence in the heart of this endless watery void through the myths of creation.

Previous studies

1- Study: Ashraf Al-Sayed Al-Awili: Folk art in contemporary Egyptian painting and approaches to its use in art education, Master's thesis, Faculty of Art Education, Helwan University, Cairo, 1991.

The subject of this study is summarized in the approaches to inspiration from folk art through classifying the works of contemporary Arab designers who were influenced by folk art in their creativity and the possibility of benefiting from those approaches in

the way of dealing with art when teaching in the field of design.

The study classified contemporary design solutions and treatments in the works of these designers who were inspired by folk art in their works.

The researcher benefits from this study in studying the works of contemporary Egyptian artists who were inspired by folk art to reach the most important trends in taking from heritage and approaches to its use in art education.

However, the current study aims to clarify the expressive and philosophical values in contemporary Arab design and to know and study the trends that these artists relied on in taking from heritage and who were inspired by mythological imagination in its various sources and benefiting from ancient and modern civilizations to produce contemporary works of art.

2-Study: Ismat Adly Abaza: The symbolic form in contemporary Egyptian painting and its connection to local heritage arts and its impact on teaching painting at the Faculty of Art Education, PhD thesis, Faculty of Art Education, Helwan University, Cairo, 1994.

This study is concerned with clarifying the relationship between symbolic forms in contemporary Arab design and symbolic forms in ancient art to reach an understanding of the artistic processes associated with artistic creativity in heritage and among contemporary Arab artists to benefit from them in the teaching process, as well as studying the works of Arab artists to reach the most important trends in taking from heritage and then linking the trends of symbolic expression in contemporary Arab design to ancient heritage to try to create trends for students of the Faculty of Art Education that are more connected to values, environment and culture.

The researcher benefits from this study in the expressive and philosophical trends of Arab artists who dealt in their design works with the mythical imagination associated with heritage to stand on some of the starting points through which the field of design can be enriched.

3-Study: Sally Muhammad Shabl: Biographies and features in popular photography as a stimulus for the creativity of art education students in the field of photography, Master's thesis, Faculty of Specific Education, Cairo 2000.

This study is based on addressing the topic of biographies and epics in Arab design as a stimulus for students' creativity and addresses the topic of all mural drawings and designs and what they include in terms of similarities with children's drawings.

The researcher benefits from the study by defining popular arts and the popular artist and benefiting from popular features and biographies as a trend that some artists have relied on to inspire myths and imagination in their artworks, but the current research is interested in studying the expressive and philosophical trends associated with heritage in different civilizations from ancient and modern arts to produce contemporary artworks.

Chapter Three

Research Procedures

First: Research Methodology

After the researcher reviewed the research methods, he found that there is a method that suits his study, which is the descriptive method (content analysis) to reveal the mythical imagination as a source of contemporary Arab design, based on the theoretical framework and the indicators it includes, in order to achieve a comprehensive achievement of the research objective, since this method is the most appropriate scientific method for the research topic.

Second: Research Community

The research community included advertisements in social media programs specifically, and was determined by advertisements published individually.

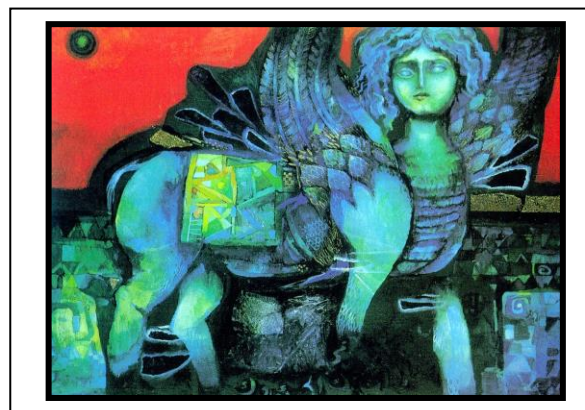
Third: Research Sample

The researcher chose a deliberate sample representing the research community. The researcher collected (15) models and excluded (6) advertisements with similar ideas. Thus, the research community became (9) models. (3) samples were chosen in the research, i.e. (33%), due to the diversity of advertisements, their style, and their relationship to design.

1- Artist Suad Al-Attar (1942-): An Iraqi artist born in Baghdad in 1942 AD from the generation following the pioneers' stage - Suad Al-Attar is considered the first Iraqi woman to hold a solo exhibition in her country in 1964 AD - She is a descendant of an artistic family and her passion for art began at an early age. She then obtained degrees in art from the University of California and obtained a bachelor's degree from the University of Baghdad and obtained postgraduate diplomas from Wimbledon College of Art and London's Central College of Art and Design. She has been living in London since 1975 AD. The artist has held many private exhibitions inside and outside the country. She also participated in internal and external group exhibitions. The artist won the gold medal (first prize) at the Cairo Biennale 1985 AD. She also won many awards inside and outside the country and has collections in museums in most countries of the world. Her oil paintings express her contemplations of life with its tragedies, joys and

feelings, which arouses a rich emotional response. Suad Al-Attar's works tell of her magical symbols and fantasies. Emerging and harmonious from its red and blue colors or with the dialogue of "separation and healing", "war and peace", hell and paradise, its artistic leadership is based on a long history of personal and creative stations and stages that formulated its subjects in a mythical direction that contributed to Iraq as a country open to the possibilities of love and war and to a state of depictions of joy and sadness, epics and spiritualities. This distinctive geography of this country made it capable of seizing these meanings and these subjects and making them create those immortal human relationships between memory and place. Her works are surrounded by an aura of magic and imagination as if they came from imaginary ages and from places full of fantasies and drenched in the fog of legend. They depict moments covered with states and situations in which the dream form is mixed with the nightmarish meaning. Her paintings contain the symbol translated into the composition of dream and relaxation. The artist Suad Al-Attar displayed her works outside Iraq more than inside it. Her works are full of her dreamy personal imaginations. We see its elements as if they are flying in space, so we find the roc and Buraq birds. Simorgh, phoenix, griffin and other forms that help her achieve her mythical

fantasies. In a group of her most wonderful works, she resorted to depicting the myths (Gilgamesh, Ishtar, and the winged bull) and transforming them into a sense full of the atmosphere of Baghdad and Karbala. Despite her estrangement from Iraq and her semi-permanent residence in London, she is spiritually and creatively closely linked to her mother country, so she chose from the stages of her works what she produced before the war. This stage is where we sense her belonging to the mythical imagination, so she resorted to mythical imaginary subjects linked to the history and civilization of her ancient country. We see the winged lion of Babylon, the guardian of the gates of ancient Babylon, and its figures that mix with the forms of winged animals, and we see her drawing (Ishtar) the legend as if she were crying, Figure (6), intertwining with her emotions as if the emotional energy was to express it visually in a dream. Those symbols promising prosperity appeared in the eighties until the early nineties of the last century, symbols that almost overlap with color techniques for a strong expression to confirm the idea that comes from the heart to reach the eye of the viewer. Its content is published, expressing the history and civilization of the Tigris and Euphrates Valley, which left its traces in all of its works, which were characterized by a mythical imagination pulsating with dreamy magic.



1- Figure (6) Suad Al-Attar, (Ishtar), Iraq, oil on canvas, 100 x 160 cm.

1- Artist Mustafa Al-Hallaj (1938-2002)

Born in Salama, Jaffa District, Palestine in 1938. He studied art at the Faculty of Fine Arts in Cairo and graduated in 1963. His first exhibition was held in Cairo in 1964, and in Damascus in 1969. He participated in many Arab and international exhibitions and received a number of awards and certificates of appreciation. He held more than ten solo exhibitions in most Arab, European, American and Asian capitals. He is a founding member of the Union of Arab Design Artists and a member of the General Secretariat of the Union of Palestinian Writers and Journalists. The Palestinian artist Mustafa Al-Hallaj is a unique case in his life, art

and personal behavior, harmonizing his behavior as a human being and his paintings as a displaced Palestinian immigrant artist. The details of his artistic design story are distinguished by the fact that they foretell the truth of the pain and the depth of the tragedy he lived through. His fame extended to many parts of the world, beyond the borders of the country and the region. His painting, which he drew in black and white, in which he achieved the dramatic, expressive, legendary dimension, is a human mixture that goes beyond the boundaries of the familiar, outside the rules of academic research and rebels against it. We see the expressive tendency with a legendary character and ancient

Canaanite and Syrian mythology, some of its innovative self, evoking the tragedy of history and its (tragedy) pages, tragic visual situations whose cosmic and existential space summarizes the condensation of time and the permanent Palestinian sadness, from the distribution of his vocabulary, elements and symbols of his paintings, so they came to match in representing the state, behavior and interactive content with the events, the loss of dreams and the tragedy of his people, so they were a space for the imagination to run wild, rebellious and legendary in all its symbolic states. Singing a popular Mawwal with legendary features and characteristics, opening the way for a fertile imagination mixed with expressionism, Al-Hallaj chose

in his artistic works to be in black and white in the shadows of narrative description with a legendary touch, and a tendency to defy life and the reality of days, taking shelter in the details of mythology and the memory of places that give him a miraculous ability to sustain work and life. We see this in domesticated living creatures and some of the supernatural phenomena are among the most common symbols in the narrative of his visual texts. Palestine represents the basic element present in all the details of his artistic design vocabulary, inhabited in his self in his symbols and connotations, telling the story of a thousand and one Palestinian nights under the moonlight and the crowing of the rooster, Figure (7).

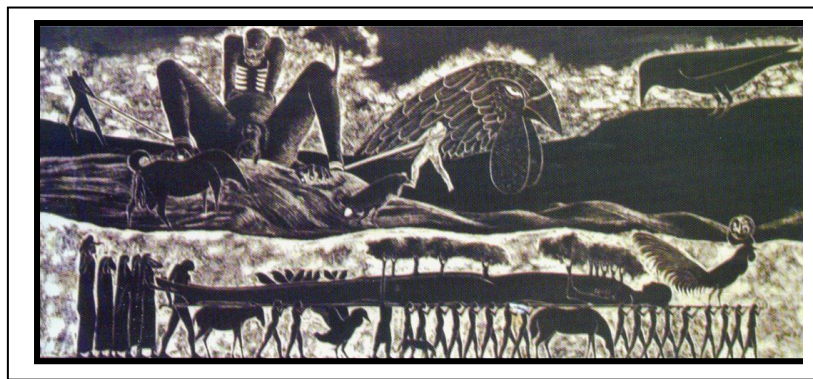


Figure (7) Mustafa Al-Hallaj, (The Martyr), 1970, engraving, print on paper, 90 x 39 cm

1- Saad Kamel (1924-2012)

The artist Saad Kamel was born in Cairo and is considered a pioneer of the popular trend in Arab art. He held his first exhibition in 1954, which was opened by the Minister of Agriculture, Dr. Abdel Razzaq Sedki at that time. After that, he held several exhibitions inside Egypt and abroad in many countries of the world (China - Florence - New York - Moscow - Yugoslavia - Venice - Paris - Germany - Italy - London). The artist has received several local and international awards. Pictures of many of his paintings have been published according to the topics that deal with folk arts. He participated in editing the Encyclopedia of Folk Art. The works of the artist "Saad Kamel" were distinguished to confirm that the folk legend can provide us with new tools, elements and dimensions for artistic creativity. The artist began to draw some elements of nature, which he modified and distorted and formulated from them what translates his feelings in a new, innovative way that is dominated by imagination. He creates from the elements of nature a mythical imaginary world. We see many symbols and talismanic signs and his mythical characters mixed with the shapes of other creatures that may be animals or birds and other

elements that the artist uses with signs and symbols, as we see in Figure (8), which shows a human form representing the bride, who has become an integral part of the horse she rides. It was a mixture and integration between the human and animal bodies together. We see around the figure other complementary elements that help confirm the idea. The hand, the eye, the fish, the snake, the flower and the bird are all elements that create a dialogue of symbols, which have their own connotations. These The elements seem to combine to create imaginary, mythical folk tales in their simplest forms of expression. In his painting, we see "a mythical, legendary animal in which the mental image is manifested to reveal expressive contents in which the imagination was unleashed to reveal this magical world. His design vocabulary came out loaded with meanings and philosophical contents of the visions accompanying the depth of feeling, so it acquired a magical, mythical, imaginary character. Its forms appeared in new forms that resemble talismanic signs with its modified symbols that represent a symbol of a strange animal, so his vision of placing the huge mythical creature that dominates the space of the painting is embodied to contain all the elements of the painting with its body.

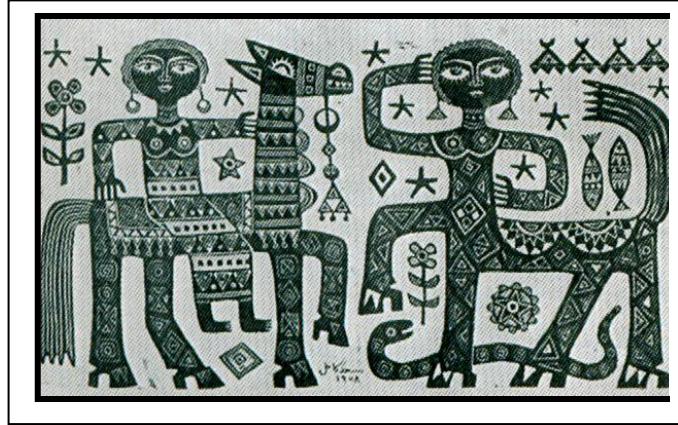


Figure (8) Saad Kamel - Oil on canvas, 100 x 130 cm

Chapter Four

First: Research Results:

1- These works have creative aesthetic solutions that should be perceived and appreciated in design. Thus, the study has revealed the extent of the possibility of integrating the mythical imagination of different civilizations with modern and contemporary ideas, exchanging experiences between the old and the new, and reconciling them.

2- It became clear through the research that there is a great extension and communication between the features and characteristics of the mythical imagination form in the past and in the modern era, where many features and characteristics of the imaginary forms appeared with their intellectual, mythical, religious and psychological content in many contemporary design works.

Second: Recommendations:

1- Emphasizing the mythical imagination as an important source and one of the sources of inspiration for what it enjoys of philosophical thought that feeds the artist's mind with different images, giving greater scope for innovating many design solutions with what is consistent with the technology of the era, so the artists' works came out distinct and bear the characteristic of originality and modernity together.

2- Emphasizing the necessity of the contemporary artist's interest in mythical imagination with its expressive and philosophical dimensions to open new horizons and a conscious vision through which multiple aspects of the artist's personality and style can be understood and the contents he achieves that enrich the artwork with multiple expressive and aesthetic values and give it the uniqueness of its artistic personality.

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