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REPRESENTATIONS OF IRRATIONALITY IN CONTEMPORARY OF IRAQI PAINTING

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ABSTRACT

The importance of the study is focused on dealing with irrational ideas and their representations in the elements of Iraqi art, as each individual may form irrational ideas for several reasons, which appear in a wide field of character construction. The researchers targeted (100) artists' paintings of irrational ideas by (5-10) paintings, so the number of paintings reached (750), five paintings were chosen for each artist, so the number of paintings for the sample of painters who answered the scale reached (500) paintings, according to the irrational thoughts scale was applied to the study sample, the total score for each individual was calculated for the scale by summing the scores for each individual in the sample, the scores obtained by the sample were arranged in descending order, and according to the statistical score get by each artist, then the sample (27%) was withdrawn, which received the highest score in the ranking, which is the highest irrational category, then the sample (27%) that received the lowest score in the sequence, which is the lowest rational category, was withdrawn, the percentage (27%) is the best one for determining the number of members of the upper and lower groups. The sample plates were analyzed using (Graphic Analysis Tool) that was built by the two researchers. After the analysis, the duplicates were arranged in special tables and the statistical process was conducted by test (Z) and the tabular value 1.96 was obtained) what is abnormal (1.96) and above.

INTRODUCTION

The mind has the birth of a person that comes pure with the passage of time, and it is a store of thoughts that are the result of the influence of man with his surroundings, thinking is a unique feature that distinguishes man from the rest

of living creatures, but there are factors that affect the course of this process and its results, and the most important of these factors are emotional needs, ignorance, lack of information, submission to those with authority or prejudice, and these factors lead to classifying thinking into rational thinking and non-rational thinking, the type of thinking affects a wide aspect of the construction of a person's personality, which in turn affects the person's response to the situations facing him, one of the areas affected by the nature of thinking is art. Art has multiple meanings, one of the most important meanings is the communicative meaning, the transfer of ideas between individuals through lines, colors, shapes, sounds and angles, it is the best means of expression through different ages, Susan Langer defines art as a symbol and the artwork is a symbolic image, and she defines art on the basis that: Creating forms capable of perceptual perception so that they express the human conscience (Al-Hakim,1986: p.10). Art seemed to be simple lines and colors without arrangement, and it was related to matters of personal life, it used to line the walls of caves with drawings of people and animals without drawing the details as a desire and love for it, to possess them, and then the art developed, the artist wanders in his ideas and draws inspiration from them for his artistic works, expressing them with the skill he possesses, thoughts, emotions and behavior are a complete cycle linked to merge and transform into new events, each of which affects and is influenced by the other, the relationship between the cognitive (mental), emotional and skill levels is a close relationship, and every sentimental behavior has a lucidity in mental behavior and the skillful behavior and the relationship is reciprocal, as indicated by Bloom (ibid), the artist is inspired by psychological states and works to connect them with the components of his artistic work, that is, he transforms his ideas to embody the hidden side with his skill, ideas, emotions, and skill are a complete cycle linked, merging into new events, each of which affects and is influenced by the other, the contemporary Iraqi artist has excelled in his modern plastic language in addition to his understanding of modernity propositions and their inclusion in composition and artistic treatments, artistic production is (rational and irrational) ideas expressing sentiment through skill. The difference in the way of thinking effects on the emotional response and affects the style in which the artist expresses, what are the characteristics of irrational ideas in contemporary Iraqi art, and this is what the study turns to Statement of the Problem

The current study tries to answer the following question:

How are irrational ideas represented in contemporary Iraqi art?

Aims of the Study

The current study aims to reveal the manifestations of rationality in contemporary Iraqi painting.

Hypotheses of the Study

Irrationality has no statistically significant manifestation at the 0.05 level.
Limits of the Study

1.Temporal limits: from (2003 AD until 2020 AD).
2.Spatial boundaries: a study in contemporary Iraqi drawing of paintings executed in Iraq.

METHODOLOGY OF THE STUDY

The two researchers used the descriptive method of the comparative causal study, for the purpose of knowing the differences in the characteristics of contemporary Iraqi painters' drawings due to the difference in their irrational thinking by using the following design:

Table 1

Group	Independent variable	Dependent variable
First	Irrational thinking	His representations in the drawings of contemporary Iraqi painters
Second	Rational thinking	His representations in the drawings of contemporary Iraqi painters

Determine of terminology

Pictured: (Figurines)
Pictured (Linguistically)
Reveal a word that is represented by the verb (present)
Like the word together: This is (like it) and (like it) as it says likeness and likeness.

Parable: What is more than a proverb.
The example is known and the plural (examples), and a proverb, has such-and-such (a representation) as it is depicted for it in writing or otherwise.
The statue: the image, the plural (statues) and a parable, between his hands, standing upright.

Proverbs and (examples) make it (parable).
Representation in the Arabic language means that one thing takes the place of another.

So we say (like his people in a state, in a conference, or in a council) that is on their behalf, (analogous) from the lever of kiss, and (imitated) by this verse in the sense of imitating his command and following it (Al-thawee, 2007:p.85).
It was mentioned in the book Al-Raed:
Example: (M th L).
Bihi: Resemble it.
Thing: gives an example.

From the hadith or through it: explain it.
His thing: Imagine him.
The thing: Imagine the same.
Act out: (Example: Authoring theatrical novels and directing them on a theatrical stage.

(Example: A novel placed to be represented on the stage (Al- Bakari, 2000: p34).
Assimilation (Idiomatic)
Representation (the representation of something with the thing): other than it and likened it to it and put it on its example, so the representation is the representation and the analogy, and the difference between it and the simile is that every representation is an analogy and not every simile is a representation and the representation of an object depicts its likeness and from it (exemplify) (Al-Shaikh,2008: p.394).

The vocabulary of (assimilation) may be found in the sense of (assimilation), just as the word has a metaphysical and religious meaning, in addition to that it carries a word (representing) relatively similar to the Creator who cannot resemble anyone, as it is based on a color of external simulation and deductive identical identities (Sartre, 1987:p.19).

(Symmetry) its synonyms are (similarity, proportion, symmetry, equality) and their opposites are (difference, dissonance, opposition) (Ellis, 1962:p.7).

It was mentioned in the book (Representation) by the German philosopher (Schopenhauer) through his saying "The world as an assimilation" as he returns (assimilation) that it has two essential halves that are necessary and cannot be separated by its two forms (time and place) and the self that represents the second half does not fall into time and space because it is all comprehensive. Not fragmented, these two halves are closely related, the subject cannot be perceived without the existence of the subject and because the object begins from where the self begins (Meichenbeaum,1977: p. 22). The philosopher (Heidegger) defines it as: “The connection that manifests itself between the subject and the object with what it is a connection to represent” that this (dual) assimilation, there is no presence of the subject except as (representing the self), and for its representation is present, it also means bringing the thing before the self and forming the thing, that is, its limit in its being (Ibrahim,1980: p.236). Assimilation is an assertion of the intellectual structure of modernity which lies in the central dualism of subject and object, the subject as freedom, action, will and norm, and the subject as a network of objective data and imperatives (Al- Rihani,1989: p.37).

Represent (procedural)
The two researchers define (assimilation) in line with the topic of the current study, as (artistic representation) is the reformulation of the conceptual and constructive ideas of modern art and their representation in postmodern drawings, through various stylistic mechanisms.

Irrational Thoughts
Ellis's Definition: Ideas that contain irrational aspects, its inception is due to the early learning that a child receives from his parents, and from the cultural environment in which he lives (Ellis,1962: p.7).

Meichenbeaum defined it:
They are irrational assumptions about this world, and lead to subjective discussions and subjective verbal expressions with negative effects (Meichenbeaum,1977: p.22).

Ibrahim notes:
That irrational thoughts are irrational beliefs and ways of thinking that do not serve our compatibility with reality and are doomed to passivity, defeat and withdrawal, and thus a feeling of diminished and ineffective.(Ibrahim , 1980:p.236)

Al-Rihani and Hamdi believe:
They are the thoughts that associated with the tendency to magnify things, make sure and perfection, and avoid taking responsibility in the face of difficulties (Al-Rihani and Hamdi , 1989:p37).

Fotouhi defines it:
They are illogical, wrong and absurd beliefs and ways of thinking in which words denote absolute acceptance and full competence based on non-experimental assumptions. (Fotouhi, 1997: p.153).

As for the theoretical definition of irrational thoughts: Since the researcher relied on Alice's scale of irrational thoughts developed by Al-Rihani, she relies on Alice's theoretical definition.

As for the procedural definition: It is the score an artist gets by responding to the scale of irrational thoughts prepared by Alice and developed by Rihani.

Drawing:
Linguistically, drawing: draws a drawing of what the painter draws a character, object, or landscape (Al-Ayed,1989: p.255). Draw. Impact (Al-Razi,1983: p.243).

Idiomatically:
Al-shal defined it: is a style and method of art in which the artist expresses his thought and sentiment (Al-shal.1984:p.91).

Arts Drawings
In terms of performance, it is the art of distributing dyes and liquid colors on a flat surface (photographic canvas, frame, wall, or paper painting) in order to create a sense of distance, movement, texture and shape, or imagine it, as well as a sense of the extensions resulting from the configurations of these

elements, and by means of these performance tricks the artist expresses the mental, emotional, symbolic, religious and other self-values (Myers, 1966: p.149).

Arts Drawings (procedural): -
It is the disclosure in diacritical language of the meanings, emotions and various features that the character carries, and showing them to the recipient to feel them and understand their meanings.

Modern Art:
Al-Tamimi defines it as the art of the stage that is arguably linked to the past, deriving some of its ingredients from it and developing new components for a later stage called the future (Al-Tamimi,1989: p10). Ramadani defines it as a close link between the past and the present in a dialectical deterministic relationship; it makes the past reflective and influential in the future, and thus makes the movement of history a holistic and indivisible movement (Ramadani, 1987:p.79).

Contemporary Art:
It makes the past reflective and influential in the future, and thus makes the movement of history a holistic and indivisible movement (Oxford Dic.,1984: p.80).The two researchers have adopted the final definition of the concept of contemporary art.

Previous studies
1. Ali Abdul-Karim Ridha Al-Bayati's 2004 study, "Characteristics of the drawings of those with rational and irrational ideas of Diyala University students".

The researcher has used the content analysis method to analyze the characteristics of the sample fees, and a tool was built for this purpose. In the exploratory study, (244) drawings were analyzed, the tool consists of three main domains comprising (16) secondary fields, of which (60) classes are divided into (141) features for drawing. The researcher has verified the reliability of the analysis when he, along with outside analysts, analyzed a sample of fees. The reliability coefficients ranged between (0.847 - 0.924), and all the transactions were statistically significant at the level of (0.05). The main sample of the study reached (120) individuals, of (60) students, (60) students. The rational and irrational thoughts measurement tool was applied to their responses to the questions and their drawings were subjected to analysis of the fee tool. The study showed the following results:

1.The percentage of (40) characteristics of the fee analysis tool obtained (50%) or more.
2.The drawings of those with rational thoughts showed the presence of (26) dominant characteristics that obtained a percentage of (50%) or more.
3.The drawings of those with irrational thoughts showed the presence of (29) predominant characteristics that obtained a percentage of (50%) or more.

4.The study showed that there are (8) differences in the characteristics of drawings between those with rational and irrational thoughts, and the differences between their percentages were statistically significant at the level of (0.05).

2."The Reasonable and the Inconceivable in Postmodern Arts" by the researcher Sakina Hassan Khayef, 2015.

The reasonable and the inconceivable are not just intellectual concepts that can be relayed to the field of art only, rather, it is a vision and an attitude towards the world that justifies our interaction with patterns of thoughts and behavior, this is what make the reasonable and the absurd witness transformations from era to era according to the changes in that vision, the postmodern era had its intellectual, social, psychological and artistic peculiarities, which were revealed by |from his unique position with the reasonable and the absurd.

The current study (the reasonable and the absurd in postmodern arts) includes four chapters, the first chapter included the study problem that was embodied through a set of questions, namely: How was the dialectic of the reasonable and the absurd represented in postmodern arts? What are the intellectual, social and psychological motives that led to this controversy at the level of formation of the artistic work? Were some of the rationalistic postmodern arts able to adhere to their structures on the aesthetic and artistic plausibility? The research sample consisted of (12) samples that were selected by the systematic random method. The research was based on the (content analysis) tool. The validity and reliability of the tool was extracted through statistical means, and then the study sample was analyzed.

The most prominent results of the study are:

1. The postmodern artist embodied his tendencies towards the absurd through strange technical manipulations, and the use of unfamiliar materials and tools in a free exercise that penetrated all forms of imagination produced by previous arts.

Rana Miri (2018) study (The absurdity of contemporary plastic art)
The study contained four chapters, the first chapter included an explanation of the study problem that emerged in answering the following questions: What is the mechanism that the absurd has as a concept or an epistemic theme? Is it possible to identify the features of the absurd in the contemporary plastic work? As for the importance of the research, it was represented in providing a reading of the aesthetic and constructive relationship of contemporary plastic art and the formal changes occurring. Providing the local library (public and private) with a scientific and artistic effort by defining the concept of the unreasonable work in art. While the aim of the study to: Know the mechanisms of the work of the absurd in contemporary plastic art.

The fourth chapter focused on the results, the most important of which are:

The absurdity of the characteristic of the transformation that the contemporary plastic artist focused on in the new employment of the elements of form and content such as signs, icons and connotations that participate in the process of creating a visual discourse based on the idea of striking the correlation between the signifier and the signified on the one hand and displacing the relationship of things with the environment to which they belong on the other hand and this What the sample models embodied.

- A study of Safira Naji Jassim Al-Mayali, 2004 (Silence in the texts of the absurd is an analytical - critical study).

The importance of seeking silence in the texts of the absurd. This active and prominent pattern in these texts changed the nature of critical reading, which shifted between semiology - deconstruction - and reception - and interpretation that opened horizons for difference and plurality in the centers of the text and then systems of communication - receptivity, and this is why the research came under the title (Silence in the texts of the absurd - Analytical - Critical Study).

The researcher has identified the problem of her study, which concerns the study for signs of silence, and whether the semantics of silence can establish a structural structure in the text or a reading structure in the texts of the absurd, the chapter also included the importance of the study, the purpose of the study and its limits. The study terms were defined by the terms used by the researcher in the theoretical framework and analysis of samples.

Among the most important results of the study: -
1.The subject of silence represents a major sign in establishing the updated texts of the absurd and debating their tragic structure through its relationship with other text signs.

2. Silence emerged with its dramatic hypothesis by its intersection with (language - verb - event - personality), which led to a change in the structure of the updated texts of the modern linguistically - communicative - hermeneutical writers and then reading, especially waiting for Kudo through the theme of waiting, the situation of the event and the form of dialogue.

The study of Nimr Subuh Al-Qiq 2008 (The irrational thoughts of students of the Faculty of Fine Arts in Gaza and their relationship to some variables.)

The study aimed to find out the extent of the spread of irrational ideas among students of the Faculty of Fine Arts at Al-Aqsa University and their relationship to some variables, and by relying on the descriptive and analytical approach, through the researcher's use of testing rational and irrational ideas prepared by (Sulaiman al-Rihani 1987), the study was conducted on a sample of (100) students of the Faculty of Fine Arts at Al-Aqsa University of both sexes (50) male and (50) female students.

The study reported the following results:
- The irrational ideas included in the test are present in varying proportions among students of the Faculty of Fine Arts at Al-Aqsa University, ranging between (12%) at the minimum and (49%) at the highest level. There are statistically significant differences between the mean of the sample estimates regarding the spread of irrational thoughts among them due to the variable of sex and in favor of males. There are statistically significant differences between the mean of the sample estimates regarding the spread of irrational thoughts among them due to the variable of the academic level and in favor of the fourth level. There are no statistically significant differences in the total score of rational and irrational thoughts among the study sample according to the housing variable (city - camp - village). There are no statistically significant differences in the total score of rational and irrational thoughts among the study sample according to the economic level variable (high - medium - low).

Hind Abdullah Abd Muhammad 2019 study (Irrational thoughts in high school students' artistic expression)

Ideas are a state inherent in human behavior and they hardly stop being produced by changing the situation and circumstances. In the context of a conversation on an artistic product, it means that there is an expression that reflects the nature and level of thinking, which usually varies according to the style of expression and its influence, whether subjective, visual, or in between. The aim of the current study is to identify irrational ideas in high school students 'drawings. The study community consisted of Baghdad Education Directorate Al-Karkh Second Schools for intermediate and preparatory stages. As for the study sample, it was determined by four products that were chosen by intentionally method from two male schools. Through the process of analysis, the researcher reached a number of results, including: Irrational ideas, whether immediate or preceded by pre-implementation planning, must be chosen how they appear. She concluded that one of the ways in which the irrational idea appears is through the dismantling of the formal structure and rebuilding it again according to what serves the student's vision and matching it with his idea.

Abd al-Fattah Abu Shaar's study (2007) (The irrational thoughts of Palestinian university students and their relationship to some variables).

The study aimed to identify the irrational ideas of Palestinian university students and their relationship to some variables. The study sample consisted of (413) university students in the Gaza Strip, the researcher used the rational and irrational ideas test prepared by Sulaiman Al-Rihani (1987) and the religious awareness scale prepared by Abd Al-Raqib Al-Buhairi and Adel al-Demerdash (1982). The most important results of this study are the following:

The inverse relationship between religious awareness and irrational thoughts in the sense that individuals of true intrinsic religiosity have fewer irrational thoughts than those who have ostensible religiosity.

Males have more irrational thoughts than females. . Level 1 students have more irrational thoughts than Level 4 students.
Rational and irrational ideas do not differ according to the place of residence of the individuals, the sample of Palestinian university students.

Procedures of the Study

The Study Community and Sample
The research community includes (100) contemporary Iraqi artists of both genders, whose ages range between (60-20) years. The two researchers used the principle of simple random supervision to test a group of contemporary Iraqi painters, which reached 54 Iraqi artists.

Tools of the Study
The present study aims to reveal manifestations of irrational thinking in contemporary Iraqi painters' drawings. To obtain this objective, the irrational thinking scale and the graphic analysis tool were used.

1. Irrational Thinking Scale.
The two researchers reviewed a number of literature and measurements aiming at measuring the power of irrational thinking, including (Al- Rihani Scale of Irrational thinking 1987).

The apparent validity of the irrational thinking scale
For the purpose of verifying the validity of the scale to measure the power of irrational thinking in the drawings of contemporary Iraqi painters, the two researchers presented it in its initial form to (12) arbitrators specialized in the field of education and psychology. Before each paragraph, a scale of estimation consisting of three alternatives was put as follows; (Suitable as it is), (Suitable after modification), (not suitable). After the arbitrators explained their opinions and observations on the scale paragraphs, the two researchers used the Chi-square test and the Cooper equation to extract the percentage of agreement as in Table (1).

The scale obtained an agreement rate of (92%) based on the arbitrators' answers after explaining some of their opinions.

Table (3) the ratio of agreement and chi-square value of the opinions of the arbitrators for acceptance and rejection of the paragraphs of the scale of irrational thinking.

Variable	Item no	Number of arbitrators		Degree of freedom	Chi square value		Agreement percentage%	**Sig.**	Significance at the 0.05 level
		valid	Invalid		calculated	tabular			

Irrational thinking scale	**1**	**11**	**1**	1	**8.3333**	**3.84**	**92**	**0.040**	Significant
	2	**12**	**0**		**12**		**100**	**0.000**	Significant
	3	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	4	**12**	**0**		**12**		**100**	**0.000**	Significant
	5	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	6	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	7	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	8	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	9	**12**	**0**		**12**		**100**	**0.000**	Significant
	10	**12**	**0**		**12**		**100**	**0.000**	Significant
	11	**12**	**0**		**12**		**100**	**0.000**	Significant
	12	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	13	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	14	**12**	**0**		**12**		**100**	**0.000**	Significant
	15	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	16	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	17	**12**	**0**		**12**		**100**	**0.000**	Significant
	18	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	19	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	20	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	21	**12**	**0**		**12**		**100**	**0.000**	Significant
	22	**12**	**0**		**12**		**100**	**0.000**	Significant
	23	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	24	**12**	**0**		**12**		**100**	**0.000**	Significant
	25	**12**	**0**		**12**		**100**	**0.000**	Significant
	26	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	27	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	28	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	29	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	30	**12**	**0**		**12**		**100**	**0.000**	Significant
	31	**12**	**0**		**12**		**100**	**0.000**	Significant
	32	**12**	**0**		**12**		**100**	**0.000**	Significant
	33	**12**	**0**		**12**		**100**	**0.000**	Significant
	34	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	35	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	36	**12**	**0**		**12**		**100**	**0.000**	Significant
	37	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	38	**10**	**2**		**5.3333**		**83**	**0.020**	Significant
	39	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	40	**12**	**0**		**12**		**100**	**0.000**	Significant
	41	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	42	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	43	**12**	**0**		**12**		**100**	**0.000**	Significant
	44	**12**	**0**		**12**		**100**	**0.000**	Significant
	45	**12**	**0**		**12**		**100**	**0.000**	Significant
	46	**12**	**0**		**12**		**100**	**0.000**	Significant

	47	**12**	**0**		**12**		**100**	**0.000**	Significant
	48	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	49	**12**	**0**		**12**		**100**	**0.000**	Significant
	50	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	51	**11**	**1**		**8.3333**		**92**	**0.040**	Significant
	52	**12**	**0**				**100**	**0.000**	Significant

Description of the scale in its final form

Having carried out the procedures in the previous steps, the two researchers obtained the irrational thinking scale which became in its final form consisting of (52) items. The two researchers adopted the five-point Likert scale in surveying the opinions of the research sample. Each variable has an answer level ranging between the highest value and the lowest value (2) 1, 0, -1, -2). It has five levels.

Scale degrees	Strongly agree	Agree	Nutral	Disagree	Strongly disagree
Mediums value	2	1	0	-1	-2

The weights of alternatives for the strongly agree answer are (5). So, the highest score for the scale is (260) and the lowest score for it is (52) degrees. Thus, the final version of the tool is ready to be applied to the present study sample.

Correcting the scale of irrational thinking

The two researchers designed a correction tool consisting of six pieces of cardboard with two sheets for each page of the scale and punched them so that only correct answers appear on each page in order to facilitate the correction process. After examining the answers of the painters, the two researchers excluded the incomplete forms. After completing the correction of all the forms, the data were put in special tables and the grades were arranged in descending order from the highest degree to the lowest degree to set the degree of response for each respondent for each alternative of the scale paragraphs and extract the total score by collecting the scores of the responses on the scale paragraphs. To achieve this purpose, the two researchers developed the alternatives for the answer as in the five-point Likert scale. In this way, the total score of each respondent is calculated by summing scores on the scale paragraphs. Theoretically, the highest score that the respondent can obtain is 104 degrees and the lowest score is (-104).

Discriminatory honesty of the scale

The main objective of calculating the discriminatory powers of paragraphs is to exclude the paragraphs that do not distinguish between the performance of the subjects and to maintain those that distinguish between them (Ebel, and

Frisbie, 2009: 294). The two researchers followed the discriminatory powers method for paragraphs in the manner of the two terminal groups for the purpose of finding the discriminatory powers of the paragraphs. After obtaining sample answers in the statistical analysis of the scale, the two researchers did the following:

1. Calculating the total score for each individual for the scale by summing the scores of the paragraphs for each individual from the sample.

2. Arranging grades obtained by the sample in descending order of (54) contemporary Iraqi artist.

3. Dividing the grades after arranging them into two groups, one of which represents the individuals who obtained the highest grades at a rate of (27%) and the second group represents the individuals who obtained the lowest scores at a rate of (27%). The percentage of (27%) is the best percentage for determining the number of members of the upper and lower groups (Anasatasi; 1988: 208), since the number of the upper group's forms reached (15) forms and (15) forms for the lower group. Thus, the number of withdrawn forms became (30) forms. The t-test was used for two independent samples for the purpose of calculating the coefficient of discrimination for each paragraph of the scale. The limits of the arithmetic means for the grades of the paragraphs of the upper group ranged between (3.90-4), while the arithmetic means for the scores of the paragraphs of the lower group ranged between (3.08-1.32), as shown in Table (4).

Table 4 Discriminatory powers of the paragraphs of the Irrational Thinking Scale in a two-group method.

No	Upper group		Lower group		T / value		Sig.	Statistical significance
	Arithmetic mean	Standard deviation	Arithmetic mean	Standard deviation	calculated	tabular		significant
1	**0.8750**	**0.6409**	**0.0000**	**0.0000**	**9.6437**	**2.01**	**0.0000**	significant
2	**1.8750**	**0.3536**	**1.2500**	**0.7071**	**4.5717**		**0.0001**	significant
3	**1.5000**	**0.7559**	**0.8750**	**0.8345**	**11.2379**		**0.0000**	significant
4	**1.2500**	**0.8864**	**0.5000**	**0.7559**	**7.2150**		**0.0000**	significant
5	**1.7500**	**0.4629**	**0.8750**	**0.8345**	**4.2894**		**0.0002**	significant

6	**0.3750**	**0.7440**	**0.3750**	**0.5175**	**8.6355**		**0.0000**	significant
7	**0.3750**	**0.7440**	**0.0000**	**0.0000**	**4.5393**		**0.0001**	significant
8	**1.6250**	**0.7440**	**1.3750**	**0.7440**	**2.8044**		**0.0089**	significant
9	**0.3750**	**0.7440**	**0.5000**	**0.7559**	**11.5000**		**0.0000**	significant
10	**1.2500**	**1.0351**	**0.2500**	**0.4629**	**3.2606**		**0.0028**	significant
11	**1.5000**	**0.5345**	**1.1250**	**0.3536**	**5.5717**		**0.0000**	significant
12	**0.8750**	**0.9910**	**0.2500**	**0.7071**	**13.8138**		**0.0000**	significant
13	**1.6250**	**0.7440**	**1.0000**	**0.5345**	**4.1302**		**0.0003**	significant
14	**1.7500**	**0.4629**	**1.1250**	**0.8345**	**10.4198**		**0.0000**	significant
15	**1.3750**	**0.7440**	**0.3750**	**0.5175**	**9.7864**		**0.0000**	significant
16	**0.7500**	**0.7071**	**0.6250**	**0.7440**	**6.5955**		**0.0000**	significant
17	**1.2500**	**0.7071**	**0.6250**	**0.5175**	**5.4302**		**0.0000**	significant
18	**1.7500**	**0.4629**	**1.3750**	**0.5175**	**6.1852**		**0.0000**	significant
19	**0.7500**	**0.7071**	**1.0000**	**0.5345**	**12.7753**		**0.0000**	significant
20	**0.6250**	**0.9161**	**0.0000**	**0.0000**	**8.5147**		**0.0000**	significant
21	**1.6250**	**0.5175**	**0.8750**	**0.8345**	**2.2833**		**0.0299**	significant
22	**1.1250**	**0.8345**	**0.2500**	**0.4629**	**10.5917**		**0.0000**	significant
23	**0.2500**	**0.4629**	**0.2500**	**0.4629**	**4.2868**		**0.0002**	significant
24	**1.3750**	**0.7440**	**0.3750**	**0.5175**	**4.0975**		**0.0003**	significant
25	**1.0000**	**0.7559**	**0.5000**	**0.7559**	**4.5393**		**0.0001**	significant
26	**1.1250**	**0.9910**	**1.1250**	**0.6409**	**5.1173**		**0.0000**	significant
27	**1.2500**	**0.8864**	**1.5000**	**0.9258**	**7.6628**		**0.0000**	significant
28	**1.3750**	**0.5175**	**0.7500**	**0.4629**	**10.3511**		**0.0000**	significant
29	**1.125**	**0.8345**	**0.6250**	**0.5175**	**9.1332**		**0.00**	significa

	0						**00**	nt
30	**0.875 0**	**0.6409**	**0.6250**	**0.7440**	**7.9395**		**0.00 00**	significa nt
31	**1.000 0**	**0.5345**	**0.3750**	**0.7440**	**6.0208**		**0.00 00**	significa nt
32	**1.500 0**	**0.7559**	**0.7500**	**0.7071**	**4.2868**		**0.00 02**	significa nt
33	**1.375 0**	**0.7440**	**1.2500**	**0.8864**	**8.6355**		**0.00 00**	significa nt
34	**0.500 0**	**0.7559**	**0.2500**	**0.4629**	**9.7864**		**0.00 00**	significa nt
35	**1.000 0**	**0.7559**	**0.3750**	**0.5175**	**2.8044**		**0.00 89**	significa nt
36	**0.500 0**	**0.7559**	**0.6250**	**0.5175**	**6.5305**		**0.00 00**	significa nt
37	**0.375 0**	**0.7440**	**0.2500**	**0.4629**	**4.8711**		**0.00 00**	significa nt
38	**0.875 0**	**0.8345**	**0.7500**	**0.7071**	**3.0104**		**0.00 54**	significa nt
39	**0.250 0**	**0.7071**	**0.0000**	**0.0000**	**5.8872**		**0.00 00**	significa nt
40	**1.125 0**	**0.8345**	**0.3750**	**0.7440**	**4.1998**		**0.03 99**	significa nt
41	**1.750 0**	**0.4629**	**1.0000**	**0.7559**	**5.2207**		**0.00 00**	significa nt
42	**1.125 0**	**0.8345**	**0.6250**	**0.5175**	**11.563 7**		**0.00 00**	significa nt
43	**1.250 0**	**1.0351**	**0.3750**	**0.5175**	**7.9395**		**0.00 00**	significa nt
44	**1.375 0**	**0.5175**	**0.6250**	**0.9161**	**4.9418**		**0.00 00**	significa nt
45	**0.750 0**	**0.8864**	**0.2500**	**0.4629**	**6.5955**		**0.00 00**	significa nt
46	**1.875 0**	**0.3536**	**1.1250**	**0.6409**	**3.2606**		**0.00 28**	significa nt
47	**0.500 0**	**0.7559**	**0.1250**	**0.3536**	**10.419 8**		**0.00 00**	significa nt
48	**1.250 0**	**0.8864**	**0.6250**	**0.5175**	**2.5231**		**0.01 74**	significa nt
49	**1.250 0**	**0.8864**	**0.5000**	**0.5345**	**7.4433**		**0.00 00**	significa nt
50	**0.875 0**	**0.6409**	**1.2500**	**0.7071**	**7.4433**		**0.00 00**	significa nt
51	**1.250 0**	**0.7071**	**1.1250**	**0.6409**	**10.845 7**		**0.00 00**	significa nt
52	**1.250 0**	**0.7071**	**0.3750**	**0.5175**	**7.9986**		**0.00 00**	significa nt

Prepared by the two researchers based on spss ver.23 program

It is evident from Table (4) that the calculated T value for all the scale paragraphs was greater than the tabular T value of (2.01) at the level of significance of (0.05) and the degree of freedom of (50). Thus, no paragraph was excluded from the scale of irrational thinking.

The stability of the scale of irrational thinking

The value of the coefficient of stability Alpha Cronbach is (0.81), which indicates the stability of the measuring tool. Whereas, the value of self-validity is (0.90). The two researchers also used the Split-Half Stability Laboratory, which is one of the methods used to verify the stability of the measuring instrument. In this way, the two researchers divide the test into two odd and even halves. Then, they compute the correlation coefficient between them, which is called the half stability coefficient. It is corrected with the Spearman-Brown equation). The value of the stability factor is (0.85), which is a high measure indicating the stability of the research tool. After correcting it with the Spearman-Brown equation, the value of stability reached (0.92), which is a high value that can be relied upon. The above results indicate the reliability and validity of the Irrational Thinking Scale Tool.

Graphic analysis tool

Having looked at the literature and the tools of previous studies, the two researchers did not find a tool that is compatible with the nature of the present study. Therefore, they decided to build a new tool that matches the nature of the objectives.

The apparent validity of the graphic analysis tool scale

The two researchers presented it in its preliminary form to (11) arbitrators specialized in the field of art education and plastic arts to obtain their opinion on its initial construction and the extent of representation of those paragraphs and their suitability for the purpose of the present study. The experts indicated the need to delete and exclude some paragraphs and add other paragraphs or merge some of them. Each paragraph is an assessment scale consisting of three alternatives; (suitable as it is), (suitable after modification), and (not suitable). After the arbitrators expressed their opinions and observations on the scale paragraphs, the two researchers used the chi-square test and the Cooper equation to extract the percentage of agreement as shown in Table (1). The scale obtained an agreement of (89%) based on the responses of the arbitrators after expressing some of their opinions. The two researchers modified what

the arbitrators indicated to amend it to suit the circumstances of the research sample.

Units of analysis

The paragraphs of the tool were used as units of analysis as shown in the appendices, including drawings of contemporary Iraqi painters who are characterized by high or inferior power of irrational thinking of both genders.

Statistical units

The two researchers used the method of calculating frequencies by giving one score for each characteristic when it appears in the drawing.

Analysis controls

The two researchers set controls for the graphic analysis process to achieve scientific accuracy and reach accurate results. These controls are considered a reference for each of the researcher and the analysts as follows:

1. Reading the procedural definition for each major and minor characteristic and understanding it well.
2. Giving one score for each apparent characteristic.
3. Using one analysis form for all actions.
4. Filling out the results in a form of their own.
5. Stability of the graphic analysis tool.

To achieve the objectivity of the analysis, the areas of classification must be precisely defined so that the analysts can use them correctly to reach the most accurate results, through which the stability of the tool can be calculated, that is, the tool is not affected by the change of external factors or conditions. This means the significance of the tool on the actual performance of the individual, no matter how circumstances change. Therefore, the two researchers resorted to extracting the reliability of the analysis tool in two ways, namely:

1. Consistency among analysts; It means that the analysts arrive at the same results, when separately analyzing the same content, on the basis of following the same steps and rules of analysis.

2. Consistency over time; It means that the researcher arrives at the same results after analyzing again after a certain period of time has passed for the same classification and the same content by using the same procedures in the analysis. The two researchers used both methods together. It was chosen randomly. It required external analysts (to analyze the drawings separately for three paintings of contemporary Iraqi painters' drawings. The two researchers analyzed the same sample twice in a row, with a time interval of (20) days between the two analyzes in order to obtain the researcher's consistency with herself over time. By applying the (Scoot) equation, the percentage of

agreement between analysts was (83%), between the first analyst and the researcher, it was (86%), between the second analyst and the researcher, it was (82%), and the researcher over time, it was (90%) as shown in Table (6).

Table (6) The coefficient of stability of the analysis tool using the Scott equation for the first painting.

Analysts	**Paragraphs sum**	**Po**		**Pe**		**Pe-po**	**1-pe**	$Ti = \frac{\mathbf{Pe - po}}{\mathbf{1 - pe}}$
		K	%	k	%	%		
The researcher with the first analyst	37	31	0.84	6	0،16	0.68	0.84	0.82
The researcher with the second analyst		27	0.73	10	0.27	0.46	0.73	0.81
The first analyst with the second analyst		26	0.70	11	0.30	0.41	0.70	0.85
The researcher with himself		38	0.94	2	0.05	0.89	1.95	0.94
Coefficient of stability								0.8

Prepared by the two researchers based on the SPSS Ver.23 program.

Table 6 The coefficient of stability of the analysis tool using the Scotch equation for the second painting.

Analysts	**Paragraphs sum**	**Po**		**Pe**		**Pe-po**	**1-pe**	$Ti = \frac{\mathbf{Pe - po}}{\mathbf{1 - pe}}$
			%		%	%		
The researcher with the first analys	37	25	0.68	12	0.32	0.35	0.68	0.82

t								
The researcher with the second analyst		26	0.68	12	0.32	0.36	0.68	0.81
The first analyst with the second analyst		28	0.76	9	0.24	0.51	0.76	0.85
The researcher with himself		33	0.89	4	0.11	0.78	0.89	0.89
Coefficient of stability								0.84

Prepared by the two researchers based on the SPSS Ver.23 program.

Table (6) the coefficient of stability of the analysis tool using the Scotch equation for the third painting.

Analysts	**Paragraphs sum**	**Po**		**Pe**		**Pe-po**	**1-pe**	$Ti = \frac{Pe - po}{1 - pe}$
			%		**%**	**%**		
The researcher with the first analyst	37	30	0.81	7	0.19	0.62	0.81	0.82
The researcher with the second analyst		26	0.68	12	0.32	0.36	0.68	0.81

The first analyst with the second analyst		29	0.78	8	0.22	0.57	0.78	0.85
The researcher with himself		36	0.97	1	0.03	0.95	1.97	0.89
Coefficient of stability								0.84

Prepared by the two researchers based on the SPSS Ver.23 program.

Applying the drawing analysis tool

Having obtained the objective and scientific conditions of the tool, the two researchers applied it to the study sample. One form was allocated for each of the drawings. Every feature that appears in the plate is given a sign of (ü) on it. Then, the results of the analysis were unloaded into special tables prepared for this purpose to treat those results statistically. The characteristic has statistically significant differences. If the characteristic has no statistically significant differences, the two researchers only refer to it without explanation. The results are presented.

RESULTS AND DISCUSSION

The present study aimed to reveal manifestations of irrational thinking in the drawings of contemporary Iraqi painters. This aim required verification of the validity of a basic hypothesis that the two researchers review its results.

The main hypothesis; There are no manifestations of irrationality in contemporary Iraqi painters' drawings at the 0.05 level.

After analyzing the drawings of the upper and lower groups of irrational thinking by using the graphic analysis tool prepared for this purpose and unpacking them into special tables, the percentages of the appearance of each characteristic of the drawings included in the analysis tool were extracted using the X-value equation for the significance of the ratio of irrational and rational thinking through which the existence of Statistically significant differences at the 0.05 level of manifestations of irrational thinking and rational thinking in the drawings of contemporary Iraqi painters.

The power of irrational thinking is represented in (7) main characteristics as follows:

Font characteristics.

Four of font characteristics obtained statistically significant ratios at the level of 0.05.

1. The type of a straight font has a frequency of (0.68).
2. Font characteristic has a frequency of (0.66).
3. The horizontal font direction has a frequency of (0.63).
4. The degree of thickness of the font, wide, has a frequency of (0.75).

The calculated value for each of them was (2.99), (2.79), (2.68), and (2.89) respectively.

Color characteristics

Four of the color characteristics obtained statistically significant ratios at the level of 0.05.

1. The subjective nature of color has a frequency of (0.60).
2. The prevalence of color, cold blue colors, has a frequency of (0.68).
3. Saturation of color; Un saturated colors have a frequency of (0.69).
4. Color relationships, chromatic harmony, has a frequency of (0.61).

The calculated z-value for each of them was (2.54), (2.61), (2.59), and (2.64) respectively.

Shape characteristics

Four of the shape characteristics obtained statistically significant ratios.

1. The relation of the shape to the ground and the movement of the part have a frequency of (0.71).
2. Variation of light degrees has a frequency of (0.78).
3. Embodying the shape, flat, and placing the shapes parallel to the lines of the plate have a frequency of (0.88).
4. Embodiment of the shape, flat, non-compliance with the sizes of the outside world shapes have a frequency of (0.86).
5. Distorting shapes, details, deleting the detail have a frequency of (0.80).

The calculated z-value for each of them was (2.51), (2.81), (2.77), (2.67), and (2.55) respectively.

Structural configuration

Only one characteristic of the structural configuration characteristics obtained statistically significant ratio, which is the distribution of units on the surface of the plate, the upper half who's a frequency of (0.75). The calculated value for it was (2.48).

Significances

Only two characteristics of the technical direction have statistically significant ratios, as follows:

A. Signs, psychological subjectivity, sexual desire, whose a frequency of (0.75).
B. connotations, intellectual, and demolition, whose a frequency of (0.74).
The calculated value for each of them was (2.35) and (2.44) respectively.

Painting surface

Only two characteristics of the drawing surface characteristics obtained statistically significant ratios as follows:

A. The rough surface of the painting has a frequency of (0.75).
B. Repetition of the shape, flexible repetition (not monotonic) whose a frequency of (0.76).
The calculated value for each of them was (2.44) and (2.65) respectively.

Painting technique

Only one characteristic of the drawing technology, which is the variety of techniques, has a frequency of (0.86). The calculated Z value for it was (2.66). Other characteristics did not obtain statistically significant ratios at the level of 0.05.

Table (1): Visible and invisible characteristics, ratios, frequencies, and z-values calculated for irrational thinking for the characteristics of contemporary Iraqi painters' drawings.

NO	The main section	The minor section		Paragraphs	Frequency	Percentage	Z-value
1	Font	Font type	Font type	Straight	**18**	**0.13**	**1.60**
2				Curved	**7**	**0.05**	**-3.39**
3				Wavy	**3**	**0.02**	**-0.38**
4				Curved	**41**	**0.30**	**-0.39**
5				Various	**54**	**0.40**	**-0.37**
6			Font characteristic	Sharp	**22**	**0.16**	**0.00**
7				Flexible	**38**	**0.28**	**-0.13**
8				Dotted	**27**	**0.20**	**1.12**
9				Various	**54**	**0.40**	**0.50**
10		Font direction	Horizontal		**6**	**0.04**	**1.02**
11			Vertical		**7**	**0.05**	**0.59**
12			In client to the right		**1**	**0.01**	**0.00**

13			In client to the left	**2**	**0.01**	**1.42**
14			Various	**122**	**0.90**	**-0.21**
15		Font thickness degree	Wide	**4**	**0.03**	**-1.18**
16			Medium	**7**	**0.05**	**-4.70**
17			Thin	**50**	**0.37**	**-0.13**
18			Various	**74**	**0.55**	**4.19**
19	Color	Color nature	Objective	**37**	**0.27**	**1.43**
20			Subjective	**98**	**0.73**	**-1.43**
21		Coloring accuracy	Limited to the shape boarders	**73**	**0.54**	**-1.36**
22			Exceeding the shape color boarders	**62**	**0.46**	**1.23**
23		Color prevalence	Blue	**36**	**0.27**	**2.74**
24			Green	**15**	**0.11**	**0.83**
25			Yellow	**4**	**0.03**	**-0.64**
26			Red	**7**	**0.05**	**0.59**
27			Orange	**13**	**0.10**	**-0.20**
28			Brown	**11**	**0.08**	**0.71**
29			Grey	**38**	**0.28**	**-0.40**
30			Ocar	**11**	**0.08**	**-3.49**
31		Color saturation	Saturated colors	**93**	**0.69**	**0.26**
32			Unsaturated colors	**72**	**0.53**	**3.57**
33		Color brightness	Bright colors	**60**	**0.44**	**-3.05**
34			Gloomy colors	**65**	**0.48**	**2.86**
35			Various brightness colors	**10**	**0.07**	**0.49**
36		Color relationship	Color contrast	**38**	**0.28**	**1.12**
37			Color harmony	**87**	**0.64**	**0.88**
38			Various color relationships	**19**	**0.14**	**-0.99**
39		Color material	Oil	**68**	**0.50**	**1.84**
40			Pastel	**1**	**0.01**	**-2.15**
41			Water	**6**	**0.04**	**-0.80**

42			Acrylic		**34**	**0.25**	**-2.10**
43			Various materials		**26**	**0.19**	**1.68**
44		Color nature	Natural		**25**	**0.19**	**0.00**
45			Color richness		**57**	**0.42**	**-1.10**
46			Color poorness		**35**	**0.26**	**1.62**
47			Unnatural		**18**	**0.13**	**-0.35**
48	Shape	Shape ground relationship	Alternative		**25**	**0.19**	**0.00**
49			Harmonic		**52**	**0.39**	**2.35**
50			Independent		**58**	**0.43**	**-1.95**
51		Shape movement	Partial movement		**7**	**0.05**	**2.15**
52			Holistic movement		**22**	**0.16**	**-1.38**
53			Frozen		**21**	**0.16**	**-1.25**
54			Simple movement		**41**	**0.30**	**1.09**
55			Hard movement		**44**	**0.33**	**0.39**
56		Shape type	Geometric		**1**	**0.01**	**1.00**
57			Natural		**45**	**0.33**	**-1.38**
58			Various		**89**	**0.66**	**1.26**
59		Light and shadow	Light degree contrast		**36**	**0.27**	**1.14**
60			Light degree harmony		**74**	**0.55**	**-1.87**
61			Light degree variety		**25**	**0.19**	**1.16**
62			None		**0**	**0.00**	**-**
63		Figuration	Linier		**23**	**0.17**	**0.00**
64		Shape	Colorful		**65**	**0.48**	**0.24**
65			Size variation		**4**	**0.03**	**1.35**
66			Cumulative		**3**	**0.02**	**-2.58**
67			None		**0**	**0.00**	**-**
68			Color	Non-linearity	**4**	**0.03**	**-1.65**
69				Sharp color prevalence	**8**	**0.06**	**0.55**
70			Shape	Shape distance from the lower edge of the	**2**	**0.01**	**0.00**

				drawing frame			
71				External lines around shapes	**9**	**0.07**	**0.00**
72				Placing shapes parallel to the lines of the drawing	**1**	**0.01**	**1.00**
73				Non-compliance to the out world sizes	**16**	**0.12**	**1.71**
74				Placing shapes in rectangular frames	**0**	**0.00**	**-**
75				None	**0**	**0.00**	**-**
76		Shape distortion	Amplifying shapes		**13**	**0.10**	**-1.13**
77			Decreasing shapes		**21**	**0.16**	**-4.72**
78			Shortening shapes		**0**	**0.00**	**-**
79			None		**101**	**0.75**	**5.20**
80			Additional details		**55**	**0.41**	**1.52**
81			Deleting details		**45**	**0.33**	**2.93**
82			None		**35**	**0.26**	**-4.13**
83	Constructional structure	Construction type	Central construction		**90**	**0.67**	**0.51**
84			Decentralized construction		**45**	**0.33**	**-0.51**
85		Distributing units on the drawing surface	Filling all drawing parts with shapes		**48**	**0.36**	**0.91**
86			Medium		**81**	**0.60**	**-1.40**
87			Sides		**0**	**0.00**	**-**
88			One side		**3**	**0.02**	**1.74**
89			Lower half		**2**	**0.01**	**0.00**

90			Upper half		**1**	**0.01**	**1.00**
91		Balance	Balance types	Horizontal	**59**	**0.44**	**-0.85**
92				Straight	**51**	**0.38**	**0.00**
93				Unstable	**25**	**0.19**	**1.16**
94			Balancing	Critical	**29**	**0.21**	**0.61**
95				Forward	**45**	**0.33**	**-1.14**
96				Fixed	**59**	**0.44**	**0.62**
97				Curved	**1**	**0.01**	**1.00**
98				Circle	**1**	**0.01**	**1.00**
99				Straight	**1**	**0.01**	**0.00**
100	Artistic direction	Classical			**1**	**0.01**	**-1.35**
101		Romantic			**3**	**0.02**	**1.74**
102		Real		Social	**24**	**0.18**	**1.19**
103				Natural	**17**	**0.13**	**1.65**
104			Impressionistic	Dotted style	**1**	**0.01**	**1.00**
105				Dividing style	**0**	**0.00**	**-**
106			Cruel		**2**	**0.01**	**1.42**
107			Expressionistic		**13**	**0.10**	**-2.69**
108			Trilateral	Introductory	**0**	**0.00**	**-1.42**
109				Analytical	**0**	**0.00**	**-**
110				Structural	**0**	**0.00**	**-**
111			Abstract	Abstract	**69**	**0.51**	**0.97**
112				Geometric	**10**	**0.07**	**2.77**
113		Surreal			**1**	**0.01**	**-1.35**
114		Futuristic			**0**	**0.00**	**-**
115	Significances	Subjective	Free playing		**3**	**0.02**	**1.74**
11			Sexual desire		**30**	**0.22**	**2.45**

6							
117			Anxiety		**45**	**0.33**	**1.75**
118			Fear		**17**	**0.13**	**-2.37**
119			Deterioration		**17**	**0.13**	**-1.19**
120			Masaccio		**1**	**0.01**	**0.00**
121			Alienation		**25**	**0.19**	**-0.76**
122		Intellectual	Demolition		**32**	**0.24**	**1.36**
123			Chaos		**54**	**0.40**	**-0.37**
124			Ugliness		**18**	**0.13**	**-1.01**
125					**31**	**0.23**	**0.29**
126		Social	Political		**3**	**0.02**	**1.74**
127			Economic	Agriculture	**15**	**0.11**	**0.20**
128				Industry	**0**	**0.00**	**-**
129				Trade	**0**	**0.00**	**-**
130			Cultural		**120**	**0.89**	**0.38**
131			Religious		**0**	**0.00**	**-**
132	Drawing surface	Surface shape	Organized		**134**	**0.99**	**-1.00**
133			Disorganized		**1**	**0.01**	**1.00**
134		Surface material	Canfas		**107**	**0.79**	**3.56**
135			Paper		**27**	**0.20**	**-3.10**
136			Wood		**1**	**0.01**	**1.00**
137			Miniral		**0**	**0.00**	**-**
138			Multiservice		**5**	**0.04**	**2.26**

139		Drawing touch	Hard	**41**	**0.30**	**3.22**
140			Soft	**43**	**0.32**	**-2.25**
141			Medium	**51**	**0.38**	**-0.50**
142		Drawing content	Social subject	**33**	**0.24**	**1.66**
143			Natural view	**15**	**0.11**	**0.83**
144			Various topics	**7**	**0.05**	**-6.09**
145			Absolute abstraction	**33**	**0.24**	**-0.28**
146			Partial abstraction	**47**	**0.35**	**3.80**
147		Shape frequency	Flexible repetition	**59**	**0.44**	**4.62**
148			Monotonic repetition	**22**	**0.16**	**-2.99**
149			Free repetition	**54**	**0.40**	**-1.71**
150		Color repetition	Flexible repetition	**34**	**0.25**	**1.33**
151			Monotonic repetition	**29**	**0.21**	**1.25**
152			Free repetition	**72**	**0.53**	**-2.11**
153	Time	Place	Natural	**30**	**0.22**	**1.40**
154			Distorted	**105**	**0.78**	**-1.40**
155		Time	Natural	**30**	**0.22**	**1.40**
156			Distorted	**105**	**0.78**	**-1.40**
157	Technologies	Drawing technology	Direct technology	**114**	**0.84**	**3.77**
158			Two-sided technology	**11**	**0.08**	**3.39**
159			Thick technology	**10**	**0.07**	**-1.05**
160			Scotching technology	**3**	**0.02**	**0.00**
161			Attachment technology	**0**	**0.00**	**-**

162			Construction technology	**0**	**0.00**	**-**
163			Existing things technology	**0**	**0.00**	**-**
164			Embodiment technology	**9**	**0.07**	**3.05**
165			Transparency technology	**0**	**0.00**	**-**
166			Dropping technology	**1**	**0.01**	**-1.35**
167			Finger printing technology	**5**	**0.04**	**2.26**
168			Visual technology	**0**	**0.00**	**-**
169			Painting technology	**1**	**0.01**	**1.00**
170			Various technology	**6**	**0.04**	**1.91**

CONCLUSIONS

In light of the results of the present study, the two researchers concluded that the irrational ideas were manifested through the characteristics of contemporary Iraqi painting. Thus, the null hypothesis is rejected. These characteristics are:

1. Kind of soft font.
2. The horizontal font direction.
3. The bold font.
4. The subjective color.
5. saturated colors.
6. Prevalence of cold colors (blue).
7. Harmony of colors.
8. The partial motion in relation to the shape and the ground.
9. Variety of light degrees of shape.
10. Placing the shapes parallel to the starting line of the painting.
11. The shape is skewed in terms of deleting the details.
12. Distributing the units on the upper half of the drawing surface.
13. Subjective connotations (sexual desire).
14. Intellectual implications (demolition).
15. The rough surface of the drawing.
16. The color repetition in the painting is flexible (not monotonous).
17. Use of various techniques in painting.

RECOMMENDATIONS

1. Adopting the final version of the irrational thinking power scale used in the present study as a tool for measuring ideas.

2. Paying attention to the emotional students and their ideas that are presented through their drawings as an important guide about their needs and the various pent-up psychological pressures they have.
3. Students get to know the nature of the different types of their personalities, and then their artistic expressions, which gives more opportunity for expression and freedom, especially when it comes to self-style.
4. Studying irrational ideas in art in general and in plastic art and drawing in particular, as it is considered an intellectually influential means of communication.

SUGGESTIONS

- Manifestations of the irrational ideas of expatriate artists.
- A study to find out the differences in irrational thinking of the two genders.

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